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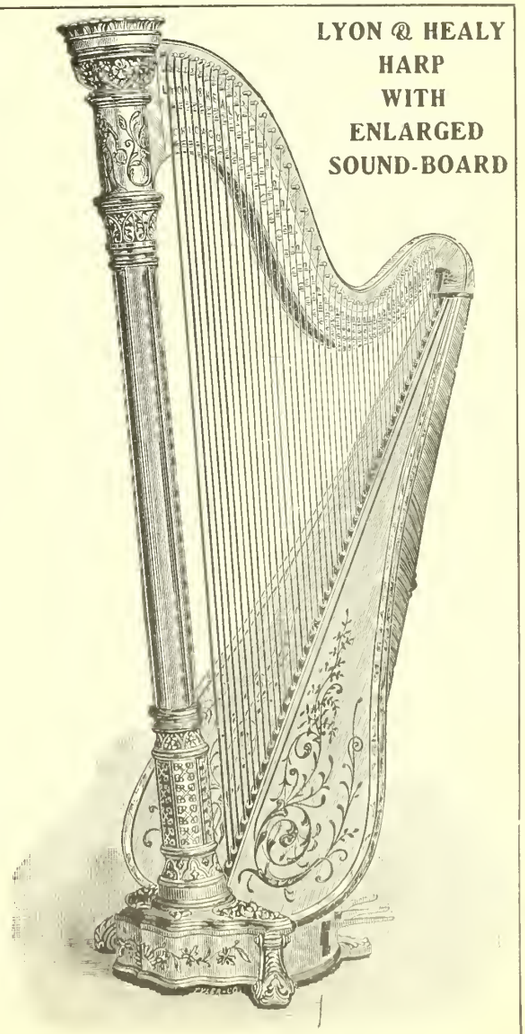

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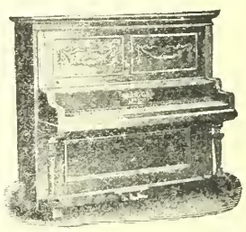

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MADAME BLOOMFIELD ZEISLER.

RICHARD L. SAVILLE.

Fannie Bloomfield Zeisler was born in Bielitz, in Austrian Silesia. Before she was two years old her parents moved to Chicago. Her older brother, Maurice Bloomfield, now Professor of Sanscrit at Johns Hopkins University, was her first instructor on the piano. Later she studied with Bernard Zielin, of Chicago. At the time of the Chicago fire Mrs. Zeisler was still a child. Her parents lost everything in the conflagration; the child's piano being the only piece of property saved. Her growing talent was becoming more and more noticeable and friendly aid was not backward in providing for her musical education. Henry Greenbaum, of Chicago, foresaw her possibilities as an artist and Carl Wolfsohn undertook the training of her talent.

Her first public appearance was in 1875, but she was steadily acquiring self-confidence by frequent appearances before the Beethoven Society, which Wolfsohn had recently organized in the city.

In 1877 Mme. Essipoff visited Chicago. Fannie Bloomfield was allowed to play to her and she made so excellent an impression that Mme. Essipoff urgently advised a course of serious study under Leschetizky, in Vienna. The advice was taken and from 1878 to 1883 Fannie Bloomfield worked industriously under the guidance of the famous master. In 1883 she played publicly in Vienna and was most favorably received. In the fall of that year she returned to America. The next ten years, barring a few months of further study with Leschetizky, Mrs. Zeisler spent in this country, playing with the great orchestras and establishing firmly her reputation. In 1893 she undertook an European tour, the success of which, particularly in Germany, was unexampled. Since then she has made a number of professional trips abroad. Her husband, Mr. S. Sigmund Zeisler, is a well-known lawyer of Chicago. She has three sons, all of whom are beginning to show inherited musical instincts.

Mrs. Zeisler's command over the literature of the piano is broad and includes music of every sort. Perhaps she is most widely known as a solo player with orchestra, as a champion of instruments, leading with spirit and force the ranks of admiring and vainly emulative musicians. In her early career she is said to have done wonderful things with Rubinstein's D minor concerto. It is a work which tempts a player to drive his effects home, to use all his effort at once. Miss Bloomfield succeeded so well in this that Rubinstein declared himself more than satisfied. He said that her performance surpassed any other of that he had ever heard. I remember the finished virtuosity, the splendor and *panache* of her playing of the St. Saens concerto in G minor. Its effectiveness was by no means impaired by an exuberance of personal mannerism, which she has since discarded. Then again in the Grieg concerto in A minor, a work which demands in the pianist an equally potent technique and a strenuousness of temperament for which there is no place in the music of St. Saens, Mrs. Zeisler showed herself an artist of inexhaustible resource. The Schumann concerto, which she has also played, is unlike these other works.

That sense of the musical fitness of things which is ever present in Mrs. Zeisler's art keeps her from prodding this mild-tempered composition into any mock-heroic demonstrations. She plays it pensively, in quite the way that Schumann intended it to be played. Its effect upon a large audience can never be striking, but is an excellent test of a player's musicianship. Mrs. Zeisler's performance of this concerto is a proof that even when placed against the salient background of an orchestra, brilliancy is not her only characteristic as a player.

Concerto playing is the means by which an instrumental artist makes himself known to the public at large. Fame acquired in this way is necessary if a professional artist is to live by his art, but in the gaining of it Art itself, though in the case of a real talent like Mrs. Zeisler's it can suffer no lapse in quality, is inevitably kept from its highest manifestation.

Superbly effective as Mrs. Zeisler's performances with orchestra unquestionably are they must yet take second rank with her work as an interpreter in intimate recitals. I remember a dreary winter evening on which she had announced a concert. Because of the weather the hall was only partially filled. Mrs. Zeisler is known to be a contemptuous disregarder of dead-heads who, however, are never kept away by the weather, and the empty benches presented a discouraging appearance. Interest in the program, nevertheless, and in the fact that it was Mrs. Zeisler's first appearance in the city in recital, caused her reception to be most hearty. Her playing of the caprice on airs from the ballet in *Alcerte* was exquisitely colored and most wonderful in the use of the pedal. Chopin's *Polonaise*, Op. 53, was played with a fury of despairing patriotism, with a limitlessness of physical power unmatched among all pianists of our time. Beethoven's Opus 111 had been played recently by a pianist who has received more of the praise of the judicious than any man since Rubinstein. Expectation to hear what Mrs. Zeisler's interpretation would be was all the keener. This sonata is usually considered to be one of the most unapproachable of them all. Those who believe in the pseudo-Beethovenian traditions and in the supremacy of man over woman as an interpreter of the master's work ensconce themselves behind this particular sonata and its great fellow, Opus 106. The pianist spoken of above had played the work with fervor and imagination, but had impressed his hearers more especially by preserving a perfect balance between the emotional and the purely artistic sides of his interpretation. As an exhibition of perfect art in piano-playing Mrs. Zeisler's performance yielded in hardly any point to the fore-mentioned; as an imaginative exposition of the inner thought of the sonata it was even more eloquent. Under her hands the music seemed more superhuman in its strength, more ineffable in its tenderness and gaiety. Such playing as we heard that night utterly overwhelms the current notion that Beethoven's works may not be entrusted to women.

MADAME BLOOMFIELD ZEISLER.

THE INSPIRATION OF THE NEW YEAR.

FAY SIMMONS DAVIS.

"Look forward, not backward;
Lend a hand."

To the vast army of music teachers I would offer Michael Angelo's advice contained in the magic word "Amplius," which means "larger." To be able to advance with the advancing age; to be competent to keep step with the musical soldiers who face the battle of life with dauntless courage and understanding, we must constantly grow "larger" in knowledge and in character, and give the best of ourselves musically and morally to those who live and learn by our side. Our calling is one of the noblest in the world. We are not only disciples of a grand art, but our every word, thought and deed leaves a lasting impression upon the young lives we are helping to train. From our hearts and minds, from the best which love and art can give, let us give to them.

WORK.

"Don't wait for great opportunities. Seize common occasions and *make* them great." We teachers now face a new year and its problems. Why falter? Success is assured to those who know how to *work*, and how to obtain *results* from each well-directed effort; to those who are well-equipped, professionally and physically; to all who possess will and courage. "He who would succeed must hold his ground and *push hard*." The rounds of the ladder leading to success are made of obstacles. Only graduates of the "University of Hard Knocks" can ever climb to the top and become powers in this world of competition. All teachers must combine the cream of their own ideas with the best that other minds can give. Stir them thoroughly in the bowl of practical purposes, and then take the dose as required in a large tablespoon. "Use your gifts faithfully, and they shall be enlarged; practice what you know, and you shall attain higher knowledge." Oh! how wonderful is this power given us to work! A sage when granted one wish instantly exclaimed, "Give me as long as life lasts the power to work!" It is wonderful to possess these possibilities of ours, but glorious to be able to enlarge them by our *own* efforts. The ant makes anew the opening of his little house many times a day. By this method, though there is little progress, he is at least assured of a home, until he himself is crushed. He knows the meaning of *work*. We, whose buildings are *not* obliterated in the process of construction, should erect a musical mansion that will inspire all who enter to build one likewise or superior and over the entrance should be inscribed the significant words *"Non quis, sed quid."*

OUR PUPILS.

In our teaching last term we learned the wisdom of the true, if trite, saying, "Find first the key to unlock the box of treasures, for the box cannot be broken." We must reach our pupils' hearts first and their minds afterwards. True value alone endures, and ours should be their guiding star. Each student should be encouraged to subscribe for THE MUSICIAN, as every page is replete with inspiration, instruction and valuable advice. Then the books that may be obtained from any good library are very helpful. "The inspiration of a single book has made musicians, preachers, poets, philosophers, authors and statesmen." "I was awful naughty once," said a small boy, "until I read about Lord Fauntleroy, and I've been gooder ever since." Students should read "great books that come from great thinkers; formation books; soul uplifting books; the books read before middle life are most useful in moulding Character and Destiny." The lending of books upon musical subjects stimulates a pupil's oft-times disheartened efforts and broadens his comprehension of the musicians' lives and works. Once one of my small pupils, on being requested to write an essay on Bach, produced the following short biography: "Bach was born in 1685; he had three wives and twenty-one children; then he died." I hastened to enlighten him as to Bach's other achievements by lending him a book on the great musician's life, with very encouraging results.

The making of musical scrap books is another excellent plan, and one that is followed by many teachers in their work with young children. The pictures serve as cake after the bread and butter diet. They quicken the imagination, and keep alive the child's interest in spite of hard technical drill. Imagination proves a wonderful aid for illustration. When I was "growing up" I always found difficulty in remembering the difference in the positions of a whole and a half rest—which was below, and which was above the line. Finally my dear old music teacher presented the matter in this never-to-be-forgotten way: "Now," he said, "think of this," pointing to a certain line of the staff, "as an old broken and worn-out bridge. There is a whole ton of coal and a half ton which must be taken across to the other side. The whole ton cannot go over, else the bridge will fall, so the teamster drives it *underneath*. He then returns and carefully drives the half ton *over* the bridge, which is saved thereby." The illustration is obvious. To this day I never see a load of coal or a bridge without an instantaneous mind-picture of the whole and half rests reposing serenely in their respective places under and over a line of the staff.

All such descriptions tend to lessen the number of experiences which many of us have had, similar to that of a school teacher who saw a look of pleased surprise dawn on the face of a Chinaman when she told him, for the hundredth time, that "A" was the first letter of the alphabet. Surely we can all put a sweet sugar coating on the bitter pills—the "A's" of the musical alphabet—which we have to force upon our pupils. We shall then earn the reward of quicker intelligence and more cheerful effort from "even the least" of those under our instruction. Their progress and friendship will be the sweet reward of our efforts and will make the straight and narrow path of duty bright and pleasant.

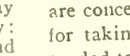
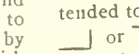
OTHER TEACHERS.

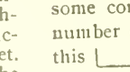
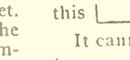
Have we teachers seriously considered what is to be our attitude henceforth towards our fellow teachers? There are wars as disastrous as those between nations, and the war of jealousy which is waged by members of the musical profession is one of them. This destructive element of jealousy should be eliminated from professional competition. Competition is desirable; it is stimulating and conducive to progress, and can be entered into without the presence of the green-eyed monster. "By the judgment with which we judge we are ourselves judged." A beautiful nature and a beautiful art should accompany each other. Just as there is no country in the world of *progressive* civilization wherein pagan unbelief exists, so there can be no community of *increasing* musical merits and high standards where jealousy enters. Before we criticize another teacher or his position on the round of the ladder of musical fame let us stop to recall our own hard struggles in mounting even one round of that ladder. We shall then be more likely to have "charity for all and malice towards none."

So, looking one another squarely in the eyes, and with a deep meaning of friendship as well as of hope in our warm hand-clasps of welcome, we will face the new year together, with true hearts, clear minds, high ideals and undaunted courage.

CORRECTION.

By an oversight the illustrative symbols were omitted in Mr. Weber's Essay, *Methods and Signs for the Use of the Piano forte Pedal*, published on page 426 of the December MUSICIAN. In order that the value of the article may not be decreased, the illustrated passages are printed below with the signs.

A number of editors, themselves teachers, and a few enterprising publishing houses are beginning to use more exact signs. Dr. Hugo Riemann, in a set of pedal exercises published in this country, uses the sign of the arrow downward (↓) for taking the pedal, and upward (↑) for its release; also, this combination ↑/↓ for continuation, which has its disadvantages in accurate marking, especially where short chords are concerned. Hans Schmitt recommends ⌊ or ⌈ for taking the pedal, the horizontal line being extended to the right as far as the pedal is desired; and ⌋ or ⌉ instead of * or ⊕ for the release, the line being similarly extended to the left, and ⊓ or ⊔ for short strokes of the pedal. In the United States some composers, many teachers, and a very limited number of publishers use this sign  , or this  , for the taking and release of the pedal.

It cannot be denied that it would be too laborious for a teacher to mark the pedal in the manner suggested by Hans Schmitt in editions with the old pedal signs, or those lacking them entirely. In such cases he might content himself by using the next best thing, that is this sign  , or this  , or the make-shifts suggested by Schmitt or Riemann.

MUSICAL PLAGIARISM.

EDITH LYNWOOD WINN.

There are a good many Beckmessers in the world. They "tum, tum" on their lutes and try to steal some one's work or ape somebody else. You say there is nothing new under the sun. That may be true, but some day some one may say a thing in a new way. Originality counts very high. It may not necessarily be deep in its expression, but that which is creative may even border upon genius.

Some time ago I heard a new piece for piano. There was absolutely nothing new in it and it was based upon the motive in the Holy City. I have found several songs lately which are almost absolute thefts.

Some years ago I attended a concert in Berlin. It was given by the pupils of a teacher of composition. They were all, with one exception, Americans. Strange as it may seem, one of Berlin's critics wrote of the concert, "It would seem as if Mendelssohn had never lived."

Would it not be a good thing if modern German composers would forget a few of their old masters for a while and, setting aside tradition, give us a little more freedom of treatment? How would it be if they would spend a summer among Grieg's *fjords* or in the fresh musical life of Russia?

I believe that they would awaken. Form would give way to expression, and not one shadow of plagiarism would exist.

Do you ever see a sunset just as I do? I doubt it. Do I ever choose a friend for the very same qualities which you find so admirable in your friend? Never. *And if we were geniuses we should be still more unique.*

I know a literary man who writes poetry by taking to pieces the work of some one else and putting it together in his own way. His poetry is as lifeless as a chip and as pedantic as a Normal School teacher who has taught for fifty years. *The strong man strives for originality.*

Can I steal your style of singing? If I am imitative I can get something from it, but I cannot steal it bodily, for it is your *soul*, and that is your distinct possession.

I have known pupils of great promise in early youth. They were only clever imitators. They never achieved anything because, while they were reflective and poetic, they were decidedly non-intellectual; they had absolutely no originality.

I am a plagiarist, to the extent that I am placed in certain attitudes to speak, write or play as fancy or feeling dictate. Something inspires me, and, for the time, I am a new person. We do not have eyes and ears for nothing. We are all plagiarists in the sense that we take much at second-hand; it is too much trouble to analyze and think. Now we do not need to be mere imitators, parasites and parrots. We do not need to be thieves, robbers and bandits. The man without power to produce anything original is like the romance without any love affair—perfectly dry and lifeless.

Plagiarism is not confined to American musical compositions. There is one thing, however, that is serious. We have in America a distinctly unique dance-form. Dvorak was, perhaps, the first to term it so. That dance-form is found in the negro melodies. If you will analyze the present "coon-song" you will discover that it bears no resemblance to the old negro melodies. It is, in many cases, mere trash, and the people who write it know absolutely nothing about form in music. The coon-song is not true to tradition. Do you remember when the Hyers sisters and Sam Lucas sang negro melodies to us? That was long ago, but it was all true to the traditions of the negro race.

A young pupil asked Professor Barth, the eminent Berlin pianist, if he ever composed. The good teacher smiled and said that it was his opinion that there was too much music on the market. If one had a gift to do something above the average one might compose, but it was his opinion that every one should do that thing which he could do best. "Do something very clever or do nothing at all," was Professor Barth's advice concerning composition.

I am not a pessimist, but I do not think that America will produce or has produced great works, in the sense of distinctly creative power. I am still to be convinced that we have or will have for a few hundred years a positive genius among us. We have talent, it is true, but it takes more than that to make genius. Yes, I know a few "freaks" and a good many plagiarists. Creative genius of high order is not fostered in our busy, bustling, practical America. There is one thing that borders on genius, and is attainable; that is individuality. Let us have more of it in American music.

VERDI AND WAGNER.

BY LAWRENCE GILMAN.

I.

Now that Giuseppe Verdi has, in Lamb's whimsical phrase, "paid his final tribute to nature," and since an interval sufficient for dispassionate meditation upon the fruits of his existence has elapsed, an attempt to measure his genius at its essential points with that of his great contemporary, Wagner, may not prove wholly unprofitable.

I have no wish to touch, in any seemingly wanton spirit, the rim of a controversy which is in nothing so striking as in its futility—the discussion as to the degree of Verdi's indebtedness to Wagner in the matter of precept and example; but since the point at issue has a certain initial pertinence in such an examination as this, the question is not altogether negligible. That Verdi, then—the later Verdi of *Aida, Otello,* and *Falstaff,*—derived honorably, from Wagner, is one of those perfectly obvious facts in dispute of which controversies occasionally arise. It seems scarcely worth while to maintain, as is the habit in certain critical quarters, that the amazing metamorphosis involved in the writing of *Aida* and *Otello* by the composer of *Il Trovatore* was simply the result of spontaneous artistic development—"one of the grand and gradual processes of nature," in the imposing phrase of a certain Verdian biographer. "The step from *Il Trovatore* to *Otello,*" pointedly

observes Mr. Vernon Blackburn, commenting upon this phenomenon, "has no parallel in the history of music. It is a development outside all law, all anticipation, all likelihood. The reasonableness for the composition of the first were proof-charge, it might be said in exaggeration, against the reasonableness for the composition of the second, and the history of the human mind bears everywhere a contrary witness to this solitary achievement." It has been averred, in an attempt to account for his extraordinary change of front, that the portents of Verdi's ultimate regeneration are prefigured, to the discerning mind, in the crude and meretricious works of his first and second periods—in *Ernani, Rigoletto,* and *Il Trovatore.*

In *Rigoletto,* Mr. James Huneker finds "the roots of the mature Verdi." "In the declamatory monologues of the hunchback jester," he affirms, "are the germs of the more intellectual and subtle monologues of *Iago* and *Falstaff.*" It is impossible to quarrel with that; but the fact surely fails, it must be admitted, to account for the enormous disparity between the Verdi of 1867—the unreclaimed Verdi of *Don Carlos,* the last work of his second or "transition" period—and the regenerate Verdi of 1871, of *Aida:* the Verdi who has suddenly seen a great light.

To find adequate and, I think, entirely satisfying explanation of so incredible a development, one has only to recall the circumstance that, at about this period of Verdi's career, Richard Wagner was agitating the musical world with his revolutionary theories of operatic reformation, and that Verdi, with his undeniable bias toward musical right-thinking, could scarcely have helped being powerfully influenced thereby. "He was quick to perceive," remarks Mr. Blackburn, "the value of the proper Wagnerian reaction which had come; quick to perceive it, quick to utilize it..... For not as he sowed did Verdi reap; rather some of the fruit of the seed that Wagner scattered Verdi harvested and gathered into beautiful garners." One may argue thus without in the least implying, it need scarcely be said, that Verdi subserviently patterned his later operas upon Wagnerian lines, or that his inspiration, his point of view, were ever anything but his own. For even if, as I believe to be irrefragable, Verdi profited richly through a sympathetic absorption of Wagner's theories of musico-dramatic art, his application of those theories to his own work was so intensely individual, so intensely and fundamentally Italian, that the question of his derivation of them is important only in so far as it bears upon the estimate, from the historic standpoint, of his total achievement.

It is evident, then (may I say?), at the start, that Verdi was in no sense the original and epoch-making musician that Wagner was. As Mr. Huneker admits, he "was not by nature a reformer." He has been lauded for his conversion; for his unhesitating abandonment of unworthy ideals; for his intelligent and unequivocal adoption of principles wholly antipodal to those he had previously held (if it can be truthfully said that he had formerly held any principles whatsoever). But, admirable as his emancipation must always seem, one's enthusiasm in contemplating it is somewhat qualified by the reflection that it was not, as in Wagner's case, self-sprung. Wagner, in his invincible progress from *Rienzi* to *Tristan und Isolde,* wrought out his own salvation, despite his primary debt to Weber and Gluck and the Florentine reformers of the sixteenth century. But Wagner's regeneration was truly, as the historian whom I have qouted said of Verdi, "one of the grand and gradual processes of nature"—a matter, certainly, of intellection, but still more of inward necessity, of intuition, —almost, one might say, of inspiration. With Verdi, on the contrary, the event was as sudden as it was fortuitous; there is nothing in his earlier works to account satisfactorily for *Aïda* and *Otello,* and it is impossible to believe that he could have written them if Wagner had not lived. Mr. Huneker fathers the ingenious suggestion that, if Verdi was affected at all by Wagnerism, he was affected not directly, but by way of Arrigo Boïto; he even hints that Boïto had a hand in the actual writing of *Otello* and *Falstaff* (a notion which certainly has an engaging plausibility). But whether or not Verdi ever heard entire performances of the *Ring, Tristan,* or *Meistersinger*—which Mr. Huneker doubts—is obviously beside the point. The Wagnerian dialect was, so to speak, in the air; its contagion was inescapable by any one receptively inclined toward it; and Verdi, with his predisposition toward musical enlightenment, was unquestionably so inclined.

Viewed, as it were, extra-historically, and as a musical dramatist *per se,* Verdi was undeniably a genius of commanding and splendid power (I speak throughout, of course, of the later and great Verdi, the Verdi of *Aïda, Otello,* and *Falstaff*)—"the greatest poet of passion born of Italy," is Mr. Huneker's just verdict upon him. A just verdict—yet one that connates, to my sense, his most conspicuous limitation; since it is only when one comes to measure the expressional efficiency of his music with that of such a master of emotional utterance as Wagner, that one realizes its failure to achieve supreme eloquence of accent: for it is in this—in the range and power of his music as an agent of emotional expression, rather than in his achievements as a musical dramatist—that Wagner's greatness essentially consists.

Let me define the measure of comparison somewhat more explicitly.

In his own view, and ironically enough, as in that of the majority of his commentators, Wagner's music is simply and solely the handmaid of his dramatic invention—simply and solely, as we have been so carefully instructed, a kind of modern variant of the exegetical chorus of the Greek plays. To a certain superficial extent it is, of course, that; but its ultimate excellence, its ultimate and inestimable value, inheres, not—as Wagner fancied, as so many of his disciples have fancied—in its dramatic appositeness, but in its miraculous range and eloquence as an instrument of abstract emotional utterance. For in his endeavor vividly to heighten and intensify every moment of his dramatic psychologizing, he voiced (almost, one is tempted to say, accidentally), with incredible beauty and poignancy, every elemental mood of the human soul. To follow him, page by page, through the score of *Tristan,* of *Siegfried,* of *Götterdämmerung,* of *Meistersinger,* of *Parsifal,* is to stand amazed at the transcendent genius of this composer whose music—one can say it in all sobriety—sounds the entire gamut of human emotion: every note of passion, of desire, of grief, of terror, of pity, of delight, of aspiration. His range is universal: "his lyre has all the chords."

It is in this—in the universality of expression—that Wagner is unique and unapproachable; and it is in this, conversely, that Verdi's genius falls short of complete accomplishment. As a contrast in sheer vividness of expression, consider, say, Verdi's treatment of the scene of Otello's farewell, in comparison with Wagner's enforcement of a scene phychically similar—Siegfried's dying apostrophe to Brünnhilde. The emotion is fundamentally the same in both instances, and yet what a striking difference in the exposition of it! Verdi's is sincere, tense, admirably contrived, undeniably affecting. Wagner's is overwhelming. Again, to cite but a single work of Wagner's (though it is, indeed, the consummate flower of his genius), I know of nothing in Verdi to parallel the eneffable longing of Tristan's *"Ach, Isolde!"* or the passion of the stupendous C major introductory section of the love duo in the second act, or the anguish of Isolde's *"Nur einmal, ach! nur einmal, noch!"* or the divine ecstacy of the *Liebstod*

THE STRUGGLE BETWEEN THE OLD MELODY AND THE NEW.

Dvorak and Beethoven *versus* Richard Strauss and Wagner.

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MUSIC TERMINOLOGY AND SYMBOLS.

FRANCIS L. YORK.

I.

If words are pegs on which to hang our thoughts, symbols are pegs on which to hang words. Clear thinking without words is often impossible, and clear thinking is often greatly helped by clear symbols. The more highly differentiated a language becomes and the more words we know by means of which to express our ideas, the clearer the ideas themselves become. Elms and oaks are both trees, but if we are to distinguish them we must know not simply the common name *"tree,"* but the specific name of each *kind* of tree. Education is a process of discrimination, differentiation and comparison. In certain things the shop-girl or the professional tea-taster is better educated than even the best musician. For the shop-girl at the worsted counter can distinguish two or three shades of blue where the musician could see but one. A tea-taster can find many qualities of tea where you or I find but one. You and I can disguish the slightest inaccuracy in the most intricate harmony when neither of these persons could hear anything wrong. In each case it is a matter of education, of training. Now the shop-girl must have names, or, failing that, numbers for her shades of wool. The tea-taster must have grades or names for his kinds of tea, but we as musicians have no way of describing even the broader distinctions of our art. For example, we use various kinds of legato, but we must describe them all as legato. Music teaches most perfectly the art of discrimination—the soul of music is contrast. The playing of a great artist depends almost entirely for its effect on such nice shadings of rhythm and intensity as almost elude us when we try to analyze them. It would seem, then, as if Musical Terminology and the symbols which stand for the terms should be especially full and rich. Yet the nomenclature of the musician is singularly poor in words to express slight differences. The painter has his silver yellow, his gamboge, his chrome yellow Nos. 1, 2, 3, 4, but the musician has exhausted his vocabularly when he says "trill," though all musicians know that there are many kinds of trills. In fact the whole matter of musical terminology is inadequate and in a very chaotic state.

II.

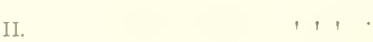
Our musical symbols are even more unsatisfactory than our terms. We have names for few enough musical effects; but, as a rule, (not always) we have symbols for fewer. When a chemist gives us the symbol H_2O we know exactly what he means,—two parts hydrogen, one part oxygen. Suppose now that when we began the study of chemistry, we had asked our teacher the meaning of this symbol and he had replied, "Well, sometimes H means hydrogen, sometimes helium or even oxygen, the subscript 2 sometimes means two parts, but some authors use it as an exponent, for the square. As to the O that means oxygen or ozone or any one of half a dozen things according to circumstances." Could anything be more discouraging to a beginner? Yet the beginner in music is met at the outset by just such discouragements. For example take the sign tr. How shall we explain it to a pupil? What does it mean? "The rapid alternation of the written note with the one above," is the definition. But how rapid? There is no way of telling. How accented, or accented at all? Sometimes one way, sometimes another. Which note do we begin on? Sometimes one note, sometimes on another. How does it end? Sometimes with a turn, sometimes without, sometimes with a lengthened note, sometimes going on without change of rhythm to the following tone.

Sometimes when we are to begin with the auxiliary note the trill is written . Sometimes not. Sometimes when we are to begin with the principal note it is written . Sometimes so . Sometimes so . Sometimes it is merely a triplet, sometimes merely a turn. How is one to tell? I confess I always feel like apologizing to a pupil most humbly when I try to explain some of these symbols to him. Again in an arpeggiated chord, what shall be the mark? All the following are used most indiscriminately:

Apropos of the arpeggio, I am sorry to see that one editor at least uses the arpeggio mark in case of close distances whether indicated by the composer or not.

III.

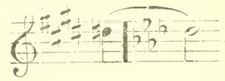
And then the pedal, that fruitful source of distressing sounds! The symbol Ped. and * are entirely inadequate. Even if carefully placed, (and they never are) these marks are too indefinite; and even in the best editions, if followed, they lead us into many grave errors. Many composers, too, are careless in writing the notes of the length that they want them to sound, trusting to the pedal to hold the tones. For instance the last chord in Schumann's "Warum" is apparently a 6-4 chord, but the pedal is expected to hold an eighth note eight times its length, making the chord in the root position. The first note in Sinding's "Frühlingsrauschen" is a thirty-second note, but the pedal is expected to hold it through seven more thirty-seconds, making it legato with the next melody note. Every worthy teacher strives constantly to get his pupils to think clearly and accurately, but such indefinite terms and symbols as we use in music conduce to careless thinking on the part of the student and cannot be too much deprecated. Again, why write a note staccato and at the same time write the pedal mark? One contradicts the other. Apropos of staccato what is meant by

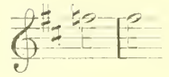
 . Then as to legato. Do these always mean the same? . Are they phrase marks or legato marks? Do they mean accent?

There is a tendency to write out figures that formerly were indicated by abbreviations. This on the whole seems to be a good plan. Yet I confess that I dislike to see a mordent written out, and I think I have good reason for this dislike, for a mordent never contains three melody tones, the preparatory tones being simply to give an effect of sharper attack. When written out the impression is that they are of importance in the melody. So, too, with the appoggiatura or acciacatura, (by the way does the appoggiatura come on the beat or not?) they may be written out; but such forms as or are certainly more complicated and harder to understand than .

Again, how do the following differ? *ten* — *riten* —

Is the following a tie or a legato mark?

 . Is the 2nd D flatted or not?

Is the 2nd F natural? 

Then again in regard to the Italian words we use. Does Andantino mean slower or faster than Andante? Does Allegretto refer always to the tempo or to the musical content?

Does the metronome mark refer to the speed of the beats in the measure or to the speed of the note used?

What does *Andante*-84 mean?

Why should *Andante* sometimes be slower than *Moderato*, or *Presto* faster than *Prestissimo?* as it certainly is.

Does *ritenuto* always mean at once slower and *ritardando* gradually slower?

Does *stretto* always mean at once faster and *accelerando* gradually faster? If so what does *"stretto poco a poco"* as used by Grieg mean?

Such questions might be indefinitely continued. We all know that musical terminology is not what it should be. Now can we remedy this state of affairs in any way?

AURAL DELUSIONS AND THEIR REMEDIES.

CLARENCE G. HAMILTON.

We are all familiar with those exhibitions in which a clever prestidigitateur surprises us by a series of startling optical delusions. Similar delusions of the ear are none the less numerous, although not so universally recognized, since in this case the prestidigitateur often deludes himself rather than an outside audience. The piano student is a first-class magician of this stamp, performing all sorts of pianistic tricks with perfect *sang-froid*, and only becoming aware of his proficiency in this direction when he is compelled to recognize it under the guidance of a careful teacher. In other words, he is aiming constantly at certain effects which he has in mind, and is deluding himself with the belief that he is producing just these effects; while, in reality, he is giving to the listener a far different impression, and one sometimes quite the opposite of that which he intends. The teacher's duties, indeed, are composed largely of attempts to eliminate such delusions and their results from the minds of his pupils, a task rendered difficult by the fact that in many instances they have become so strongly intrenched as to be well-nigh impregnable. We pass over the colossal hallucinations of the self-satisfied amateur, who inflicts upon the suffering listener a conglomeration of faulty notes, outrageous pedal use, and incomprehensible rhythms, with full confidence in the beauty of his performance, and proceed to the consideration of those insidious delusions which lurk in the playing of even talented or well-instructed pupils, and for the correction of which the teacher must sometimes exhaust the resources of his ingenuity.

I. OMITTED NOTES.

First, then, comes the Delusion of Omitted Notes. Here is a waltz, with its usual preponderating accompaniment of a single low bass note, followed by two staccato chords. The pupil reads every note, and apparently plays it; yet the teacher finds that in each of the chords mentioned the lower note is pressed down only slightly, and not hard enough for the hammer to strike the string. So, while the pupil hears it in his mind, the auditor has no inkling of it. This is only an example of a common occurrence when a number of notes are struck in unison, since an unevenness in the strength of the fingers frequently caused by the position of the hands, easily may eliminate one, or even two of the notes. Careful analytic work and continued one-hand practice must serve as remedies, and should be given in large doses.

II. Corrected Notes.

Kindred to this is the Delusion of Corrected notes. The teacher points out and marks notes read wrong, accidentals omitted or inserted, and causes the pupil to play them correctly; yet at the next lesson all these mistakes appear again in full bloom, fixed more firmly than ever. The reason is that in the first place the mistakes were inserted in the piece so firmly that instinct recognizes them as integral parts of it; so the corrected notes sound foreign to the harmonies, and are played only when the pupil makes a mental effort sufficient to overcome the direction of his instinct, and to insist upon playing what sounds actually wrong. To secure a correct habit of rendering such notes requires that each measure which contains any of them be repeated an indefinite number of times, until the old conception is overcome, and replaced by the new.

III. Obscure Notes.

There are a group of delusions which may be named those of Obscure Notes. In a running passage, for example, one or more notes are struck with less power than the others, and consequently are lost to the auditor just as much as though they had been omitted entirely. The result, when such obscurities occur repeatedly, is that the performance, while perfectly clear to the player's mind, gives a vacillating and uneven impression to the hearer. Analogous to this is the blurring of notes in legato passages, caused by a failure, in certain instances, properly to release one key when the next is struck. Our infallible remedy of clear and accurate slow practice must again be called into requisition to destroy these faults. Sometimes a heavy full-arm stroke for each note may be used effectively as a last resort, since it individualizes each note in the pupil's consciousness, and so gives him a distaste for indistinctness.

Occasionally, however, after the accurate rendition of such passages has been secured, the pupil allows the pedal to obliterate all that he has gained, by mixing up harmonies, and blurring passages which would otherwise be played decently. Such pupils must be restricted to a limited use of the pedal, defined by the teacher's own markings, and must be taught especially in the art of applying the pedal invariably a little after the note is struck which it is to sustain. Without this last precaution a succession of blurred harmonies, occurring on the accented beats, is heard, sufficient to cause unspeakable anguish and gnashings of teeth to the sensitive auditor.

IV. Attack.

Next, the Delusion of Attack. Ask an untrained amateur to play a hymn tune. Every chord will be struck with the right hand slightly following the left, either because it gives a fancied broadening of the effect, or, what is more likely, because of the psychological reason, that one side of the brain works just before the other. Even good pianists, however, frequently show this indefiniteness of attack, which they would be the first to detect, if it occurred in a choral or orchestral performance. The exaggerated character of some modern compositions is apt to accentuate a tendency to such indirectness, therefore a study of the old-fashioned but straightforward and healthy music of Handel or Haydn may help to counteract this influence, and shame the pupil out of over-sentimentalism.

V. Rhythm.

Delusions of Rhythm are frequent. The player may appreciate the proper rhythm of a composition simply by looking at its printed metric divisions; but the poor auditor receives such scant suggestion from him that he is unable to surmise what beat the composition begins on, or what metre it is written in; and so is left in a dazed state, until something occurs to set him right, if it ever does. Pupils should be taught to make it a supreme object to define the rhythm so clearly and decidedly at the outset that the pulsation is welded into the hearer's mind, to establish and unify the entire effect. A number of years ago I heard a neighbor practise a set of studies which I afterwards used in teaching. I found that I unconsciously had formed a wrong impression of the rhythm of at least half of them. One of the most artistic achievements of the pianist is the power to suggest definitely the rhythm of a piece, to make the hearer feel it without effort, and at the same time not to intrude it by harsh accents or evident labor.

VI. Melody.

Then there is a Delusion of Melody. In a similarly artistic way each melody or fragment of melody should stand out in all its significance, naturally, suggestively. Yet the player often mixes accompaniment with melody, principal part with subordinate, leaving it to the bewildered listener to bring order out of chaos. Make your pupils express every such melodic progression separately, firmly and expressively, and then set it out, thus mastered, upon a background so subordinate as to enhance its beauties, rather than detract from them.

VII. Time.

Modern music writers are responsible, in part at least, for Delusions of Time. The player becomes so affected by the exaggerated *tempo rubato* habit that he loses the appreciation of time intervals, and finds it an impossibility to play with regularity of pulsation. Here a course with the older writers, a communion with the metronome, and all the ensemble practice possible, may be recommended.

VIII. Speed.

Finally, we mention the Delusion of Rapidity. This is simply the result of the delusions already considered. The pupil hears an artist perform a composition in such a way that its meanings are flashed instantly upon his mind, and his interest is thus kept tense at every step. Then he sets about doing the same thing, and, realizing the dullness of his attempt, sets it down to lack of speed. So he proceeds to perform the piece with break-neck rapidity, and thus increases infinitely the possibilities for slip-shod work. Rapidity, in the minds of pupils, is too frequently considered synonymous with brilliancy, and thus awakens a delusion fatal to clearness. Particular patience must be cultivated by the teacher in keeping pupils who are afflicted with this mania from reducing everything which they play to a state of unintelligibility.

It is not always the fault of the pupil, however, that he harbors such delusions as we have discussed. The teacher should realize the possibilities for these in advance, to a considerable extent, and, by suggestions and appropriate exercises, prepare to meet them. Also, he should strive, when putting the finishing touches to a pupil's piece, to place himself in the role of an unprejudiced listener and in this capacity find out whether he is able to derive a clear idea of notes, rhythm and melody, when presented from the pupil's standpoint. The greatest artists have risen to their place of recognized supremacy from the very fact that their work has spoken to the hearts of every one, and not simply to a chosen few, so the pupil must be brought to understand that his playing is not for the teacher's comprehension alone, but that it should contain a vivid message to anyone who cares to listen; a message spoken so distinctly that it realizes in the mind of the auditor exactly the impression which the player intends to convey to him.

VOICE CULTURE.

ARTHUR L. MANCHESTER.

The central thought of these lessons has been absence of sensation. It has repeatedly been asserted that the student should be guided rather by absence of effort, a feeling of comfortable unconsciousness in tone production, than by listening to tone quality. Mr. Frank Tubbs forcibly asserts this truth when he insists that the body should be trained; and the voice will cultivate itself. Experience shows that firm mentality, in which confidence so asserts itself over a body, trained to relaxed instantaneous response, results in a voice rightly and easily produced, giving forth tone of beautiful and enduring quality.

The exercises of these lessons have been intended to train the body to bring it under control of the will, and to establish a mental poise in regard to voice production that will make the will easily dominant. It will be perceived at once that everything depends upon the way in which the exercises are done. The most pertinent and effective exercise carelessly or ignorantly practiced results in harm. The seventeen exercises, which make up these lessons, will be helpful, according as the student acquaints himself with their philosophy, and applies it, and them, to his individual case. They are simple in themselves, but in each case they strike at the very root of some difficulty inevitably encountered by the untrained singer. They are tangible because they are definite; they present something that can be understood and grasped by the thought. Naturally the full force of their application will not be realized until time and observation (of one's self) brings them out in clear relief. It is useless to undertake them without close, searching analytical attention to the various organs they involve. But to one who *does think*, and who quietly and confidently perseveres they bring success.

Recently the writer heard Charles Gilibert, the French Opera baritone, sing the part of Mephistopheles in Berlioz's "Damnation of Faust." Gilibert is a large, heavily-built, broad-shouldered man. As he sits awaiting his part, he looks somewhat clumsy, but when he rose to sing, his poise, the quiet firmness of his foothold and the controlled flexibility of his body indicated this training of body, this control of mind over the physical elements of singing. It was suggestive to watch him. His not particularly striking voice was produced so effectively as to give pleasure far beyond what would be derived from it naturally.

Essential to this control of body is freedom of the abdomen. A tendency which is usually very pronounced is to stiffen the abdomen in the effort to retain breath, and to draw it in as breath is exhaled in singing. This should not be; the abdomen should be free from stiffness, and remain so during the act of singing. Abdominal pressure is immediately felt at the larynx, and, as has been said before, anything that causes pressure then prevents easy and satisfactory tone production.

A good exercise for holding breath is to take a book or paper, and, after taking breath, whisper the text very slowly, with frequent pauses—as in exercise six—reading (in a whisper) as far as can be done with the one breath. All the while take care that the throat is loose, tongue relaxed, abdomen and walls of trunk free from stiffness, and jaw loose. Practice of this exercise will increase power to retain breath and give control of the body.

This control of body during singing will be further gained by singing while walking. Sing *Ah*, and while doing so walk about the room. Let the movements of walking be distinct from the singing; use no more muscular exertion than is necessary to move the limbs; let the feet be heavy. From the waist upward be relaxed, free, balanced. Imagine Gilibert large and heavy, with his power so nicely adjusted, his body so well poised over his feet as to permit his bending easily in any direction from the waist, his shoulders free, his tone unconscious of it all.

This exercise should be persevered in until the act of walking does not interfere in the slightest degree with the tone.

THE TRAINING OF THE FOURTH AND FIFTH FINGERS OF THE WEAKER SIDE OF THE HAND.

JULIA L. MOSS.

This never exhausted subject is one that has no doubt puzzled many teachers and players of the piano and perhaps caused such calamities as Schumann suffered in his arduous efforts to strengthen and individualize the weak and unruly fourth finger. Most teachers and players strive their utmost to make the raise of the fourth finger equal that of the other stronger fingers, and work to gain suppleness from the first or knuckle joints only. Experience has taught me that this is not the correct course to pursue.

The training of the fourth and fifth fingers must be upon a slightly different plan from that of the other stronger fingers. If we insist upon a very high action in these fingers, and entirely from the first or knuckle joints, they do become more supple but do not gain in strength and independence.

My theory that there must be more action from the metacarpal joints by means of which a suppleness of all the muscles of the hand is gained, which as we know gives strength and endurance, which is required so much, especially of the fourth and fifth fingers of the right hand, for marked and sustained melody playing. As a means of gaining this action from the metacarpal joints, I suggest the use of very heavy weights of touch on the clavier or tekinclavier, of which I am a strong advocate. Place the tip of the finger fairly on the key and press firmly, using all the weight of the hand and arm, until the knuckle is raised a half inch or more above the others, being careful to keep unemployed fingers in a relaxed condition.

TEACHER'S FORUM

This is the teacher's own department, a medium for the interchange of ideas, suggestions and experiences. Through it encouragement may be given and received, isolation overcome and a brotherhood established which will be mutually advantageous. Will you avail yourselves of it?

When and how do you teach touch?
In what proportion do you use purely mechanical and the more musical studies?
Do you base your teaching on psychology?
How do you meet the many difficulties arising from differences in temperament?
What has been your experience in teaching beginners? How should the first lesson be conducted?

These are some of the problems teachers are constantly meeting. In these columns they can be discussed freely and fully. No conditions are attached.

THE TEACHERS' FORUM.

ARTHUR L. MANCHESTER.

The coming Presidential campaign casts its shadow before; the length and breadth of the land will soon be filled with assemblages of citizens listening to orators as they discuss the issues of the day. The air will be charged with debate; questions and answers will be hurled back and forth, and the people will gather in public places to hear the opinions of others and to tell their own.

It is a trait of human nature that impels us, when our interest is aroused, to gather with our fellows to talk about the matter interesting us. However secretive we may be as a rule, we are certain to respond to questions of common interest, and our towns are well supplied with meeting places where such discussions may take place. Nor is this characteristic a product of our civilization alone. In the early days of the Roman empire places were set apart for the administration of justice and for the assembling of the people, and not only is the Roman Forum synonymous with great oratory and debate, but it has bequeathed to us both its name and purpose.

* *

There are not lacking many questions of such absorbing interest as to attract crowds to places where they are to be discussed. Politics, religion, sociology and business policy afford topics for public discussion of never ceasing interest. The observant reader of the daily press often finds something of more lasting value than the news with which its pages are covered. Sandwiched between the unsavory details of a robbery and a suit for divorce, now and again may be found the report of a meeting of some political or sociological or religious club, some business league or some educational body, at which has been discussed questions of universal application and importance; and reading the more or less complete reports of the addresses and discussions, we discover a statement of truth that impresses us as we have not been impressed by that truth before.

* *

The printing press of today has made it possible to eclipse the Forum of Rome's proudest days. The multiplied assemblages of our land, by its means, are brought to the study of each citizen, and all who wish can listen to, and take part in the debate.

In no field of activity are there questions more pregnant with force and value than in the profession of music. Music also, has its assemblages where interested ones gather to hear the debate. At no time in its history have there been greater activity, more definite and determined purpose, or more momentous questions awaiting answer. Everywhere there are gathering knots of earnest people who mean to know the whys and wherefores; these people are saying things worth listening to. And here, too, we are advantaged by the press. These gatherings of investigation are brought to our doors, the thoughts expressed are placed within our reach by the musical press; and, again, the Forum enlarges its confines until it takes us all in. Hence THE MUSICIAN is a Forum for a multitude much larger than that which could gather within the limits of the Great Roman Forum.

Within the Roman Forum were placed rostra, from which the orators addressed the people. Around these rostra gathered those who wished to hear. This department is one of the rostra of THE MUSICIAN'S Forum. Here we hope to gather a circle of those who are ready to debate topics of present interest, who feel impelled to investigate, who wish to know. There being no dearth of timely subjects, and the body of interested, earnest participants being gathered there should be no lack of lively, energetic and stimulating discussion. The Romans were not slow to avail themselves of the opportunities of the Forum; whether they gathered to sell or buy provisions or to discuss questions of state, each individual was ready to take part. So we members of the musical fraternity, having convictions concerning the questions that are crowding upon us, should also have the courage of our convictions and be ready to state our beliefs and give our reasons for them.

* *

May this be one of the most active and valuable of the rostra of THE MUSICIAN.

We are teachers. To begin the activity of this Teachers' Forum Rostrum, I send out from it a thought of vital importance to teachers, to which President Woodrow Wilson, of Princeton University, gives utterance:

There are two ways of preparing a young man for his life work. One is to give him the skill and special knowledge which shall make an excellent breadwinning tool of him. * * * It is a good way. It is honorable, it is indispensable. But the college (teacher) should seek to make something more than excellent servants of a trade or skilled practitioners of a profession. It (he) should give the elasticity of faculty and breadth of vision, so that they shall have a surplus of mind to expend, not upon their profession only, but also upon broader interests. It is this free capital of mind the world most stands in need of—this free capital that awaits investment in undertakings, spiritual as well as material, which advance the race and help all men to a better life."

Here is a ringing declaration of principle from our rostrum. Fellow, teachers, what say you?

Occupation and environment have much to do in determining the child's hero. The boy who must work on the farm, whose hands are rough, hard and not always clean, whose clothing is coarse and uncouth, is apt to take for his hero, although he will not own up to it, some one whose hands are soft and white, who is well clad, and who is, in many particulars, his antithesis.

The boy more delicately reared, especially if he happens to have any mechanical turn, will select some one who is doing something—doing something that shows.

Through these we see vaguely what the boy would like to *be*. And here we find his ambition, the thing which, when it becomes ingrained, exercises a most powerful influence over his life. A line must be drawn between these ingrained ambitions and mere fancies. The fancies are constantly changing and take no deep root.

If parents or teacher can fix in the mind of a child a laudable ambition and foster it until it is fairly developed, they have done a master stroke of character building.

HOW TO HOLD THE INTEREST OF PUPILS.

F. C. RICHARDS.

I.

One of the most important things in teaching is to get pupils interested in their work, and then keep them interested. Work that is tedious and monotonous—*drudgery*—may be well done by mature pupils, with well disciplined minds, but children will shirk anything that seems to them mere "grind," i. e., anything which they cannot understand and appreciate, and, consequently find uninteresting. It is, therefore, the earnest teacher's first aim to present the most attractive methods of study and practice, and to excite interest and enthusiasm. Teachers must feel a real interest in each of their pupils, and they must make this interest felt in each case. It is not necessary to put it into words, for it can be shown in many unmistakable ways; and it will establish a bond of sympathy between teacher and pupil. If a teacher shows interest in, and enthusiasm for, *his* share of the work, his pupils will, with rare exceptions, become interested and enthusiastic.

In dealing with children the teacher meets with a variety of tastes and temperaments which must be carefully studied. Not always, but many times, when music study becomes irksome to children or young people, and they begin to show a desire to give it up, the fault lies with the teacher. Nine times out of ten, there is something wrong with the teacher's methods of instruction. We have still among us, a large number of teachers who are pedantic and narrow-minded; teachers whose sole idea of "thoroughness" in musical training is dry technical "grind" for months at a time. There are others who insist upon and pursue one method or system with all pupils—a thing that can never be done with success. *Teachers must be progressive.* They must be not only willing, but eager, to look into all the new ideas held by fellow-teachers, as set forth in the best musical magazines and in the new pedagogical publications. It is absolutely necessary to keep abreast of the times if we would hold the interest of our pupils.

II.

In using sets of studies teachers should be careful to select from them according to progressive difficulty, and not think they must be used in the order in which they are printed. The most discouraging thing a teacher can do is to give work that is altogether beyond a pupil. A student should never have an exercise, etude or piece beyond his comprehension. In selecting pieces great care should be taken to be sure that they belong to the same grade as the studies; or, if anything, easier than the studies. It would seem to be unnecessary to offer such advice, but it is not an uncommon thing for inexperienced teachers to give pieces that are one or two grades in advance of a pupil's studies. The reason for giving pieces as easy, or easier, than the studies is apparent. Children can play such pieces with some satisfaction and pleasure to themselves, and afford more pleasure to their listeners than is the case if they are obliged to flounder through difficulties altogether beyond them. Better an easy piece played correctly and with taste and expression than one more difficult and showy if it is "beyond" the pupil. In selecting music for the young, and having in mind the aim to keep them interested in their work, it will not do to always choose that which is purely technical. To avoid this it is not necessary to resort to what is commonly called "trashy" music. There is a great distance between purely technical and "trashy" or "popular" music; and between the two we find numerous compositions which are pleasing and melodious. Not infrequently they are valuable, also, in introducing little difficulties, here and there, which the pupil needs to conquer.

III.

We must therefore face the fact that most young people possess a well-developed love for "popular" music, and they need to be led very gradually and carefully to the higher and better kinds. It is unwise to attempt to *rush* a pupil from the one extreme to the other. If a pupil expresses a great antipathy for classical music, we must be careful not to place too heavy a musical diet before him. For example, we cannot overestimate Bach from any standpoint. He is *par excellence* the great technical equalizer; but there is very little which Bach has written that will interest the average pupil in the intermediate grades, unless the pupil possesses the temperament that naturally takes to the more solid in a piano course. It would, therefore, be unwise to force upon the ordinary pupil a study of such work. Then again, the interest of some pupils is broken up by insisting too strenuously on details; a teacher of good

judgment knows that these details would work themselves out naturally as the pupil progresses. It is unwise to keep children "drumming" on one piece or exercise week in and week out. Does someone say, "But I cannot approve of giving a new piece until the old one is properly learned"? The reply is, It depends upon what one means by "properly learned." Is not a thing properly learned if it is played as well as a pupil of limited proficiency is able to play it? Insist only upon an exercise or piece being prepared as well as present technical proficiency will allow. Make sure that the pupil comprehends the main ideas in the piece, or the chief principles in the exercise; then proceed to something new rather than risk making the study irksome. Some times a return can be made later to a former piece, when the pupil is likely to find the difficulties melt into thin air because he has progressed beyond them. In all technical training never mystify your pupils by dry abstractions on the nature of technic. Instruct them by example rather than by precept; and always make it: *tone* first; then the *mechanical production* of *tone*.

IV.

Never allow the lesson hour to become tiresome. Be friendly and as entertaining as possible. Everyone cannot be witty, but there is no need of being dull. In our criticism and directions for practice, let us be definite. If you tell a pupil that he is wrong, explain the trouble; make it plain. Music study becomes tiresome to many young persons because they do not know how to practice. Definite directions for practice and advice upon each separate difficulty is one of the most important duties for the lesson hour. *Work with your pupils when you think it necessary.* Show them how *you* would practice certain difficult passages; how, for instance, you would play arpeggios until you had acquired the desired smoothness. Interest pupils at their private lessons, and invite them to meet with you in class. Encourage them to take THE MUSICIAN for use at these class meetings and at home. Give occasional class musicales; talk upon musical matters, etc. The teacher who loves the work and loves young people can surely cultivate the art of interesting pupils, and will do so in a thousand different ways.

Teachers who have two pianos can play the part a singer, violinist or flutist would take on one, while pupils play the accompaniment on the other piano. With pupils sufficiently advanced take such songs as Wagner's "Dreams," Schumann's "Two Grenadiers," St. Saens' aria "My Heart at Thy Sweet Voice" (the accompaniment of this is a valuable study for hand staccato, skips, leggiero and singing legato), or violin numbers like Wieniawski's "Légende," Vieuxtemp's "Rêverie," Raff's "Cavatina," Svendsen's "Romance." For younger players it will be easy to select pieces suitable for their grade. THE MUSICIAN each month offers two or three songs, and many of them are exactly what one needs for this work. Teachers must not neglect this important thing—instruction in the art of accompanying.

HOW TO SECURE MELODIC EXPRESSION IN PIANO PLAYING.

CLARENCE G. HAMILTON.

Melody vs. Accompaniment.

The piano is an instrument of Suggestion. While it lacks the possibility of perfect sustained tone possessed by the voice or violin, it yet finds a large sphere of usefulness in that it can not only imitate such tone, but can place it in its proper relation to its harmonic surroundings. The tone capacity of the modern pianoforte is immense, and the skill of the pianist is displayed in his mastery of this, for the expression of melody and accompaniment, in such a way that the melody may stand out clearly against its setting, as the central figure of a picture takes precedence over its background.

In order to place this proportion before the pupil's mind, the teacher must first insist upon the process of tone analysis. Beginning with a composition in which the melody is written for one hand and the accompaniment for the other, he should require a careful study of the melody alone, first for a knowledge of the notes, then for the grouping of these into definite phrases, finally for the proper balancing of these phrases, to secure unity of conception. The time has now arrived for the idealizing of this conception, for investing it with meaning, which shall make it a real song without words. Every effort of the imagination must be a concentration upon the expression of musical thought, and the clothing of this thought with such a broad, singing tone that it represents, as far as possible, the personality of the human voice.

In the light of the story thus told, the accompaniment may now be studied, with a constant effort to subordinate it in every particular to the melodic ideas already worked out. At first, little should be considered save an unobtrusive, quiet tone, which is to serve as a grey background for the song to rest upon. While, therefore, essentials of touch, like contrasts of legato and staccato, should be observed, strong accentuations or climaxes should be left for later development, lest they obtrude too forcibly upon the central idea.

The work thus far is but a preparation for the real difficulties of the case, which occur when the two hands are played at the same time. The natural impulse of the pupil is to play all the notes which are sounded simultaneously with equal force, with the result that the accompaniment, having more and, frequently, stronger tones than the melody, becomes so prominent as practically to push the melody out of existence. Our previous analysis will help to simplify the complicity of ideas involved in giving prominence to the melody; but something more is generally necessary to accomplish this result. Let the pupil be shown, in the first place, that the accompaniment is to be played with a different grade of tonal force from the melody. If the whole range of piano tone extends from *ppp* to *fff*, we may conceive of the melody tone as extending from *mp* to *ff*, while the accompaniment ranges from *ppp* to *mf*. A passage marked *forte*, therefore, is played *p* in the accompaniment and *f* in the melody; while one marked *piano* is played *ppp* in the accompaniment and *mf* in the melody, and so on.

Melody in the Right Hand.

The pupil should gain from this a clear conception of tone proportion; the chief problem is now to reduce the accompaniment to sufficient softness. Let us set about this by bringing it to absolute zero. Have the pupil play the melody with a quantity of tone which is even a trifle exaggerated, while the other hand simply goes through the motions of playing the accompaniment, pressing the keys down without producing any sound whatever. This may prove difficult at first. but it is seldom or never impossible. After he is able to do this easily, a pressure slightly greater may be employed in the accompaniment, producing a suspicion of tone, and in this way the desired quantity may be approached gradually, while sufficient care is taken to keep it thoroughly under control, and subordinated to the melody.

With the broad and idealized style of the melody gained, and the accompaniment reduced to a level sufficiently beneath it, the problem practically has been solved. It remains for us to give, in places, more character to the accompaniment. When it approaches close to the melody especial pains should be taken to keep it subordinate, but where the note in the accompaniment is widely separate from the melody, it may be strengthened considerably, if required by circumstances, since the difference in pitch lessens the danger of conflict. Thus low tones, which are apt to occur on accented beats when the melody is in the upper part, may be brought out *ad libitum* to give effective impetus to the rhythm. Also the accompaniment may give a support to climaxes, which, if not aided thus, would prove sadly inefficient. For when once the melodic tone is fixed in the hearer's mind, and the trend of the melody is thus firmly established, he will not allow it to be obliterated by any accompaniment effects, however strong, which are introduced to bring about an interesting and desired consummation.

Divided Melody.

When these principles have been mastered with the melody in one hand, they may be applied equally well with the conditions reversed, and we may then proceed to the case where the melody is divided between the two hands, surrounded by the accompaniment. Special attention should be paid now to the threading out of the melody, and its consistent interpretation, before a note of the accompaniment is played. If this be done, the primary object will have been accomplished, and the addition of the accompaniment, either as a whole or in parts, may be made as before.

We now prepared for the study of a composition like Mendelssohn's Duetto, involving more than one melody besides the accompaniment. As formerly, the melodies should be appreciated individually at the outset, and their proportions should then be estimated. Generally speaking, the higher the melody, the more strongly it should be brought out, since the greater volume of the lower melody would otherwise overweigh it. Sometimes one melody is clearly more important than another, for thematic or other reasons, in which case it should, of course, receive due prominence, even if it be in a lower register.

The Well-Tempered Clavichord.

At this stage of progress, no more helpful work can be pursued than the study of selections from the Bach Well Tempered Clavichord. Considering the pianistic value of a command over tone proportion which results in the adequate rendition of the involved ideas presented by pianoforte compositions, we cannot place on too high a pinnacle this encyclopædia of melodic expression, involving in its interpretation not only the greatest command over technical intricacies, but also the comprehension of the subtlest and most intellectually stimulating musical ideas. It is only the distaste for hard work on the part of either teacher or pupil which prevents the Well Tempered Clavichord from receiving invariably the best thought and practice of every piano student.

Working up thus from a simple melody and accompaniment to more involved forms, and resting finally upon the Bach Fugues as upon the mountain top whence he may survey all the fields and valleys of the music art with clear comprehension, the pianist may take his stand confidently as an exponent of music, for he may feel assured that, even if he fail in minor details, he can yet express something of the real soul of music, which is, after all, the one essential object for which he is laboring.

FOR THE YOUNG TEACHER.

The pupil can't get inspiration from a stone image.

Alternate the difficult solos with pieces of an easier style, to please the pupil.

A pupil that habitually comes unprepared should be sent home; but let him understand that you do it for his own good, not in anger.

Don't give lessons haphazard; think of the needs of each pupil entrusted to your care.

Give plenty of good music, but don't crowd the pupil too fast on technic.

No two pupils are alike; what is good for one will ruin another.

You have as much to learn as the pupil.

THE REAL EDUCATION.

The following significant paragraph on the education of children is so pregnant with truth that it may well be taken as a guide by all teachers of music. It was written by James P. Monroe and is embodied in a chapter entitled the *Educational Ideal.*

The real, "natural" education is that aimed at in the best endeavor of to-day, in which the child from the moment of his birth, is steadily, rationally, and intelligently developed, by trained and systematic minds towards the best manhood possible to him. Such an education is not simply mental; it is physical; above all it is moral. In it the child's individuality is preserved, but is pruned and guided; he himself furnishes the impulse towards his own development, but the channels in which this force acts, the ends towards which it directs itself, are determined for him. A natural education is one in which the subject taught is secondary to the manner of teaching; in which the task done is subsidiary to the effect of doing it; in which the question to be asked at the completion of an educational step is not, What has the child learned? but, What has the child become?

PERSONALIA.

Frederick the Great was a flute player of considerable skill, as well as a composer for his instrument.

* *

Napoleon was an excellent critic of opera, and a lover of music in general.

MUSIC IN THE HOME

CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

INTRODUCTION.

Our readers will observe that the MUSICIAN is adding a new department. In future Mr. Tapper will conduct the Young People's or Children's special department and I will continue my work in the new department and under the new heading: Music In The Home. Our young people who have formed clubs will here find continued suggestions and helps for their club work, while our new department will also offer much that will be of interest to boys and girls, who, for various reasons, have been unable to form or belong to a musical club. Every member of the family circle is included in our new department. We think, now, of dividing our work somewhat as follows:—

1. Family Talks on Music, or Music in the Home and in Family Life.
2. Study for Boys and Girls in the Home.
3. Suggestions and Helps for Club-work.

We shall have Our Letter Box and Our News Column (which we have just started) and the Editor will depend upon the boys and girls to make a grand success of both. There is no reason why you should not collect items of musical news that will be of interest to every reader of the MUSICIAN.

* *

MUSIC IN FAMILY LIFE.

In opening our new department "Music In The Home," and arranging to present, in our future numbers, musical articles for lay people, the MUSICIAN is simply responding to a growing demand and a public want. Many times when the writer has been urging friends to take a musical magazine and to thus keep themselves informed upon matters musical, the reply has been: "Your music magazines are of interest to teachers and students, they do not offer much reading matter for people who are interested in music as a subject and as an art, but who are not performers upon, or students of, any particular instrument." And this is too true. Our music magazines do confine themselves a little too exclusively to pedagogical matters, and since a grand work in *general musical culture* lies open to our music-magazines, we believe it to be advisable to begin, without further delay, to give special attention to the general public,—to persons who wish to include a certain amount of musical information in their general knowledge. People are realizing more and more that musical culture does not, necessarily, mean to include performance, and people are beginning to be ashamed not to, at least, know something *about* music. As an art it appeals to every educated person, and it is also a satisfaction to be able to *listen intelligently* to the musical performance of others.

Then there is that thought of the future of music in America. We Americans have a large work before us if America is to become a musical country in the sense that Germany is; or indeed in the sense that France, and even England are. They have a music life in the homes and villages and towns that we, as yet, sadly lack. Why may not we do what we can toward the work of making America a musical nation in the fullest and best meaning of that term.

Some very encouraging facts may be borne in mind. There are more music pupils and more teachers in America than in any other country. Every village and town possesses at least one teacher of music. There are more bands and amateur orchestras than in Europe. More music is published here than abroad, and it is stated that more really good music is sold and played in America than in Germany. Again, as regards the manufacture of instruments, the number of pianos and organs made and sold annually in America far outranks the manufacture and sale of those of any other country, and it is an undeniable fact that America produces the best pianos in the world. Violins and band instruments too are produced today in America that are unsurpassed elsewhere. I have seen it stated by authoritative musicians that violins are made in America at the present time, which equal in workmanship, beauty and tone, those of the old Italian makers of two and a half centuries ago. We also know that America has produced many of the world's finest singers, and pays more to foreign artists and supports more concert musicians than any other country. These are undisputed and, as we say, encouraging facts. Yet it remains a truth that America is not, as yet, what may be called *a musical nation.* We lack sufficient singing in our schools; there is not enough as yet. In the home circle, in family life, we especially need more music; our villages, towns and smaller cities need many more classes for music study, more choral societies etc.; and in our churches less display and more real sincerity to the true purpose of religious music is sadly needed. We all owe certain duties to all these branches of music life. A very important thing is that our boys and men should be musical, and musically trained, as well as our girls and women, if ours is to become a musical nation. Before taking up that point we wish to speak of music in the home.

Home influences and the influences of child-life are what count most in all the later years. Songs learned in childhood cling to us during our entire lives. It is therefore important that home music, the songs and music of childhood and youth, in the family circle, should be worthy of this life-long remembrance. It is a pleasant picture, that of a family spending a portion of the winter evenings in ensemble playing and in the singing of songs, both in solo and chorus. And when this music life in the home becomes more and more general, and singing classes, choral societies, etc., are found in every village and town, we shall have such an atmosphere of music surrounding our children and all our people, that we cannot fail to take first position in the world as a musical nation.

FOR OUR CLUBS AND YOUNG PEOPLE.

JANUARY EVENTS.

January 2nd Maëlzel brought his metronome before the public. January 3rd, Henrietta Sontag, the great singer was born, in the year 1806. On January 5th, 1653, a rule was drawn up legally in Germany and signed by Emperor Ferdinand III, that: *"No man shall dare to perform on dishonorable instruments, such as hurdy-gurdys, bagpipes, and triangles, which beggars use for collecting alms, so that the noble art of music is brought into contempt by them."* January 7th, 1812, Sigismund Thalberg, the renowned pianist, was born. Handel's first opera, *Almiria,* was produced January 8th, 1705; and Hans Guido von Bülow, a distinguished pianist and musician, was born January 8th, 1830. January 21st, 1874, Mme. Parepa Rosa, the great singer, died. January 24th, 1883, von Flotow died. Johann Wolfgang Mozart was born January 27th, 1756. Franz Auber, the operatic composer, was born January 29th, 1784; and on January 31st, 1797, Franz Peter Schubert was born.

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The two greatest names in our list of Events, for this month, are those of Mozart and Schubert. Both were such wonderfully endowed men, such geniuses, and both died young and in poverty and distress. We cannot think of either one without a pang at our heart. Poor Mozart fought in his proud struggle with poverty when he should have been a millionaire could he only have disposed of his music. But, alas! others, long after his death, made fortunes with that. And poor Schubert, dying because he was overworked and exhausted, and might have lived many years, could he have afforded a vacation,—a little trip to the country to rest awhile and be where he could have proper food. An able writer of today, Mr. Henry T. Finck, says in his book, "Songs and Song Writers:" "In view of all these things, one feels like crying out aloud in agony at the thought that Schubert should have died just when a new world of beauty was opening before him." Schubert said, you know, that he was dying with *"entirely new harmonies and rhythms"* in his head, that is what Mr. Finck means when he says, *"In view of all these things"*—he means there was Schubert, gifted beyond measure in music, and new harmonies and rhythms filling his soul,—and yet he had to be taken. Mr. Finck says further: "I am convinced that if Schubert had lived another thirty years he would have anticipated all that is new in the harmonies of Wagner, Liszt, Chopin and Grieg. As a *creator* he would have towered as high above all other musicians as Shakespeare does above all other poets."

ABOUT PRIZE QUESTIONS.

Last April, in the department "For Young People," we announced that we should give, each month, for eight months, a small list of examination questions for our boys and girls to answer, two prizes to be presented in December to the two persons having the best, and second best, record. But our Club members and our other boys and girls have not responded as well as we hoped they would. Quite a number have answered an odd month and then missed several, and so on. Ruth L. Simpson and E. D. LaRoss made a splendid start, and each sent in answers to three sets of questions, and then they stopped. The Editor, in going over all the letters received, does not find one to whom a prize is justly due. We think our questions may have been a little too hard; also that a good many boys and girls who might be able to answer *general* questions were unable to answer those relating to harmony. So your Editor is going to *"begin all over again"* and make you a new offer.

NEW PRIZE OFFER.

Beginning with this month, January, we shall offer *six* sets of questions to our boys and girls (whether belonging to clubs or not) with the following directions:—

1. Each month send in your answers to the set just published.
2. Say: "Answers to the December Prize Questions" from So-and-So—write your name and full address each time plainly.

The Editor will keep a record of each one and next May will award two prizes; first prize to the best record, and second prize to the second best record. *The prizes to be announced and given in June.* The questions will be such that every one of our young readers *should be able* to answer. The contest is open to all *under sixteen years* of age. (PLEASE STATE YOUR AGE ON THE FIRST SET OF ANSWERS.)

PRIZE QUESTIONS.

No. 1.

1. What are the two principal kinds of touch in pianoforte playing?
2. What is syncopation?
3. What is an arpeggio?
4. How is the use of the left pedal indicated in print?
5. What is a *Madrigal?*
6. Describe a *Glee?*
7. What are *Folk-Songs?*
8. What is a *Mass?*
9. What is the difference between an *oratorio* and an *opera?*
10. Describe a *Cantata.*

BY REQUEST.

The Editor is in receipt of a request, from one of our Clubs, signed by all its members. The members in question have scrap-books, and have collected a complete set of pictures of the following musicians (most of them are the one-cent Perry pictures):—Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Wagner, Gluck, Gounod, Verdi and others, and they are anxious to possess brief biographical sketches to paste alongside of each picture. The request is: "Will the Editor of the Young People's Department supply the latter?" The answer is: "Yes, with pleasure," and we proceed to give the first three this month.

Facts to Remember About Johann Sebastian Bach

1. Johann Sebastian Bach was born March 21, 1685, and died July 10, 1750.

2. He was twice married (October 17, 1707 and December 3, 1721; he had seven children by his first wife and thirteen by the second, and was consequently the father of *twenty children!*) His second wife had a musical nature and fine voice and showed a true appreciation of her husband's great ability. He led a simple uneventful life, aside from his music, and was an amiable modest gentleman.

3. As a boy and youth he possessed a beautiful soprano voice which enabled him to begin as a church singer, in return for which he was given a good education, free.

4. He came of a very musical family. For centuries the men of his race, on his father's side had possessed musical talent. His parents died while he was a mere child and he passed into the care of an elder brother, who was a strict, severe man. Young Bach had a great desire, when about ten years old, to play from certain manuscript music owned by his brother, but the brother forbade his doing so. Sebastian, however, contrived to get hold of this music and, by working carefully and patiently in secret (by moonlight only) he made a complete copy of it in six months. While this may have been wrong, as being disobedient, it certainly proves the boy's ability, perseverance and determination.

5. It is painful to learn that the brother took the music away from him (his own copy as well as the original) and the boy never saw it again until years later, after the elder brother's death. In Bach's time music could not be bought as it can today; printed music was scarce and expensive, so that it was a usual thing to copy music for one's own use. It is believed that the blindness that came upon Bach, later in life, was due to straining his eyes with so much copying and the writing of his own compositions.

6. At the age of nineteen Bach was appointed organist at Armstaat, and four years later became Court organist. He steadily advanced until he became the greatest organist of the eighteenth century.

7. His organ compositions are pronounced the most perfect the world possesses. His most sublime work is his "Passion Music."

8. He also composed for the pianoforte (or the *clavichord*, it was in his day, the piano being not yet invented); his collection entitled *The Well-Tempered Clavichrod* is the most widely known of his piano works.

9. For a century after Bach's death his great works lay untouched, then in 1842 Mendelssohn revived them and was the means of erecting a monument at Leipzig in memory of the great master.

10. Four of Bach's sons became noted musicians.

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Facts to Remember About George Frederick Handel.

1. He was born in Halle, Germany, February 23, 1685—the same year that Bach was born.

2. His father was a surgeon and opposed to his studying music.

3. But as a little child Handel used to steal away to the attic at night and play on an old spinet that was stored away there; the family finally discovered him as he played.

4. When only seven years of age he went on a journey with his father to Weissenfels and, while there, was taken by some musicians to the court chapel. They placed the little fellow on the organ seat and he so played the great instrument that the musicians and the Duke, who was passing and overheard, were astounded. The Duke persuaded the boy's father to give him a musical education. At nineteen years of age Handel was widely known both as clavichord player, organist and composer.

5. At twenty-seven he went to England and resided there the rest of his life. All of his great oratorios were written there.

6. English people look upon Handel as being one of themselves, and are justly proud of the work he did. He was the most dramatic musician of his time, as well as the greatest organist, excepting only Bach.

7. His oratorios are: *The Messiah, Sampson, Israel in Egypt, Solomon, Saul, Judas Maccabaeus,* and others.

8. *The Messiah* is considered to be his masterpiece. It was composed and written by Handel in the short space of twenty-four days. He wrote it for Dublin, Ireland, for a charitable performance. The following year it was given in London and, at the words, *"For the Lord God omnipotent reigneth"* set to Handel's sublime music, the King and everyone present arose, remaining standing to the end. This custom is still observed in England.

9. Handel began his career in England as a composer of operas and he lost $51,000 in his efforts to make them successful. Failing to do so, he abandoned the work and began his glorious oratories.

10. Handel died April 14, 1759, and was buried in Westminster Abbey.

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Facts to Remember About Joseph Haydn.

1. He was born March 31, 1732, in Rohrau, Austria. His father was a poor wheelwright.

2. Haydn possessed a sweet voice and at eight years of age attracted the attention of a great musician of his time (Reutter) who undertook to train him.

3. Haydn began as one of the choir boys of St. Stephen's Cathedral, at Vienna. At sixteen his voice changed; he was dismissed from the choir and now began his struggle with poverty, which lasted for some years. He accepted, at one time, the position of valet, or servant, to a famous teacher, Niccolo Porpora, in order that he might pursue his musical studies. Porpora frequently assisted him.

4. When twenty-eight he entered the service of Prince Esterhazy and was appointed conductor of the prince's orchestra. While occupying this position he wrote symphonies, sonatas, quartets and vocal compositions, and rose to great prominence as one of the world's eminent composers.

5. In 1791 Haydn visited England and at once achieved success in London. Oxford conferred upon him the degree of Doctor of Music.

6. He is sometimes spoken of as "the father of the string quartet," having written eighty-three compositions of this character. His other works comprise one hundred and twenty-five symphonies, twenty-four trios, forty-four pianoforte sonatas, one hundred and sixty-three viola pieces, and many songs and other pieces.

7. Handel, Mozart, Beethoven and Haydn were contemporaries (all were living at the same time). Haydn was intimately acquainted with Mozart and Beethoven. It is not likely that he ever saw Bach or Handel.

8. Haydn's greatest works are the oratorios *The Creation* and *The Seasons,* both of which were written after he was sixty-five years old.

9. During his composition of *The Creation* he said: "Never was I so pious as when composing this work. I knelt down every day and prayed to God to strengthen me for my work."

10. Haydn's face showed the man to be, what he really was, sunny-natured, amiable and lovable. The Perry picture of Haydn is not good. Haydn died May 31, 1809, soon after he had been present at a great performance of "The Creation."

JANUARY PRIZE OFFER.

It is important that our young people, being students of music, should know what is going on in the musical world *in their own day.* We offer two prizes, a first and a second, for the two best *lists of celebrated musicians of the present time.* Divide them into groups thus: Violinist, so and so; Pianists, so and so; Celebrated Singers, male, so and so; female, so and so, etc. The boy or girl who names *the largest number correctly* will receive first prize, and the next best will receive second prize. All answers must be in by Saturday, January 30, so that the result can be announced in the March Musician. The lists that win the prizes will be published. Write on one side (only) of your paper. Address,

Editor of The Musician,

150 Tremont St., Boston.

Home Music Department.

SCRAP BOOK ITEMS.

various instruments.

The Accordian. This is a small portable instrument and was originally an extension of the mouth-harmonica. In some countries the Accordian is called the Æolina. It was invented at Vienna by a man named Damian in the year 1829. It is a favorite instrument with sailors, being one easily stored in their chest and carried about with them. In parts of Italy it is much used by the peasants, also by street musicians. The Accordian consists of a small pair of hand bellows, to one side of which is attached a keyboard containing anywhere from five to fifty keys, according to the size of the instrument. Pressure on these keys opens valves which admit the air to metal reeds. These reeds are so arranged that each key sounds two notes, the one in expanding, the other in compressing the bellows. To play an accordian you place the right hand over the keyboard, while with the left you work the bellows, on the lower side of which there are usually two keys which admit wind to other reeds and thus a simple harmony is furnished, principally chords of the tonic and dominant. It is an extremely limited instrument; it can be played in one key only. But it affords pleasure to many simple people whose taste of music is not highly developed.

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The Æolian Harp.—In the August Musician we told our young people how to make a Wind Harp. It was a sort of Æolian harp. The word Æolian is taken from Aeolus the god of wind. Æolian harps are usually about three feet long, five inches broad, and three inches deep; made of pine wood, with beech ends for insertion of the tuning and hitch-pins, and with two narrow bridges of hard wood over which a dozen catgut strings are stretched. These are tuned in exact unison, with low tension. In the sound board there should be two sound holes. The ends are raised above the strings about an inch, and support another pine board. The harp gives forth its sound as the draught of air passes between this pine board and the sound board.

The best place for an Æolian harp is in an open window; it should be placed across a window sufficiently opened to admit of its introduction, and situated obliquely to the direction of the wind. The evening time is best when our feelings are more apt to be attuned to the chords we are to listen to. The modifications of tone, increasing and decreasing are very enchanting and weird. As someone has said, "The Æolian harp is nature's music; man's music is an art." King David, of whom we read in the Bible, must have possessed an Æolian harp, for we read that his harp sounded at midnight when suspended over his couch in the north wind. We all have heard the musical sounds from telegraph wires. The posts which elevate the wires assume the function of sounding-boards and we hear the sounds through the posts. Æolian harps are constructed on the same principle. Then there was the Æolian, very similar in name, but quite a different instrument. The latter was a sort of Melodian and the Melodian was the fore-runner of our modern Cabinet organ.

* *

The Archlute was an instrument used in Handel's time and was usually made in an elaborate and beautiful manner. In appearance it somewhat resembled a mandolin. The body was shaped like a mandolin, but the neck quite different. It was sometimes called the double-necked lute; it stood more than four feet high. Grove's Musical Encyclopaedia (or dictionary as it is called) gives a picture of one that was 4 ft. 5 in. in height. We read, in Grove also, that "a wealth of ornament was bestowed upon the necks and backs of these beautiful instruments." The Archlute was much used in Italy and in parts of Germany.

(To be Continued.)

Wellington was a noted patron of artists (i. e. of artist-musicians).

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Von Moltke at ninety-one was still an excellent 'cello player.

* *

Milton, the great English poet, was an organist of no mean attainment. Many affecting stories are told of his love for music.

THE LESSON CLUB

A series of How To Do articles, distinctly practical, inspiring and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of The Musician which will be of aid to one or to many readers will win our immediate consideration.

HOW TO MAKE MOST OF ONE'S EFFORT.

A. BENEDICT.

It would not be easy to calculate the number of times that success has, apparently, been so definitely explained that it is matter for wonder how anyone can be so ignorant or so obstinate as to fail. Men who have achieved along any line have been petitioned by magazines for their formulæ, and have turned out ready-to-wear methods for all aspirants, of superior cut and quality. True, now and then, someone else writes up the methods employed by some of these men, along lines that exhibit marked shades of difference to their own ideas upon the subject, and one is left to wonder whether truth is abiding in the statements from the inside, or from the outside! But the philosophic observer (and, after all, does anyone get much more out of life than the philosophic observer, with his humorous deductions from the tragic, and tragic deductions from the humorous, with his smile and tear summoned at almost the same instant, and fairly contending for first place?) pays marked attention to the unkown value of the equation; and he finds that among these values, while Solomon wisely reckons "time and chance" which we term opportunity, as one, there is another equally potent, and that is personality.

In the beginning of his career, the idealist (and all who strive for attainment of any sort, have an ideal of some sort) is concerned only with the abstract. Intent upon his vision, he takes it for granted that it is patent to all eyes, and he reckons all adherents to any cause he adopts, or ends toward which he labors, as persons sharing his ideals and fully cognizant of them. But the fact is that very few, if any, of his adherents or helpers have even a remote idea or understanding of his ultimate aim. The real power which he exercises over them is in no sense an abstraction. The force of his personality is the force that holds and binds them.

As long ago as when the Galilean fishermen left their nets to become fishers of men, the voice and the presence—the power of the personality—has been the charm and the explanation of discipleship. Who imagines that Peter and Andrew knew what it meant to become "fishers of men?" "They left their nets and followed Him."

It is an open question whether the dominance of a great idea exercises a transfusing and transforming effect, and makes one, as it were, full of magnetic force. Certain it is that what makes for personality in an individual is the losing sense of one's self in the absorption of an abstract idea. In this sense it is the embodiment idea that attracts perhaps, unconsciously.

But instances multiply too thickly to be put aside, of projects and schemes and undertakings which, born in the brain of some idealist, flourished and grew only while under his watchful care. Take, for instance, the work of Colonel Waring in New York. Who would imagine that so systematized a plan could so quickly fall into absolute disuse, when he no longer lived to watch over it? Yet it was not long after his decease that the head of the Street Cleaning Commission, when asked how he proposed to remove the snow from narrow down-town streets that were blocked by it, answered that he would have to wait for rain! Apparently, all that practical force—that utilized energy—went into the grave with its projector and executor. Yet the idea was simple, and alive.

It is very hard for any earnest enthusiast to realize his own value. Full of the subject to which he has devoted himself, and looking upon himself as merely a medium through which it passes, he expects direct contact between it and all minds. But the majority stop short at the medium. How many times we see ignorant men in our profession, or who call themselves professional, with more of a following than those who are really wise and skilful! These men, cunningly in touch with the realities of life, and quick to detect and avail themselves of the limitations and simplicities of the average multitude, appeal to them along lines that demand little and secure much. There is, in every breast, the possibility of faith. This possibility raises us, if rightly directed, above the angels; and, if wrongly directed, sinks us below the level of the brutes. Credulity is simply besotted faith, while belief is faith divine. The first is acceptance without waiting for testimony or exercise of the reason; the second is the result of earnest investigation and well-applied faculties. Credulity makes fathers and mothers watch their children hunger while listening to the profanity of Dowie—a thing below the intelligence of the animal creation. Credulity induces men and women to employ impostors as teachers of themselves or children, without even asking credentials, or examining the results of their work. And, while one might say of these people that they reap as they sow, one cannot help pitying and sympathizing with their victimized offspring. Credulity is at the mercy of what we may term a spurious personality—an enthusiasm that is simulated, or, if real, is not united to real power of accomplishment along the line that excites it. To love music—to admire the great composers—even in a superficial fashion, gives one a certain eloquence and charm in speaking of it or them. Ignorant persons are misled by this charm, and conclude it stands for something other than itself. But only knowledge is power. We can only teach what we know, and can do. There is a contention that theory can be taught by those who cannot practice it. It may be so—but it seems to me very like the blind leading the blind—very dead-and-alive teaching, and not to be named in the same day with teaching that can be exemplified for the student step by step. There is a certain Sir John Mandeville air of "Men say, but I have not seen it" about teaching of any other sort.

How can we duly estimate this power of personality as exercised toward pupils? It is a great power—it is a dangerous power—because it is an insidious and scarcely recognized power. Again and again we see young minds committed to the care of, and the contact with, men and women in the intimate relation of teacher and pupil, when such men and women are utterly unfit for such contact. The character of those in the profession is as important as their attainments. I would not advise employing a poor musician because he is a good man, but I would absolutely condemn employing a good musician, no matter how good, if he is a bad man. No achievement will prevent that personality from influencing detrimentally those who are brought in contact with it; and even musical ideals will suffer in such hands. It should be the aim of the teacher to amount to as much as a man as he does as a musician. Thus, and thus only, can he be a great and vital force in the community; a force not merely in the present, but in the future, when his young pupils shall have become the leading and representative men and women of their day. His influence is enormous—his power for good equally so—his responsibility very great. If he chooses to limit himself to mere musical exchange, he will lose much of his vital meaning to society, and in time he will cease to be even a factor in the direction to which he has limited himself. The power of personality is regrettable because the Abstract is finer and higher than any realization; but since this power exists, let us make the most of it for good that we possibly can.

HOW TO TRY THE VOICE.

DR. HENRY W. GILES.

The quickest way to get a general idea of the scope and character of the voice, is to let the pupil sing a single tone to the syllable lah in the middle register, say around G or A for all classes of voice, which must be sustained for five or six seconds. During the production of this tone the teacher should note the bodily poise, facial expression, breath control, intonation, as well as the character of the tone, whether it be husky or resonant, large or small, the vibrations concentrated or dispersed, etc. It must be remembered, however, that sometimes through sheer nervousness the voice seems to leave one for the time being, and the effort results in little more than an audible escape of breath. In cases of this kind the teacher should endeavor through a bit of casual and friendly talk to get the pupil's mind away from himself, and then to introduce tone only after the incidental use of the speaking voice at a given pitch, as when pronouncing the syllables "tu, la, be, da," or others.

After hearing several single tones in the middle part of the voice the teacher may endeavor to gain something of an idea of the compass by variations in pitch both higher and lower. From C (third space) up, it is better to give the person under examination the benefit of an attack from a lower tone, such as the common chord from the octave below. I use a great deal that which I term the "chord and scale," which is the common triad through the octave ascending, and the legato scale in descending. Use the syllables "too lah bay dah" for the chord and sustain the "dah" in descending. Many high notes will be reached in this manner, that could not be sustained with a direct attack. As the danger of wrong effort is greater when the pitch becomes gradually more acute we use the skips of the chord in ascending. This difficulty disappears as the throat relaxes at each successive step in the downward scale.

Having heard the single tone upon "ah," and become familiar to a certain extent with the compass of the voice, we may now examine it upon some of the other vowels, especially *a* and perhaps *ee*. This is the crucial test and is not necessary for the beginner, as very often the singer who considers himself well trained fails in its exhibition. A great many singers occupy themselves almost exclusively with ah and oh, never singing *a* and *ee* except as they may occur in the words of the song. With these people ah and oh may be full and resonant, the *aa* and *ee* husky and breathy or thin and metallic as the case may be. They also fail to get the benefit of the practice of the delicate tongue movements which are used in all the varied shadings of *a* and *ee*.

If a further trial is necessary or if the person is a trained singer, a song will now be in order. The teacher should here note more especially the vowel shading, the relative length of vowels and consonants, the crescendo and diminuendo, the use of the portamento, tone connection, tempo rubato, and the endless variety of the means of expression.

The crucial point for the teacher comes when he is called upon for his opinion as to the capabilities and prospects of the voice which he has just tried. A celebrated teacher has been quoted as saying that the three things necessary to make a singer were, voice, voice, voice, but if I were to express my humble opinion I should say that "brains" will discount one of those "voices," if not two of them. Care should be taken that the desire to influence patronage, or that of flattery, should not induce the prediction of a future that would not be justified according to the evidence presented.

The busy voice-teacher should put aside an hour each day during which voices may be tried. Whether he shall charge a fee for this service will depend upon individual circumstances.

One should never be discouraged who has a small voice. It is the soul which shines out through the voice. Abroad, many singers who have practically lost their voices continue to sing before the public, and they are very favorably received. This is because of their wonderful conception of art-forms. One who desires to study voice to become a teacher need not necessarily be a fine singer. Many teachers of voice have no voices at all, but they know how to make voices beautiful! That is another thing. Bach said that artists should hear vocal as well as instrumental works. Everyone who can afford to do so should spend some time in voice study, even if one has chosen the piano or violin.

HOW TO BEGIN EAR TRAINING.

JEAN PARKMAN BROWN.

When a young pupil is taken to a pianoforte teacher to receive instruction, the first thing to be ascertained is the natural musical ability of the child. His greatest qualification, of course, is a musical ear. If he has already picked out melodies by ear, it shows that he has the power to distinguish tones, and if he has been able to find the right accompanying harmony, one may be sure that he has more or less natural talent, and his musical education can be undertaken with a well-founded hope that good results will be accomplished.

Now, if a good ear is the most important thing for the child to possess, should not the teacher strive "to cultivate," in every pupil, "the sense of hearing" as much as possible?

A child with natural musical ability, can be trained, in a short time, to distinguish many intervals, also major, minor, dominant seventh, augmented and diminished chords.

I have found in my teaching that pupils' ears improve greatly by a right course of instruction. One young pupil who could not distinguish between "c" and a "c" and "d" struck simultaneously, found, at the end of a year's instruction in ear training, no difficulty in recognizing major and minor chords, and various intervals.

At first a young pupil may not be able to repeat a given tone on a second piano, but will often learn by the end of a month—taking lessons two or three times a week—to repeat, readily, any given tone.

The method I have found practicable to pursue, is set forth in the book, "Intervals, Chords and Ear Training," published by Oliver Ditson Company.

"Far too much attention has hitherto been given to the mere playing of music," says the instructor of music at Harvard University, "whereas a simple study of harmony and the cultivation of the ear should always go hand in hand with the training of the fingers."

Many teachers claim that there is no time for ear training on the short hour, and often half-hour lessons they are obliged to give; that they must spend the time in giving the pupil technical exercises, studies, and pieces, and in teaching him to read at sight.

Is it not possible for every teacher to have a musical library, containing music easy enough for young pupils to read, such as Kuechemeister's, Op. 120 and Op. 125; Francois Behr's Op. 575, Series 1. Easy Pieces in Easy Keys, fingered by L. E. Orth.

At each lesson the pupil can be given some music to take home and read, and these pieces can gradually increase in difficulty. Thus, without taking time in the lesson, the pupil will make constant progress in reading at sight.

The expense of this library should not fall on the teacher, as each pupil could pay something—perhaps two dollars a year—for the use of the music.

As for ear training and a simple study of harmony, t is rightly coming to be regarded as indispensable. The lack of it is brought home, forcibly, when one tries to teach an intelligent use of the pedal to a pupil who knows nothing about chords. Some little time must be given to ear training in each lesson, as every teacher begins to realize who sees that something more than mere technical training is needed to lay the foundation of a thorough musical education.

TYPES OF MUSICAL CHILD-MIND.

Child minds, as the observing teacher will have noticed, may roughly be divided into three classes. There are the dense, the careless and the brilliant. Between the extremes of each class there are all shades and varieties of youthful intelligence—the persistently inquiring mind which, although not bright, cannot rest until it knows the wherefore of everything: this being one of the most interesting of studies. In the case of very stupid children who show musical tendencies, great discrimination must be exercised. The teacher wants special patience in going over and over again the same ground till preliminaries are quite clear. A preceptor who possesses insight of character may often find out some one little favorite part of an apparently stolid child's study.

QUESTIONS AND ANSWERS IN MUSIC FORM.

PERCY GOETSCHIUS, MUS. DOC.

During the publication of the series of articles on Music Form, completed in the December issue of *The Music Record and Review*, a number of questions were received, touching points imperfectly explained, or omitted.

The adequate consideration of these questions, systematically arranged and supplemented, is the object of the present series; which is also designed to be, in itself, a complete, though brief, illustration of the principal factors of musical structure.

No. 1. The Measure.

What is Time?

Time is the same thing in music that it is everywhere else in nature. It is what passes while a piece of music is being played, sung, or read. It is like the area of the surface upon which the musical structure is to be erected, and which is measured or divided into so many units for this, so many for that, so many for the other portion of the musical form. Time is that which admits of the necessary division into units (like the feet and inches of a yard-stick), whereby a System of Measurement is established that shall determine the various lengths of the tones, define their rhythmic conditions, and govern the co-operation of several melodies sung or played together. Time is the canvas upon which the musical images are drawn; and it is simply because time is so fundamental a principle, and so ever-present in music, that it is so often improperly applied to certain *single* musical distinctions, whereas it has in reality no other than this comprehensive meaning and application. For example: it is not consistent to speak of "three-four time;" we should say "three-four measure." Nor to say "allegro time," for it is "allegro tempo." Nor to speak of "duple time," for it is "duple rhythm." Nor to say "beat the time," but "mark the beats." The answers to follow will make this clearer.

What is Tempo?

Tempo refers to the degree of motion. The musical picture is panoramic; we never hear a piece of music all at once, but as a panorama (so to speak) of successive sounds. Tempo refers to the rate of speed with which the scroll passes before our mind. Thus, we speak of rapid tempo (allegro, and the like), slow tempo (adagio), and so forth.

What is a Beat?

Beats are the units in the system of measurement,—as it were, the inches upon our yard-stick of Time; they are the particles of time that we mark when we "count," or that the conductor marks with the beats of his baton. Speaking very broadly, the ordinary beat is about one second of time in duration,—less than this, of course, in rapid tempo. Most commonly, the beat is represented in written music by a quarter-note, as in 2-4, 3-4, 4-4 measure. But the composer is at liberty to adopt any value he pleases (8th, 16th, or half-note) as beat.

What is Measure?

A measure is a group of beats. The beats are added together, in measures, to obtain a larger unit of time, because larger divisions are more convenient for longer periods; just as we prefer to indicate the length of a house in feet, rather than in inches. The term is appropriate, for, like "quart-measure," for instance, it denotes a collective quantity. But this is not the whole significance of the measure in music: Successive beats, during the same tempo, are exactly equal in duration; but they differ from each other in *force*. The first beat in a measure is always a heavy, or strong, pulse (called the accent); and the next beat is light. What is known as a Simple measure contains either two beats (heavy—light), or three beats (heavy—light—light). The former is called "duple," the latter "triple" rhythm. Therefore the measure is seen to mark the regular recurrence of the *accents*. When a measure is made larger than these, so as to contain more than two, or three, beats, it is called Compound, and must be merely the multiplation of a Simple measure. Compound duple measures contain four or eight beats; compound triple measures, six, nine, or twelve beats.

HOW TO TEACH A CHILD'S SONG.

Be careful in pitching a song. Mrs. Crosby Adams and Mrs. Jessie L. Gaynor of Chicago, both of whom have made a specialty of children's music, give middle C to F above (if well led) as the natural range of childhood. If you place your song rather high than low, if you keep up the spirit of it and do not drop tone yourself, your children will rarely drop tone. If you do this, find out why. It may be due to depressing conditions in the atmosphere. A close, damp, muggy day is often the cause of poor singing.

On such a day do not have any singing. It is much better to give the period to games than to have poor tone work. Again, the dropping of tone may be due to poor physical conditions that we may remedy.

Above all things encourage the children to sing softly. This is essential not only to singing as a result, but to singing as a process. The voices will be purer, and more true and sweet, if the children sing softly. We must consider this one of the prime necessities and work toward it.

HOW I TEACH THE PIANOFORTE.

MRS. JOHN VANCE CHENEY.

(School of Life and Expression, Chicago).

The complex machinery of the nervous and muscular systems involved in pianoforte playing demands an engineer whose brain is developed in the art of clear, direct thinking, and whose heart unfolds its "imprisoned splendor" in force and grace and in complete obedience to the engineer. To unfold and draw out the powers of the mind and soul and attune them to real music is my first aim.

After satisfying myself of the physical, mental and spiritual condition of the pupil, I endeavor to awaken and increase an appreciation of the privilege of learning to use so great an art as the art of music, as a medium of individual expression and culture. I seek to have the pupil understand from the first that music is a language—a medium of communication as real as word-language, and far more subtle, revealing the inner life as words cannot do.

Further, the utmost mechanical mastery of the keyboard can move an audience of one or one thousand to nothing more than the feeling of wonder awakened by an expert sleight-of-hand performer; can do little toward refining the character of the player; can add nothing to the mental or spiritual culture of the audience, unless clearly defined states of mind are entered into and held until they take possession of the player. These states of mind can be nothing less than such as are presented by the compositions to be played.

"Nothing can be got for nothing," said Emerson. Nobility of tone and freedom of style cannot be attained unless concepts of nobility and freedom have a grasp upon the mind. Concentrated attention upon fingers, hands and wrists will not produce them. If I am working for the expression of these qualities, I lead the pupil to fill the mind with a concept of them, to free the body of all tension, and to abandon the whole organism to the expression of these qualities. I work with the pupil in a like manner for elegance, lightness, purity, elestacity, power; for certainty and rapidity of fingering, and for all the myriad qualities of tone required by the latter-day technique.

I find that this method of work does away with drudgery, and inspires in the pupil a love and interest in music that brings rapid and delightful results. The ability to memorize, which is so often believed to be lacking, I find is easily developed by stimulating a vital interest in the mood presented by the composition. I never place the hand in a fixed position, and never raise or drop the fingers in a certain way to obtain a legato touch. I work with the relaxed wrist and fingers, to express a state of mind that cannot be expressed in any touch but legato, and I find when the pupil is fired with the desire to express the quality of thought the legato is there, a clinging, singing legato, which years of "up-down," "lift one finger just as the other goes down," never produces.—*An exeerpt from Music Life.*

ELEMENTARY ITALIAN.

In this column a course of lessons in the most essential elements of the Italian language will be carried on from month to month. Four lessons will be printed in each number of THE MUSICIAN, beginning with the January issue, each lesson being designed to give enough material for a week's study. If our readers express their desire for French and German we will include these also.

Italian in its usual aspects is not a difficult language, and its connection with the art of music is so close that even an incomplete knowledge of it cannot help being of great service to musicians and amateurs. The lessons will be made so simple that only a moderate amount of time will be needed to master them.

The first subject to be taken up is the correct pronunciation of the language. A thorough knowledge of this is of prime importance both from a musical and from a linguistic point of view. The first two lessons therefore are made longer than the following ones. They should be mastered completely before the others are taken up and they should be referred to constantly in future reading:

LESSON I.—PRONUNCIATION, VOWELS.

A, I and U, as vowels, have each one pronunciation which never varies.

A is pronounced as the *a* in "father." Examples:

La cása, the house. *L'ária,* the air.
La gámba, the leg. *Ma,* but.

I is pronounced as *ee* in "beet." Examples:

Il víno, wine. *Infinito,* infinite.
Mío, my. *Símile,* like.

U is pronounced as *oo* in "hoot." Examples:

Lúna, moon. *Mutáre,* to change.
Uno, dúe, one, two. *Púnto,* point.

If the student is careful not to drawl or clip short the vowel sounds no difficulty need be experienced with them. The regularity and simplicity of Italian pronunciation as compared with English may be illustrated by the vowel *a,* which in English has at least five distinct sounds and in Italian only one.

E and O have each two sounds, called respectively the open and the close. It is difficult to reproduce them accurately without oral instruction. There are no exact equivalents for them in English speech. In following written directions one is likely to produce sounds that may seem outlandish. This, however, will be no proof of their incorrectness.

E, close, sounds nearly like *a* in "hate." The difference slight, but important, consists in the fact that the close Italian E is a single vowel sound, which may be prolonged indefinitely without losing its quality. The English *a* in "hate" has a tendency to become a diphthong. Its sound might be represented by the spelling "haeete," pronounced as one syllable. This tendency to develop into a double vowel sound must be resisted in pronouncing the Italian close E. Examples:

Méno, less. *Avére,* to have.
Bére, to drink. *Cadére,* to fall.
La mádre, mother. *Amáre,* to love.

Close O is approximately like *o* in "dote." English-speaking people, however, instinctively add the sound of a *w* to the *o,* as in "go," "no," "Lo!" This must be guarded against in the Italian. Examples:

Dópo, after. *Cóme,* as, how.
Dóve, where. *Il leóne,* the lion.
Dolóre, pain. *Sólo,* alone.

The open sound of E lies between the *e* in "set" and the *a* in "sat." Examples:

Bêllo, beautiful. *Sêi,* six.
Il têmpo, time. *Sêtte,* seven.
Prêsto, quick, active. *Prêsso,* near.

The open sound of O is like *aw* in "jaw" or "draw," but shorter. Examples:

Fuôri, out. *Il bôve,* the ox.
Una côsa, a thing. *Nôstro,* our.
La Nôtte, the night. *And'o,* he went.

The following rules will help to determine the close or open quality of E and O:

1. They are always close when not accented. (Half the words in the language illustrate this rule.)

2. In words of one syllable ending in a vowel, and in other words in which the last syllable is a vowel and accented, final O is open and final E is close. (Important exceptions to this rule are the following: *è,* meaning "is," is an open vowel; *lo,* one form of the word meaning "the," has a close *o;* and *o,* meaning "or," is close.) Examples:

Cant'o (open), he sang. *Sô* (open), I know.
Te (close), thee, you. *Perchè* (close), why.
Che (close), what.

In these lessons the syllable in which the stress of accent occurs will be indicated by a sign. In the case of E and O the acute accent (') will show that the vowel sound must be close, and the circumflex (ˆ) that it must be open. The grave accent (`), used when the final syllable is accented, is the only one of the three employed regularly by Italian writers. It is placed also over some monosyllables, notably *è,* meaning "is."

LESSON II.—PRONUNCIATION, CONSONANTS.

C before *e* or *i* has the sound of *ch* in "children." Before *a, o* and *u* it has the hard sound of the English k. Examples:

Cênto, a hundred. *Cercáre,* to search.
Cominciáre, to begin. *Il ciêlo,* the sky.

To preserve the hard sound of c before *e* and *i* an *h* is added to it. Examples:

Chiamáre, to call. *Che,* which, that.

Sc, before *e* and *i,* is pronounced as the *sh* in "shoe." Sc in other positions is pronounced as the English *sk. Sch* before *e* and *i* is pronounced as *sk.* Examples:

Una scêna, a scene. *Scêndere,* to descend.
La Scuôla, the school. *Scusáre,* to excuse.
Lo Schiávo, the slave. *Schiúdere,* to open.

G before the vowel *e* and *i* is soft as in "gentle." Example:

Gentíle, gracious. *Gi'u,* down.

In other positions G is pronounced like the *g* in "girl." Examples:

Gáudio, joy. *Gránde,* large.

Gh before *e* and *i* has the hard sound of *g* in "girl." Examples:

Ghiáccia, ice. *Una ghirlánda,* a garland.

Gli has the sound of *ly* in "halyard." Examples:

Giglio, lily. *Figliuôlo,* son.

Gn is like *ni* in "minion." Examples:

Dignità, dignity. *Dégno,* worthy.

H is always silent. Example: *Ha,* he has.

N, when occurring before *q* or the hard *c* or *g,* is pronounced as the English *ng* in "sing." Examples:

Stánco, tired. *Tranquíllo,* quiet.

R should be trilled; if it is double, emphatically. Examples:

Il máre, the sea. *Bírra,* beer.

S has usually the sound of the English *s* in "sin." When a single *s* stands alone between two vowels it is pronounced like the English z. Examples:

Sásso, rock. *Sorélla,* sister.
Il víso, the face. *Il váso,* the vase.

Exceptional cases in which *s* must be pronounced sharply as in "sin," although placed between two vowels, are the following: *cása,* house; *côsa,* thing; *cosí,* thus, and the adjective ending—*óso,* as in *maestóso,* majestical.

Z is sounded as if it contained a *t.* It has the effect of *ts* in the words "hats" or "cats." Examples:

La ragázza, the girl. *Il pránzo,* dinner.

I, sometimes written J, has before a vowel the effect of the English *y.* Examples:

Il fióre, the flower. *La fiámma,* the flame.

In combination with *c* and *g* in the syllables *cia, cio, ciu* and *gia, gio, giu,* its only effect is to soften the consonants, giving them the sounds of *ch* in "children" and of *g* in "gentle." Examples:

Giórno, day. *Già,* already.
Cacciáre, to hunt. *Baciáre,* to kiss.

U, unaccented and before a vowel has the effect of the English *w.* Examples:

La scuôla, the school. *Fuôri,* out, outside.
Quéllo, that. *Quándo,* when.

A very important peculiarity of Italian speech is the distinctly double pronunciation of double consonants. In such words as *tranquíllo,* quiet, *quéllo,* that, *prêsso,* near, *dônna,* woman, lady, and *stêtte,* he stood, a separate emphasis must be laid upon each *l, s, n* and *t.*

(*Continued on Page 21.*)

A SYMPHONY FOR EVERYONE.

TSCHAIKOWSKY'S "PATHETIC."

ROLAND HOLT.

The writer hopes that this paper may prove of some interest, as giving an idea of the human and emotional appeal of Tschaikowsky's "Pathetic" to an untaught music lover, who has heard it many times. In America we are at, perhaps, the climax of the busy life, and where once nearly every young woman played the piano, no matter how badly, now few find the time to learn it, and it may be that the pianola cultivates the love of music, without the knowledge of the art. Huneker has written of the "ethical serenity" of Beethoven. Perhaps not a few of us untaught music lovers require something more "gripping."

The attitude of the critical brethren toward Tschaikowsky's tragic symphony is interesting. Huneker, who apparently loves paradox, gives a splendid description of the last movement of the "Pathetic," and says that it will save the other three from oblivion, but he says Tschaikowsky "will be forgotten." Krehbiel and other critics may have been influenced to a somewhat exaggerated calmness by the attempt to give the "Pathetic" an adventitious interest by proclaiming that the composer wrote it with suicide in mind. There appears to be nothing in this suicide theory. Shortly before the first performance. Tschaikowsky wrote a friend, "My health. thank God, is excellent." Mr. Philip Hale (Boston

Symphony program, February, 1902) gives full particulars of his sudden death from cholera eight days after the performance. Miss Newmarch ridicules the suicide theory. If it were not so annoying, it would be amusing to notice how our tender-hearted critics suffer when listening to this tragic music. "It is the most tragic of all concert pieces," writes Finck, while Henderson says "We do not wish to hear the 'Pathetic' too often; it is too overwhelming * * * it is the completest art-embodiment of the pessimism of our time." Filson Young in "Mastersingers" says the reiterated drum-beat of the second movement recalls an anecdote of a patient under the knife, who kept up a regular beating on the table with his heel. Goepp (Symphonies and Their Meanings, Second Series) finds "a kind of sardonic laugh at personal damnation" in the third movement, and tells us "We must beware of the too sensuously beautiful, which is always closely akin to fatalism and despair." This, as Gilbert says, "is pretty, though I don't know what it means." Krehbiel finds the last movement "filled with feelings of despair and pessimism," while Miss Newmarch writes, "It seems to set the seal of finality on all human hopes." Perhaps largely because of this view of it as a piece of back-breaking pessimism, in New York at least, it has been almost relegated to Sunday night and summer concerts, and we are lucky if we hear it once in a season at a first-class concert. Is it heard much oftener in London because our English cousins are more stolid? Mason's view (in "From Grieg to Brahams") is in happy and spirited contrast to those quoted. "However tinged his music may be

with personal melancholy, it is not ultimately pessimistical or destructive in effect. For it is the happy fortune of art that it cannot fully voice the destructive forces of anarchy and despair. * * * The melodic invention, the harmonic grasp, the rhythmic vigor, in a word the powerful musical articulation * * * remove it far from the inarticulate moanings of despair. Such faculties as his are anything but disintegrating or decadent; however much individual sadness may attend their exercise, they are upbuilding and creative." Orchestral music by its very nature can not have the definiteness or poignancy of opera, drama or literature, and Filson Young's remark that "Music can lead us further into the fields of grief" seems pretty far afield. Great tragic music like that of the "Pathetic" has a certain *Aufschwung* or up-lift in it, and is instinct with some of the same inspiring, bracing qualities that we find in the closing scenes of *Die Gotterdammerung* and *Tristan,* in Liszt's *Tasso* or outside of music in *Hamlet, The Sunken Bell* or Lincoln's *Gettysburg Address.*

I remember vividly a note on an old program, which I have unfortunately lost. It was in effect that at the first performance of his sixth symphony, which Tschaikowsky himself conducted, the audience were surprised but impressed by the tremendous closing "Lamentoso." After the performance, the composer named the symphony the "Pathetic." Shortly afterwards, when it was repeated by request in the same hall, by the same orchestra and to practically the same auditors, another conductor led, and Tschaikowsky's bust, crowned with cypress, stood where he had been a little while before, for he was dead. Whether he was filled with premonitions of death or not, there is something inexpressibly impressive about his great last work, which seems like an unearthly message from the great beyond.

The Pathetic Symphony has always seemed to me an immensely dramatic symphonic poem. Huneker thinks Tschaikowsky sings of the entombment of a nation in the last movement. Mason tells how, as a child, he kissed his map of Russia and spat on the rest of Europe, but oddly enough adds that he told his French nurse "he had been careful to cover France with his hand." Miss Newmarch and other authorities find a national or historical significance in the work. Napoleon's invasion of Russia moved Tschaikowsky to write his effective though inferior 1812 Overture, and I believe that that great event influenced him in the "Pathetic" and other works. The mood of this last symphony is pre-eminently Russian. It has the strange, pervasive sadness of Turgenieff's *On the Eve.* The opening recalls to me vividly Sienkiewicz's picture of the wilderness of the steppes in *Fire and Sword,* and the later movements Tolstoi's *War and Peace.* In fact, the defeat of Napoleon by Russia herself, as well as her sons, might have suggested the work. As the March at the end of Tschaikowsky's Fifth Symphony has always meant to me "Russia Triumphant," so the elegaic close of the "Pathetic" has meant for "Russia Lamenting." As Wagner sketched "Die Götterdämmerung" in "Siegried's Death" long before he wrote the earlier dramas of his Tetralogy, may not Tschaikowsky have conceived or written the first draft of the great "Adagio Lamentoso" before he gave the conquering March of his Fifth Symphony to the world?

Wagner, Liszt and especially Tschaikowsky carry the fancy captive, and voicing the moods of events rather than the events themselves, may at the same moment conjure up, in the mind's eye, scenes separated by thousands of miles and many years, and connected only by their mood. Beneath their sway, we of the untaught majority may dream boundless dreams, and laugh at time and space. Tschaikowsky never explained what he meant in his "Pathetic Symphony," and so leaves each hearer fancy-free to read into it what he pleases. To the writer it took on the following general outline:

I. Adagio—The Steppes at night—foreboding.
Allegro non troppe—Love scene.
II. Allegro con grazia. The last dance, and a parting.
III. Allegro molto vivace. The March. The Battle commences.
IV. Finale: Adagio lamentoso. The stricken field—the lover's death. Russia lamenting.

First Movement: Low, deep, like the growling of the Russian bear, the bassoons and contra-basses open. A brief, ominous, incisive melody, then a darkling mood. "The sun was just setting, its reddish rays threw light on a land entirely empty. * * * The heavens became obscured and then the steppes grew darker and darker. * * * Night came down upon the wilderness, and with it the hour of ghosts." The basses and brasses rumble an agitated unrest. Then through the night, at first faintly, sounds a love song. It swells out, rolling on at last like a mighty wave, and finally breaks in a passionate outburst. But this is the prelude to a tragedy, and that growling spirit of the hour of ghosts again prevails. Its theme is baleful, incisive, and of a piece with the "stress of the gods" in *Die Walküre.* There is a sound of distant conflict, and the gloom of night closes ever darker, over unknown terrors. But at last, "from night to light, O glorious the way," the glowing love song again dispels the gloom. Peacefully it sweeps on, sung in a rising tide by the soft brasses, over the restless pizzicato'd strings and subdued rolling of the drums. It swells with a breadth that makes it universal, but even in its mighty climax it is tinged by the strange melancholy of Russia. Sung gently on the flute, the song ebbs, then for a moment softly swells forth again, to end as an elegy in organ tones.

Second Movement: The brief introduction commences on the strings, the wood winds join in, then the horns, and it ends sustained by the full brass. It has an ominous dignity, fitting for a tragedy. The weird dance in five-four time, which follows, may be considered a desperate, and not altogether successful attempt at merriment, at a time of agonized parting. The strongly marked descending scale, introduced in the accompaniment to the love song, now reappears, and poignantly pictures the grief of parting. For the hero must leave for the wars, and all through this grief-stricken theme is heard an insistent, remorseless drum beat. In this brief episode, Tschaikowsky has put much of the moving power, which makes the parting of the lovers in his *Romeo and Juliet Fantasy Overture* unforgetable. This theme alternates with the dance which terminates this movement. A movement which forcibly recalls Daudet's brave Illyrians dancing the ghuzla for their last time and Byron's English soldiers at Brussels the night before another battle with Napoleon.

Third Movement: The parting, more terrible than the presence of embattled death, is over. The brief rustle of the opening bars is like the fresh wind of a bracing autumn day. The exultation of battle is in the air. The hero is there with the pride of the Russian youth. Crisp and light, on strings and woodwind, with a touch of the Tartar of the East, the March commences. We can see the springy step of these young Russians, who, like Siegfried, "know not the fearing." They advance, and the martial brass, typical of the daring, takes up the March. There is the boom of a distant cannon. Regardless of the sinister sound, the bright, fearless march goes on. Another cannon, and another. The bugles ring defiantly. There is a swirl as of a cavalry skirmish, the cannon begin to sound in a mingled roar. The brass now breathes the defiance of a desperate struggle, and the movement ends abruptly in the smother and roar of battle.

Last Movement: Borodino has been won by the French, but their power is broken. The Russian loss has been fearful, but this defeat has been in effect a victory. The movement opens with a subdued lamentation on the strings, supported by the churchly reeds, and dominated by the mournful bassoon. There is a mood of grief, vast and almost inexpressible. We seem to look over the boundless plains of White Russia, all is white, the cold mist of early morning, and the snow that half conceals the battle's wreck. We seem to feel more than hear the music of this muffled mourning, and to "almost hear the silence speak." In his tent, at a distance from the stricken field, the hero is dying. That haunting descending scale, that was with us in the love song, and still strongly recalls it, and again heard in the grief of parting, now "harmonized with indescribable poignancy" eloquently voices the tantalizing memories and passionate yearnings of the stricken man. This theme has a remorseless finality like that of Goethe's "Entbehren sollst du, sollst entbehren," and yet a strange tenderness and a wonderful flowing continuity. First the strings sing it tenderly and the brasses, like strong men, subdued and gentle, join in their voices. Now, with rising volume we see the hero's delirium, ever haunted by his old love of the steppes. Now, with a crash on the drums, he falls back. His indomitable spirit rallies once more. His last yearning, first softly sung on the English horn, and then on the bassoons, again works up into a delirious ecstasy. Then the tam tam sounds his knell. His chapter is closed. With a deep-toned majesty, the orchestra pictures the grief of a great nation, a grief that is noble and backed by a great resolve. The requiem swells grandly on the proud brass, and then more gently the strings end the dirge with a proclamation of everlasting rest.

TSCHAIKOWSKY'S HOUSE.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.

Helps and hints for Teachers, Parents and Children will be given here. Pictures and Puzzles, Brief Biographies, and Simple Lessons will appear every month. In February the first of a series of "First Studies in Music Theory" will begin. Correspondence regarding any feature of this Department will be welcomed.

A JANUARY MUSICIAN.

What Longfellow says. in Hiawatha may well be said of the great song writer, Franz Peter Schubert. He was born January 31, 1797, in Vienna.

"All the sounds of nature
Borrowed sweetness from his singing,
All the hearts of men were softened
By the pathos of his music.

* * * * *

He is dead, the sweet musician!
He, the sweetest of all singers!
He has gone from us forever,
He has moved a little nearer
To the Master of all music,
To the Master of all singing!"

SOME SAYINGS OF FRANZ SCHUBERT.

Take men as they are, not as they ought to be.

A mind that is too light generally harbors a heart that is too heavy.

To-morrow I am sure to know something new! Whence comes this?

Contemptible is the grief which stealthily creeps upon a noble heart.

Those who hope will not be confounded, says the Bible, and I firmly believe it.

My productions in music are the product of the understanding, and spring from my sorrow.

With faith man steps forth into the world. Faith is far ahead of understanding and knowledge.

Every man has one part assigned to him—we have had our part given us—and who can say if he has played it well or ill?

From the bottom of my heart do I detest that one-sidedness of the uneducated—many who think that their own small vocation is the best, and that every other is a humbug.

CAN YOU READ HIS DIARY?

After having slept *dolce*, writes a musician in his diary, I rose *allegro ma non troppo* from my couch and dressed myself *poco a poco*, and stepped *allegretto* into the breakfast room. I arrived just *a tempo* as my wife was pouring out the coffee *andante grazioso*. *Con sentimento* I inquired how she had slept, and she thanked me *molto vivo*, while gazing at me *expressivo* with her clear blue eyes. Suddenly I heard someone knocking at the door, first *pianissimo*, then *piano*, and at last *crescendo*. The servant ran to the front door and a man came in *maestoso*, exclaiming *con tutta forza*: "Can I see your master?" *Ritardando* I got up, opened the door *adagio*, and beheld my tailor. He begged me, first *rallentando*, then more and more *stringendo*, to settle his account. *Quite furioso* at this intrusion, I told him *resoluto* that I was not in funds, and, last of all, I pitched him *con strepito* down the *scala*.

THE LITTLE GIRL WHO COULD NOT "CARRY A TUNE."

HOPE KINGSBURY WARNER.

(1) A little girl five years old; (2) a mother with no talent, no love for music; (3) a father who could sing bass a little, but who had no pronounced talent.

What can you make of such a combination?

Some strong thinkers say "take a child from its environments, place it in new surroundings and the child will think new thoughts." The tenor of its life will be changed.

If you want to make a musician of a child will musical environments do it? Not always. Even if that were true I could not take this little girl from her parents.

But I wanted to find out for myself if it was true that "everyone has a spark of musical fire." The mother said, "It is no use. My child has been to kindergarten and to Sunday school where all the children sing, but she can't carry a tune."

One night at bedtime I heard the mother sing the little one to sleep. The lullaby chosen was the latest coon song. That was bad enough, but it was sung out of time and tune.

Every night since her birth that child had been put to sleep through the soothing influence of street songs.

As I listened I thought hard and fast. At an age when a child should hear only the good and true this child was hearning (1) inferior melody; (2) inaccurate time; (3) false intonation. Nothing but discord!

The next day the little girl was with me and I made the first experiment. Playing a note on the piano, I softly sang it. After a few repetitions the child was at my side. I asked her if she could say what the piano said. She tried, but failed. No, not failed completely—for she had tried to produce a perfect tone. The endeavor counts for something.

I then turned to some pictures of places and people of musical interest. The child was greatly pleased with them and asked me to tell her a story. So I told her a little story about Johann Sebastian Bach. Over and over again she said the long name until it was fastened in her memory. The next day she wanted to make notes. That was great fun, she thought. I tried the piano again. Before leaving the child had sung one tone correctly. The pictures of the musicians were on a chair and turning to them the little one selected the one she knew, say-

ing: "This is Johann Sebastian Bach." I asked her if she could tell me a story about him. The story I had told was repeated in her childish way. Our next composer was George Frederic Handel. The long names charmed the child—she must have all. She never forgot them and never made a mistake when asked to select either of the composers from a pile of pictures. Meanwhile the tones were progressing beautifully.

One day I suggested to the child that she should sing me a song. She was willing, but wanted "to make it up." Opening her mouth as wide as possible my pupil sang with all her might. There was absolutely no sense in her improvisation—and no melody. When the song was finished I said: "Now, suppose we try one about a dolly." I talked to her about putting her dolly to sleep and asked her to sing, "Dear little dolly, go to sleep." I wanted to see how she would express herself, musically. She made an effort, but the words and music did not agree. I praised the effort, at the same time assuring her that she could make a prettier song. Telling her to listen, I spoke the words, "*Dear* little | *dolly* | *go* to | *sleep*.

Several times I said that and asked her if she had a real pretty song inside of her for the words.

After a moment's hesitation, in the sweetest little voice, the child sang a melody.

I had proved that

(1) The child had music in her.

(2) That it would come forth if given a chance.

(3) That she *could* carry a tune.

To a certain extent harmony was established in that child's nature.

THE TEACHER AND THE MOTHER.

KATHERINE MORGAN.

In starting upon any walk in life, it is most important that we look the conditions which surround our chosen calling squarely in the face. What conditions and associations surround the music teacher? Child and mother.

The mother comes and says, "Here is my child; I wish you to give her lessons; try and make something of her; I do not think she has any talent, but do what you can with her."

And that is an end of condition number one.

Time passes—the child comes with a lesson that makes your hair stand on end. Is there no help, nothing you can do? Yes. Give a little time to the mother. You say, "But I can't spare the time." Whatever you do, you lose something by not having done something else. The question is, what does the teacher gain and what does she lose?

If you have not the time to call and talk over the child with her mother, why not have "A Mother's Meeting" say once a month. Convince the mothers with the fact you are trustworthy and have their children's interest at heart, you are their friend and well-wisher, speak to the mothers of ways they can help you and their child. A good plan will be to make a list of subjects to talk to the mothers of.

First—The Piano—its tone, action.

Second—The room the child is to practice in; tell them to see that it is light, warm and has plenty of fresh air.

Third—How the pupil is to practice and what to practice.

Fourth—Time for practice each day, and that nothing must come between the practice.

Fifth—Tell the mothers to encourage the child, always be pleased with the music given, and if not ask them to say nothing to the child.

Sixth—Try and get the mothers to take some music magazines.

The teacher may use her judgment in regard to subjects for "Mother's Meetings." The meetings may not be pleasant to the teachers, but those tasks which are most unpleasant in their performance usually bring reward.

THE YOUNG MUSICIAN'S PERSEVERANCE CLUB.

Enclosed find answers to October Prize Picture questions No. 2:

1. Lillian Nordica (stage name of Mme. Lillian Norton [Gower] Doeme).

2. She was born at Farmington, Maine, in 1859.

3. She is still living.

4. Mme. Nordica, the distinguished operatic soprano, studied with John O'Neill and in New England Conservatory, Boston. Made her concert debut in Boston in 1876. In 1878 she traveled in Europe with Gilmore's Band, as soloist. She then studied operatic roles with San Giovanni in Milan, making her operatic debut at Brescia in *La Traviata*, and sang with success in Genoa, St. Petersburg, where the assassination of the Czar in 1881 cut short her engagement; Danzig, Königsberg and Berlin. In 1881 she made her first appearance in Paris as Marguerite at the Grand Opera. In 1882 she married Frederick A. Gower; in 1885 proceedings begun by her for a separation were suspended on account of his disappearance in a balloon. She first sang in opera in America in New York, 1893. In 1896 Mme. Nordica married Z. F. Doeme, a Hungarian singer. Besides the roles mentioned she has had great success in *Aida*, *Les Huguenots* and in Wagnerian parts, especially Elsa, Isolde and Brünhilde.

Yours truly, HELENE PAULSON.

Address: 1646 Henn avenue,
Minneapolis, Minn.

THE CHILD'S IMPRESSION.

You ought to get the children to love music for music's sake, that is, to understand music in itself. It a child listens to some musical composition and goes away without the slightest impression having been made upon him of the melody, how can you expect him to understand anything else?

You say, "Well, why not rhythm?" That is all right, but that is not music. I am talking of music. If you are giving him music for the purpose of cultivating a mere sense of rhythm, that is one thing; but we are talking about raising the standard of music, not of rhythm. That needs elevating badly, but that is not now the specific thing. Let the music be simple, so that a child can know that there is melody in it, that he can begin to feel it, to take it in, to sing it possibly, or at least to sing snatches of it. and go home and report it to his parents just as he would go home and report a part of a story to them. But no, we are apt to give the child something that we think will excite his imagination, that will suggest to him that he is on a skating party or on a hunting expedition, and make him go home and tell his mother whether they were hunting hares or horses or kangaroos, instead of making him go home and report music by singing bits of melody.

THE CHILD'S MUSIC LESSON.

Mr. J. H. Collins, superintendent of the schools of Springfield, Ill., stumbled not long ago upon a list of rules applicable to the work of a school music-teacher. He printed them, with comments, in the "School News" and their point seems to be so good that we print them.

1. Prepare all lessons carefully.

2. Teach the thing before you teach the symbol that represents the thing. The best thinker is the one whose mind contains the largest number of clear related images. Mere word teaching amounts to very little.

3. Adapt the work to the pupils; give them work that they can do.

4. Be patient and sympathetic with your pupils, especially with the slow and "dull" ones.

5. Be kind and firm. Being cross is not being strict.

6. Don't scold or threaten. Treat the pupils as courteously at all times as you would if their parents were sitting in the school room with you.

7. Watch the tone of your voice. Speak kindly and pleasantly.

8. Don't ridicule a pupil in the presence of the school.

9. Don't "nag" the pupils.

10. Seldom or never reprimand a pupil in the presence of the school.

11. Control yourself. You cannot expect a pupil to do what you cannot or do not do.

12. Get and keep the good will of the pupils.

13. Secure the co-operation of the parents.

PRIZE PICTURE.

1. Who is this woman?
2. Where was she born, and when?
3. Is she known as a singer, a pianist, or a violinist?
4. Is she still living?

A FEW WORDS TO PARENTS.

RICHARD C. FULTON.

Every family should possess as good a piano as possible. Of inanimate things, musical instruments alone seem to be endowed with soul. They can never be to the sensitive soul merely ingenious pieces of mechanism. They are really sentient creations, differing as widely from one another of the same sort as do human beings. Some are sympathetic, responsive; some apathetic, wooden; others shrill, harsh. Pupils feel these varying influences, and are unquestionably, although, perchance, unconsciously, affected by them.

No matter what the talent, the industry, the intelligence of a student, speedy and effective results cannot be achieved with an inferior or antiquated instrument. Before you commence the musical education of your children decide about what you can afford for it. Then expend it all for good teaching. The substantial foundation laid by a really capable instructor, in two years or even one, can be afterward satisfactorily built upon by an intelligent, industrious pupil; whereas, if the two years are consumed in purposeless, probably bad work, the pupil has but little to show, and soon loses that little.

Good musical compositions, as indispensable aids to the elevation of musical taste, will, as a matter of course, be supplied by the right teacher.

Parents should seek to acquire some knowledge of what is good in music as well as in literature; also of musical history and biography. They should, furthermore, try to keep in touch with the ideas and methods of the leading musicians of the time. They should, above all, co-operate earnestly with the efforts of the teacher to insure painstaking, intelligent practice by the pupil.

The value of a knowledge of music for the male sex is not sufficiently comprehended. A certain amount of musical study and practice should be insisted upon, for boys as well as for girls. I would earnestly advise that each member of a family should acquire some skill upon a different instrument, and that all should be able to sing at sight and rightly use the singing voice.

The variety of music that would then be possible within the home is obvious.

Instrumental and vocal duets, trios, quartettes, choruses and various orchestral combinations would be practicable, and are more fraught with interest to the family, as a whole, than solo performances by one or more of its members. It is quite possible for persons without previous musical knowledge to acquire much for vocal use, from the rudiments to phrasing and expression, by means of singing societies under able leadership. A great deal can also be gained through amateur orchestral practice, under capable direction, but it is impossible to train simultaneously a large number of musically untrained people to artistic achievement in instrumental as in vocal work.

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THOMAS TAPPER, Editor.

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Communications are welcome from all interested in the teaching and study of music, and in furthering the success of THE MUSICIAN. All articles or communications submitted for publication should be clearly written on one side (only) of the sheet. Those which cannot be used will be returned. These communications must invariably be addressed to the Editor, MR. THOMAS TAPPER.

We decline to be responsible for unsolicited manuscripts. We shall always be glad to consider them for publication in THE MUSICIAN and we will return them if postage and full address are enclosed.

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FREDERIC GRANT GLEASON.

On Sunday, Dec. 6, Frederic Grant Gleason died. He was a man of sterling worth, fine attainment, and lofty ideals. Until recently he was an industrious worker in the cause of elevating music in America. Indeed, to within a few days of his death he was identified with professional work, teaching in the Chicago Conservatory, of which institution he was director.

Mr. Gleason was born in Middletown, Conn., in 1848. When but a boy he became a pupil of Dudley Buck. In 1869 he entered the Leipsic Conservatory, where he remained with Moscheles, Plaidy, Lobe, Richter, Papperitz and Dr. Oscar Paul until the death of Moscheles. Later he studied with A. Loeschhorn, Oscar Raif, August Haupt, and while in Berlin he enjoyed the opportunity and privilege of meeting Richard Wagner and heard him drill and conduct an orchestra for several concerts in Berlin.

Returning to America, in 1875, Mr. Gleason became a choirmaster and organist in Hartford, Conn. An appointment in New Britain, Conn., followed. In 1877 he removed to Chicago, taking up permanent residence there.

He was a Fellow of the American College of Musicians and an examiner at its annual meetings. The writer recalls Mr. Gleason's never failing sympathy for the candidate who seemed to be struggling against odds; how he would emit clouds of smoke from a great pipe and finally hit upon a rating that was absolutely right. He could temper justice with mercy, and be kind in the doing of it.

Mr. Gleason was one of the original members of the New York Manuscript Society and formerly president of the Chicago Manuscript Society.

His first orchestral work to be produced in Germany was the Vorspiel to his opera, *Otho Visconti*, given in the first Gewandhaus in 1892. In 1883 Mr. Gleason received a medal of honor from Palermo, Sicily, for distinguished services in the cause of art. He was selected to compose the *Auditorium Festival Ode*, a symphonic cantata for the dedication of the Chicago Auditorium, which was produced with a chorus of 500 voices, solo and orchestra on that occasion.

Selections from *Otho Visconti* and from each act of *Montezuma* have been in the repertoire of the Thomas Orchestra, and have been frequently played for years past.

He was an earnest, capable and valued worker.

COMMENT.

THE MUSICIAN wishes all its readers a HAPPY AND PROSPEROUS NEW YEAR.

* * *

The attractiveness and practicability of this issue of THE MUSICIAN will immediately compel attention. Every page is inspiring, full of helps and hints; the writing is valuable and the application immediate.

* * *

In planning the policy of THE MUSICIAN for the year 1904 we shall adhere to certain principles which will result every month in a constantly improving publication. Every issue will be a marked advance upon its predecessor and the nature of this constant improvement will make THE MUSICIAN more and more valuable TO YOU.

* * *

First of all, you will find THE MUSICIAN *a helpful inspiration in your daily music life.* It will bring to you the suggestion and the instruction of the leading teachers and performers. All phases of the Teacher's and Student's music life will be considered in these pages.

Distributed throughout its departments and in its general articles every musician and music-lover finds articles no less remarkable than interesting and valuable.

Practicability, directness, succinctness, showing clearly how to do something; pointing out a better way to learn, a simpler way to teach, the impracticable way to discard, the more rational way to adopt, these are features constantly—not occasionally—presented.

This will be the spirit of the contents of THE MUSICIAN.

* * *

From every quarter we have received warm words of praise for our Christmas issue. The January issue is better, more practical and more varied. Elsewhere in these pages we have indicated a little the contents of the February MUSICIAN, which will be a Richard Strauss number. You must become acquainted with the work and influence of this remarkable man.

* * *

Ordinarily we shall reply to queries, sent to us by our readers, in the columns of THE MUSICIAN. However, a number of letters received as the January issue was about to go to press will be answered directly by mail.

* * *

On another page of this issue we announce some unusual opportunities to our readers. If you are desirous of Summer travel, of furthering your education, of possessing good books, beautiful music publications, we shall be glad to assist you.

* * *

We are making preparations to inaugurate, in the February MUSICIAN, a unique and valuable department. The name of this is SYSTEM. Herein we purpose to present the innumerable little helps that tend directly to remove friction from a busy life. Here will be found practical hints of all kinds applicable to teaching and to study. Order, arrangement, direct ways of doing, systematic arrangement wherever possible to apply it will be the purpose of the hints and helps of this page.

* * *

An unique feature is presented in this issue. To any musician at least an elementary knowledge of Italian is indispensable. The pronunciation and actual meaning of many Italian words are necessary to musicians. To make the knowledge valuable and substantially founded we shall present a course of Italian instruction. Four lessons per month will be given; these are so divided that a week may be devoted to each lesson. Every precaution will be taken to make the lessons so clear that one may take them up for home study with confidence. There will be constant review so that a choice vocabulary and the elementary principles of the grammar of the language will become well fixed.

* * *

If readers of THE MUSICIAN signify their desire for them, lessons in French and in German will be inaugurated.

Will as many as desire these lessons communicate with the editor at once?

Our departments are based on utility. Only those departments will be in evidence that are certain to prove helpful and inspiring. Every department that is in evidence in THE MUSICIAN has its practical bearing. The utility is always inspiring; the presentation is always clear and convincing.

This has personal value of the first order TO YOU.

* * *

Your cöoperation in the way of comment, suggestion, query, will assist us in broadening the field of influence which it is possible for so valuable a magazine as THE MUSICIAN to exert. Your practical work in music, your quest of knowledge as you study will be the basis of judgment which you will bring to bear upon this magazine. Will you inform the editor wherever the value of THE MUSICIAN may be enhanced TO YOU? Some of the best elements in a periodical arise from the practical suggestion of its readers. It is likely that in increasing our value TO YOU we increase it to all.

* * *

Perhaps some of the matter for inquiry and study that comes up in your daily work will not be touched upon in THE MUSICIAN. If that is the case, write to us and we will make its discussion of moment TO YOU and all our readers. This unusual offer to render the best service to students and teachers is based on the fact that the difficulties in your day's work are typical of the work of all teachers everywhere, and that the subjects that come to your attention daily are the vitally interesting themes that the teaching world and the student world engage upon.

* * *

Some things the MUSICIAN will do during 1904 are these:

1. It will print authoritative articles on every important subject in music.

2. It will present in every issue to the busy teacher and student who desire to turn even a little spare time to advantage a series of lessons each of which will be found to be short, direct, clear, and essential.

3. It offers to every student of these lessons the privilege of addressing any inquiry concerning them to the editor, who will arrange with the authors for full consideration of the queries that you desire answered.

4. It will present in every issue an unusual series of illustrations; these will be of the present day music life as well as of general music subjects.

5. In its complete representation of music life, in its consideration of student life, in the opportunities it offers you will find the MUSICIAN indispensable; every number better than its predecessor; always the best and yet always improving.

* *

In additon to its many departments and its splendid array of general articles the FEBRUARY MUSICIAN will present an account of *The First Parsifal Performance in America;* and a profusely illustrated article on RICHARD STRAUSS.

* *

We ask of the readers of the MUSICIAN full and free suggestion regarding the elements which constitute value to this magazine. Does it appeal to you and to your work? Does it fail to touch upon any significant element in your work? Is there any line of inquiry, any theme for study that if taken up would be of value to you?

* *

Will you judge the MUSICIAN closely as relating to your own study and teaching and tell the editor how we may increase its value to you? This community of interest will help us all and tend to produce a more helpful publication.

* *

Elsewhere in these pages you will see how helpful the MUSICIAN is to any one who desires to widen the scope of activity. It places before you opportunity for travel of the most varied character, of instruction in the best schools, of the ownership of the best books, in short of many outlets for self-advancement and wider variety of opportunity; and all this in exchange for comparatively little time and activity on your part.

Every one of these opportunities is worth your careful consideration.

WORTH REPRINTING

An Interesting Article from THE SPECTATOR

WHAT IS A BEAUTIFUL VOICE?

I.

In spite of the immense and growing popularity of instrumental music, says *The Spectator*, the vast majority of persons, if asked to state what they consider to be the most beautiful musical sound, would probably reply, "That emitted by the human larynx." That this would be the verdict of the highly trained musician, we greatly doubt. He or she would probably give preference to an orchestra, a string quartet, or (*pace* Herbert Spencer, who prefers the Æolian harp) the violin. But while the exoteric verdict would almost certainly favor the voice, it is worthy of note that no two persons completely agree as to what a beautiful voice is. If we were to attempt a working definition of what the term "beauty," as applied to the voice, denotes, we should be inclined to say that the essential elements are a certain timbre or quality *plus* tunefulness *plus* the indefinable attribute of grace or expressivness. Needless to say, the three qualities are by no means invariably combined. Many people are born with voice of superlative quality whose sense of pitch remains imperfect all through life. There are rigidly tuneful singers, who, though invaluable in choirs, give little or no pleasure as soloists; and there are charming singers with next to no voice at all. Where a fine timbre is allied to tunefulness and charm, the happy possessor *omne tulit punctum*. But there is a wide divergence of opinion between individuals as to what constitutes a fine timbre. The "rich" contralto, so beloved by novelists, sounds coarse and undistinguished to fastidious ears. The flute-like accents of some sopranos prove insipid, and the even emission of tone, characteristic of many tenors, only brings tedium to hearers familiar with the more highly colored and unreserved style of the lyric stage. The conception of beauty of sound differs not only amongst individuals, but also amongst civilized races. The Italians—certainly the modern Italians—admire and cultivate the *tremolo*, and by the *tremolo* we do not mean that thrilling quality, that legitimate vibration, which in emotional moments is quite compatible with beauty of sound, but a sensible and lateral oscillation which inevitably entails a deflection from the pitch. In this connection one cannot help noticing how little sheer sensuous beauty of vocal tone, unless it be reinforced by high intelligence, appeals to the highly trained musician. The divorce between the two sides of the musical equipment is often so complete as to explain the fact that singers who give intense and genuine pleasure to the majority, repel and even irritate the minority of the listening public. On the other hand we are confronted by the spectacle of singers by no means generously endowed with physical resources extorting the admiration of a select public by the magic of superlative artistry, by consummate musicianship, or by a sincerity and poignancy of expression, all of which tends to disguise or mitigate the defects of a naturally harsh and intractable organ.

II.

Among the great singers of the past Malibran, Viardot-Garcia and Jenny Lind will occur as instances of singers in whom fascination, intelligence and spirituality were respectively of more avail in winning fame than mere beauty of voice. Of late years the tendency to sacrifice mere beauty to character and intensity of expression has gone to perilous extremes. The transcendental technic of instrumentalists, the brilliant and dazzling effects compassed by the modern orchestra have so completely eclipsed the achievements of vocal *bravura* that the most interesting singers concentrate their efforts on subtleties of expression until they become ultra-psychological. Some of us may live to witness a reaction in favor of a similar style in which greater reliance will be placed on an effort to charm as opposed to the endeavor to interest.

The comparative insensibility of the highly specialized musical temperament to the charms of the human voice is not by any means an entirely new development. There is the historic case of Beethoven, who, so it is said, always heard his melodies, as they took shape in his brain, on some instrument, but never in the tones of the voice. And, a generation later, we find Berlioz manifesting far greater enthusiasm for trombones than for prima donnas, of whom he said—speaking musically—"they are monsters, but, unluckily, often very fascinating monsters." In the orchestra the violin is unquestionably the prima donna, but we are by no means sure that the great conductors would be unanimous in admitting that it is capable of producing the most beautiful sounds. That it has a greater range of expression and greater brilliancy than any other instrument must of course be admitted. But the claims of the violoncello, that incomparable singer, cannot be lightly dismissed; and then there is the divine discontent of the oboe, the gracious charm of the clarinet, the serene loveliness of the horn—a dove imprisoned in brass, it has been called—and the stimulating splendor of the trumpet—

"Quo non praesantior alter
Aere ciere viros."

Personally, we think it is most invidious, as well as extremely difficult, to attempt to decide the question of supremacy. We confess, nevertheless, that we should greatly like to hear the answer to the question, "What do you consider to be the most beautiful musical sound?" given by such men as Richter, Nikisch, Richard Strauss, Weingartner, Henry Wood and a dozen other leading conductors and composers. The predilections of conductors, one may add, would probably be influenced by the fact that they have generally been instrumentalists to begin with, and in a majority of cases violinists; but Dr. Richter began as a horn player, Richard Strauss is the son of a horn player, von Bulow and Halle were pianists, and M. Taffanel, of the Paris Opera, is a famous flute player. At the moment we can think of no singer of eminence, with the exception of Mr. Henschel, taking to conducting. Of composers, Schumann, in his earlier years, thought that there was nothing so delightful as composing for the human voice, but the great modern masters have, at their greatest, invariably thought in terms of the orchestra. For this reason a great conductor, unless definitely asked to specify a single instrument, would probably answer our question by referring to the effect produced by the orchestra as a whole, or by a group of instruments in some well-known masterpiece.

III.

To revert to the human voice and its enchantment, it is obvious that an immense deduction must be made for the reinforcing effect of language, an advantage given to no other form of musical utterance. The fairest test of mere beauty of sound would be found in a *Lied ohne Worte*. Thus by a natural transition we were brought to consider the songs of birds and the sounds of Nature. Here is assuredly no lack of beauty, of charm, of gaiety, even of ecstasy, though with the exception of the nightingale, with its "eternal passion, eternal pain," and of a very few other birds, the impression produced is far less intense than that of the human voice. And then there is the magic of waters "lapping on the crag," the sigh of the river, the "sound o' flowen water," and, above all, the infinite variety of voices of the air, from the gentle West wind that the Dorsetshire poet bade—

"Breathe up at the window, and call at the door
And zay that you vound me a-thinking of whoam"—

to the stormy trumpet blasts of the *luctantes venti tempestatesque sonorae*, and the organ notes of the thunder. But, in the main, wizardry, rather than charm, is the characteristic of the wind; it is only in their gentler moods that the voices of the air appeal to the sense of beauty in the hearts of men; the louder the wind sings, the more pronounced are the accents of mourning, discontent, fury and even ferocity.

ELEMENTARY ITALIAN.

(Continued from Page 16.)

LESSON III.—PRONUNCIATION.

The following selections are to be read aloud, at first slowly, and with frequent reference to the former lessons to insure correctness; then with an attempt at fluency. Particular care should be given to distinguishing the open and close vowels and to sounding each letter in a double consonant.

La primavêra è una stagióne dilettósa. Nélla primavêra comínciano gli uccêlli a cantár; comínciano ánche i fióri ad apparíre. L'ária diviêne têpida e si profúma e l'êrba vêrde crésce súlla têrra. Gli uômini réndono mercéde al gran Dío che féce la primavêra. La letízia si spánde nel móndo ed ógni infelíce si scôrda del suo affánno.

(Spring is a delightful season. In spring the birds begin to sing; the flowers, too, begin to appear. The air becomes warm and odorous and green grass grows on the earth. Men give thanks to God, author of the spring. Happiness spreads through the world and every unfortunate creature forgets his trouble.)

Un célebre médico êra all' agonía; mólti de' suói confratêlli lo circondávano e deplorávano sí gránde pêrdita. "Signóri, dísse lóro il moribóndo, nôn vi affannáte. Láscio dópo di me tre grándi médici." I suói confratêlli lo pregárono di nominárli, giacchè ognún di lóro credéasi di êssere in quél número. "Sóno, rispóse, la diêta, l'ácqua e l'esercízio."

(A famous physician was lying at death's door. A number of his colleagues stood about him, lamenting so great a loss. "Gentlemen," said the dying man, "do not take this too hardly. I leave behind me three great doctors." They begged him to name the three, each one believing that his own name would be of the number. "Their names," he answered, "are Diet, Water and Exercise.")

LESSON IV.—TRANSLATION.

Translate the following sentences and commit the vocabularly to memory:

La cása è róssa.
Il frútto è buôno.
Il frútto è matúro.
La ragázza cánta bêne.
Il cavállo nôn cánta.
La ragázza mángia il frútto.
Il cavállo nôn mángia frútto.
Il cavállo mángia l' êrba.
L'êrba nôn è róssa.
L'êrba è vêrde.
Il cavállo nôn è brúno.
Il cavállo è néro.
La ragázza cánta cón allegrézza.
La fiámma è róssa.
La ghirlánda è bêlla.
Il gíglio è biánco.
Lo schiávo è néro.
Il ciêlo è azzúrro.

VOCABULARY.

Il frútto, fruit.	*Il cavállo*, the horse.
La ragázza, the girl.	*L'êrba*, the grass.
L'allegrézza, cheerfulness, joy.	*Róssa*, red.
Matúro, ripe.	*Cánta*, sings.
Nôn, not.	*Mángia*, eats.
Vêrde, green.	*Brúno*, brown.
Bêllo, beautiful.	*Cón*, with.
Azzúrro, blue.	*Biánco*, white.
	è, is.

In learning the vocabulary and in reading over the sentences before translating one should be very careful to allow no mistakes to creep into one's pronunciation of the words. Any mistake made at the start will be hard to eradicate in future study.

CARD INDEX.

A prominent teacher recently showed us his teaching list of piano pieces. He made use of the card catalog idea, and on guide cards placed the grades from one to seven. Under each grade he wrote the name of each piece he had found, by examination, to be useful. As will be supposed, he had accumulated a list of exceedingly valuable piano pieces, with each of which he was thoroughly familiar.

CLUBS AND FRATERNITIES

Practical programs will be given here every month. Club correspondence will be published beginning with the February issue of THE MUSICIAN. Helps for club work will be gladly furnished. Queries may be addressed to the Editor. If reply by mail is desired, please enclose addressed envelope.

FREDERIC FRANCOIS CHOPIN

THREE PROGRAMS ESPECIALLY PREPARED FOR CLUBS

Of all the masters of music, none exceed in personal interest, in genius and in accomplishment Frederic Francois Chopin. Directed by the originality of his genius, he marked an era in the development of music and indissolubly linked his name with that form which has its demonstration at the piano. His short life is filled with traits which invite study. His weaknesses are instructive. His characteristics as a man give more than a clue to his music. A study of Chopin and his works gives us a better perspective of the art of music, and enables us the better to assign each of its various manifestations its true place in the complete story of the art.

To properly estimate the value of Chopin's compositions and their influence on later music life, his personality must be understood. Those who may think him ultra-refined and effeminate and lay stress upon his sensitiveness should not forget that rugged massiveness is not all satisfying, but grows monotonous, and that in music, as in life, the smaller, less pretentious forms are as necessary as the larger, and Chopin, in stamping with individual beauty the characteristically poetical forms in which his compositions are cast, has done just as important a work as the maker of symphonies.

The club that undertakes a comprehensive study of Chopin's life and works will enter upon a congenial and instructive labor. Plenty of material for the prosecution of this study is available. The "Life of Chopin," in two volumes, by Frederick Niecks; "Chopin, the Man and His Music," by James Huneker; "Studies in Modern Music," second series, by W. H. Hadow; "Chopin and Other Essays," by Henry T. Finck; "Life, Works and Letters," by M. Karasowski; "Chopin's Greater Works," by Jan Kleczynski; "Frederic Chopin," by Franz Liszt, are biographies which amply cover the events of his life. The work by James Huneker is particularly valuable not only for its biographical matter, but also for the able analyses of his compositions which make up its second part. In addition to these the article in Grove's Dictionary, the critical sketch by James Huneker in the "Musician's Library," may be read to advantage. Comprehensive study will include investigation of the forms in which Chopin principally composed. Grove's Dictionary will be helpful for this purpose, and Parry's "Evolution of the Art of Music" will throw light on the development of the art thought. Niecks, Karasowski and Kleczynski treat the forms in which Chopin wrote, and valuable critiques of his music are included in Schumann's "Music and Musicians," translated by Fanny Raymond Ritter.

The study of Chopin will naturally include purely biographical matter from his birth to his death; the relation his personal qualities bear to his artistic life; his rapid development as a pianist; his influence on piano music, the forms in which he composed and the unique qualities he imparted to them; the national characteristics of his music; the technical and emotional qualities of his works.

PROGRAM I

I. Scherzo in B minor.
II. Preludes (a) Op. 28, No. 3, in G.
(b) Op. 28, No. 6, in B minor.
Etudes (a) Op. 25, No. 7, C sharp minor.
(b) Study in D flat.
(c) Op. 10, No. 5, in G flat.
III. Songs. (a) The Parted Lovers.
(b) My Delights.
IV. Nocturne, Op. 27, No. 2, in D flat.
V. Grande Valse in A flat, Op. 42.

FREDERIC FRANCOIS CHOPIN.

PROGRAM II.

I. Polonaise Militaire, Op. 40, No. 1, in A major.
II. Mazurkas, Op. 7, No. 1, in B flat.
Op. 24, No. 4, in B flat minor.
Op. 30, No. 3, in D flat.
III. Nocturne, Op. 15, No. 2, in F sharp.
Op. 37, No. 2, in G.
IV. (a) Prelude, Op. 28, No. 15, in D flat
(b) Berceuse, Op. 57, in D flat.
V. Impromptu, Op. 29, in A flat

PROGRAM III.

I. Scherzo in B flat minor, Op. 31.
II. (a) Funeral March, Op. 35, No. 2, in B flat minor.
(b) Etude, Æolian Harp, Op. 25, No. 1, in A flat.
III. Third Ballade, Op. 47, in A flat.
IV. (a) Mazurkas, Op. 68, No. 2, in A minor.
Op. 50, No. 2, in A flat.
(b) Valse, Op. 64, No. 1, in D flat.
Op. 34, No. 1, in A flat.

PROGRAM SUGGESTIONS.

Many attractive programs can be made from Chopin's compositions. Questions of technical skill and interpretative experience will naturally dominate those who prepare the musical portion of the program.

THE AUTHOR OF "CHARLES AUCHESTER."

Elizabeth Sara Sheppard, who wrote under the signature of E. Berger, was born at Blackheath, in England, in 1830, and died at Brixton in 1862. She wrote poems and a drama at the age of ten, with a decided poetic predisposition, and no theme seemed dull to her vivid intelligence—her fancy being aroused to action in a moment by the barest hint given either by Nature or Art. At the same age she would extemporise for hours on the organ in the church where her father was the clergyman, after wreathing the candlesticks with garden-flowers which she had brought in her hand,—their odor, she would say, suggesting the wild, sweet fancies which her fingers seemed able to call forth on the shortest notice. Persons straying into the church, as they often did, attracted by the sound of music, would declare the performer to be an experienced musician.

"Charles Auchester" was written when in her teens, without one correction,—sheet after sheet, flung from her hand in the ardor of composition, being picked up and read by the friend who was in all her literary secrets. At last this same friend, finding she had no thought of publication, in a moment of playful daring, obtained leave to send the manuscript to Benjamin Disraeli, Lord Beaconsfield, who introduced it to his publishers, with the following testimony:

"No greater book will ever be written upon music, and it will one day be recognized as the imaginative classic of that divine art."

That was half a century ago, and the same feeling has pervaded every sensitive musical nature who has read its inspiring pages, and it has given a reverence for the beloved Mendelssohn, enshrining his life and his music with an artistic spiritual halo. The characters interwoven with *Seraphael* as Mendelssohn; are presumed to be *Charles Auchester* as Joachim; *Clara Benette* as Clara Novello; *Anastare* as Berlioz; *Ironach* as Zelter; *Starwood Burney* as Sterndale Bennett; *St. Michael* as Costa, and *Maria Cerinthia* as Fanny Hensel, Mendelssohn's sister.

The life of Elizabeth Sheppard was one of constant physical suffering and painful exhaustion, during which she wrote many tales, poems and musical compositions, three of her published songs having been dedicated to the Marchioness of Hastings.

Her character was in perfect keeping with the high tone of her books. Noble, generous, and self-forgetting, tender and most faithful in friendship, burning with indignation at injustice shown another, longing to find virtues instead of digging for faults—her rich imagination and slender purse always open for all beggars, asking nothing for herself in return for favors given.

* *

Shakespeare was a lover of music, as we know by the beautiful lines he has written, and the sentiments he has expressed regarding it.

* * *

Martin Luther was a composer of church music, and declared music to be "the hand-maid of religion."

* * *

Plato the great philosopher—Aristotle and other great and wise men of past centuries, were devoted to music, some of them claiming that the nations which cultivated music were bound to rise superior to those which neglected the art. They cited the cruel Cynetes, who paid no heed to musical culture, and the gentle Arcadians, who cultivated the art, as instances of the effect of music in national life.

* * *

Confucius said: "Wouldst thou know if a people be well governed, if its laws be good or bad? Examine the music it practices."

* * *

Napoleon Bonaparte said: "Of all the liberal arts, music has the greatest influence over the emotions, and is that art to which the lawmakers should give the most attention.

NOTES OF CLUBS AND SOCIETIES.

The choral society of Albion, Michigan, sang Max Bruch's *Fair Ellen* on December 15th.

* *

Tannhäuser will be sung in Battle Creek, Mich., under the direction of Professor Barnes. Theodore Thomas' orchestra and a number of professional soloists will take part in the performance.

* *

The St. Cecelia Club of Fostoria, Ohio, has planned to give three concerts of music by composers native to that state. Galloway, Speaks, Little, Mattoon, Crew and Ebeling are among the names represented.

* *

Selections from Karl Schmidt's new opera, *The Lady of the Lake,* were given recently by the Philharmonic and Musical clubs of Louisville, Ky. Other interesting music played at the same concert were three *Tone Pictures* from Rubenstein's *Tower of Babel.*

* *

Charles Borjes, director of the Symphony Orchestra of Norfolk, Va., will produce this winter Massenet's *Scènes Napolitaines,* Rubinstein's ballet music *Feramors* and Lacombe's *Sous les étoiles.*

* *

August Arnold and Carl Venth played the Richard Strauss Violin and Piano Sonata on November 29 for the first time in Brooklyn. Mr. Bacheller sang Grieg's cycle, *On Mountain and Fjord.* It contains the songs *Joan, Ragnhild, Ingeborg, Ragna* together with a prologue and an epilogue.

* *

Gaston Dethier, the New York organist, introduced Sinding's *Rhapsodie Guerrière* and a group of pieces by Franck at an organ recital given in St. Louis' Church, Buffalo, in November.

* *

Otto Duppernel of Buffalo, with the aid of the Teutonia Männerchor, produced not long ago his cantata *Wynken, Blynken and Nod.*

* *

Mr. Carl, organist of the first Presbyterian Church, N. Y., gave a recital on November 24th, in which the program was devoted to composers for the organ who are now living in Great Britain and Ireland. The list of names included William Faulkes, Alfred Hollons, Frederic Archer, Basil Harwood, W. Stevenson Hoyte, William Wolstenholme, Thomas Carter, Frances Allitsen, and John West.

* *

The S. Coleridge-Taylor Choral Society of Washington, D. C., composed entirely of colored singers, performed Coleridge-Taylor's *Hiawatha* on November 27 for the second time. The concert took place in Baltimore. The society is preparing Coleridge-Taylor's newest work, *The Atonement,* for performance in Washington next April.

* *

The symphony and choral societies of Washington, D. C., have agreed to combine their force in giving oratorio concerts. The Symphony Society will also give concerts on Sunday evenings at modest price. The idea is a good one, for Sunday evening is too often an empty place in the week, and many people will be able to attend such concerts who at other times are engrossed in business.

* *

A new comic opera by Albin Valabrèke was produced in New Orleans in November. It is called *Le premier mari de France.*

* *

Miss Charlotte Lynn is studying in London. Miss Lynn will remain abroad for at least a year, and will study with some of the most famous European teachers.

BEETHOVEN'S HOUSE.

Every reader of THE MUSICIAN will find in the following an impressive interest. Some time ago it was announced that the house, in Vienna, in which Beethoven died was to be destroyed. Previous to that event a ceremony was held in the Beethoven rooms, a report of which follows. This was contributed to the *London Daily Standard* by its correspondent:

It was a happy idea to allow a representative gathering of Beethoven's admirers to meet for the last time in the room where he died, before the house in the Schwarzspanierstrasse, formerly numbered 200, and now 15, is pulled down. Here the great composer died on March 26, 1827, at six in the afternoon, and, three days later, twenty thousand people waited on the glacis before the house to see his body taken to the grave. This afternoon the now narrow Schwarzspanierstrasse was thronged with those who had been invited to attend what is spoken of as the farewell festival. Some three hundred persons were admitted to the rooms, while several thousands had tickets for the large inner court of the building, and a crowd of other admirers of the master stood, in spite of the heavy rain, on the pavement opposite Beethoven's window. In the quaint old building the German poet Lenau also lived, and it was Beethoven's residence from the autumn of 1825 till his death.

SCHWARZ-SPANIER HOUSE, AT VIENNA, IN WHICH BEETHOVEN DIED.

The three rooms on the second floor to which we made our pilgrimage, looked uninviting enough, and indeed dirty. The walls are thick, the ceilings are low, the doors are narrow, and the papered walls seemed still dirtier, to-day, from the contrast with pink festoons hung across the two windows in the death chamber, and the palms in the corners. A bust of Beethoven was also placed in the room. But the dirty ceilings and dirtier paper on the walls were not seen by Beethoven, for the rooms in his time were whitewashed, and to him the place was a paradise. They were sunny and were not overlooked, so that he could not complain, as at Penzing, that people had stood on the bridge to see him shave. The chalk did not fall from the ceiling, as elsewhere, when he was composing, and stamped on the floor to mark time. Indeed, he seems to have enjoyed as much happiness and comfort here, till his illness, as it was possible for the deaf, irritable, proud and self-willed master to be.

The death chamber, in which a dais and a number of chairs were placed, leaving standing room for about a hundred persons, was full long before the ceremony, and the adjoining rooms, of which that to the left was Beethoven's piano and composing room, were crammed; gentlemen in evening dress, as is the custom in Vienna on festive occasions, being in the majority. I looked in vain, however, for more than a few celebrated or even well-known musicians. The representative of one of the London Musical Societies had come expressly for the meeting, but there was no one from Germany or elsewhere, so far as I could see. The Vice Burgomaster, Dr. Neumayr, in the absence of Dr. Leuger, who was indisposed, represented the town of Vienna and delivered an address. He recalled the fact that Beethoven visted Vienna for the first time when he was seventeen, to meet Mozart, and settled down here when he was twenty-two, to remain in Vienna, with very short interruptions, till he died, aged fifty-seven. Practically, Dr. Neumayr said, he obtained his musical education here, as Haydn and other great musicians lived in Vienna in his time; and he might, therefore, be claimed as a Viennese.

The recital by Herr Reimers, of the Vienna Hofburg Theatre, of a poem specially written for the occasion, was followed by the event of the day; the performance of Beethoven's String Quartet in F major, Op. 135, by Professor Prill's admirable quartet, not in the room, indeed, where the last work of the great musician was composed, but in the adjoining chamber where he died. The quartet itself is supposed to have been written when Beethoven knew that death was near. Above the fourth bar, before the end, marked *"grave,"* the composer wrote—*"muss es sein?"* Must it be? And above the last three bars, marked *"allegro,"* the reply, *"es muss sein, es muss sein,"* it must be; and his contemporaries interpreted question and answer as an illusion to death. The manuscript of the two last movements of the quartet has been lost, but the first part, the *Allegretto,* owned by a Vienna lawyer, was brought to the room to-day. It shows many corrections and erasures, but is written in a firm hand. Great applause rewarded Professor Prill and his colleagues for their rendition of the piece, and nearly all present turned round to Beethoven's bust as if in silent homage.

The members of the Vienna Amateur Glee Society then sang Beethoven's "Die Ehre Gottes," Op. 48, Part 5, with great effect; after which Dr. Poeck, Prior of the Abbey of Heiligenkreuz, to which the house belongs, delivered a valedictory speech, in which he announced that the doors and windows of Beethoven's apartments, and whatever else can be supposed to have been used by him there, would be presented to the Town Council for a Beethoven chamber in the projected Musical Archives, together with photographs of the house and of each room, an announcement which elicited loud cheers. Dr. Poeck was heartily thanked by the Vice Burgomaster, and thus ended a most solemn and impressive ceremony.

BRIEF BIOGRAPHIES.

CLARA SCHUMANN.

FREDERIC S. LAW.

Clara Schumann has a place in this series not so much because of her claims to consideration as a composer—though these are greater than is generally realized—as because of her influence upon one of the most gifted musicians of the last century. Robert and Clara Schumann stand together as do their poetical counterparts, Robert and Elizabeth Browning. Even the lives of the two couples present a curious parallel in the circumstances of their marriages, opposed as both were by the father of the bride.

In their art the two musicians found even a closer and more intimate bond of union than the poets. The two principles by which all life and its expression are conditioned, the creative and the reproductive, have never had a more perfect blending than in lives of this artist pair.

Schumann, as is well known, in his eagerness to make up for the unsystematic and desultory study of the piano in early youth, had recourse to a mechanical device to hasten the slow processes of

nature and lamed his hand for life. Thus forced to give up his dreams of fame and fortune through the career of a virtuoso, he turned his attention to the less lucrative but more enduring career of the composer. The twelve-year-old child, Clara Wieck, the daughter of his master, stood sympathizingly at his side. She had his confidence, entered heart and soul into his aspirations as he could never hope to play them. Through her he realized his ambitions, through her fingers he conquered the public, at first dull to his music and indisposed to grant him the possession of genius. Then, too, the story of Clara Schumann's musical education as carried on by her father, one of the most consummate piano pedagogues that ever lived, is full of interest and instruction, even in these days of so-called improved methods.

But Clara Schumann was not merely a pianist: she was also a composer of no small ability. Had she not been overshadowed by her close association with one of the most original of creative musicians this phase of her artistic activity would doubtless have received wider recognition. The great majority of her works, which reach as far as the 26th opus, many including from three to six numbers, are naturally for the piano. But among them are also sixteen songs, some of great beauty, a really fine trio for piano and strings, and a piano concerto. Several

of her themes were used by her husband. His Impromptus, Op. 5, are based upon the subject of her own Variations, Op. 3, which were dedicated to him. The *Davidsbündlertänze*, Op. 6, open with another; still another is found in the Andantino of his Sonata in F minor Op. 14, while his *Etudes Symphoniques*, perhaps his noblest work for the piano, is understood to be founded on an original theme given by her. Indeed, this is typical of her mission to him. She was the theme which inspired the symphony of his life, and though that symphony opened in gloom and ended in heart-breaking dissonance, it still had its Allegro of joy and happiness, its Andante of domestic peace and contentment, its Scherzo of travel and gaiety. The history of art can hardly show such a bourgeonning of song as the year of Schumann's marriage, when he wrote more than a hundred songs, among them many of his greatest lyrical inspirations. Up to that time he had, with the exception of a symphony which has never been published, written only for the piano. It seems as though the overwhelming nature of his feelings sought and demanded the voice as its means of expression. His first works in larger forms, almost without exception, date from the first four years of his married life.

II.

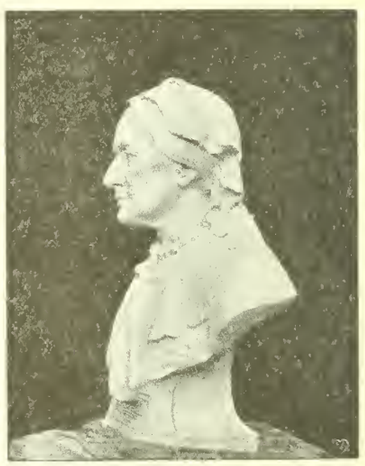
Clara Josephine Wieck was born in Leipzig, September 13, 1819. Her father, Frederick Wieck, then in his thirty-fourth year, besides keeping a circulating library and doing a small business in selling pianos, gave piano lessons. In this he was assisted by his wife, and since she, in addition to teaching practiced regularly two hours every day, the little Clara was largely left to the care of a taciturn maid-servant, who seldom spoke to her. Surrounded as she was by pianos, it thus happened that the child distinguished musical sounds far more readily than words. Indeed, she did not talk until her fifth year and then with so much difficulty that her parents believed her deaf. This was a great disappointment, to her father especially; even before her birth he had destined the expected infant for the career of an artist.

When she was five years old he began to give her regular instruction on the piano. Her progress was so great that he determined to make her musical training his life-task. For this none was better fitted. Gifted with the true teacher's instinct, he divined unerringly the laws which governed the expression of the beautiful on his chosen instrument, and with fine tact adapted his teaching to the varying necessities of his pupils. Though his artistic devotion to his daughter cannot be gainsaid, there was much to be desired in the atmosphere of their home. Autocratic and imperious, harsh and unbending in his family relations, his wife finally left him, and after securing a divorce was married to a musician by the name of Bargiel. Their son, Woldemar Bargiel, is well-known as one of the foremost disciples of the school founded by his illustrious brother-in-law. Clara's father also married again. Her half-sister, Marie Wieck, attained no little distinction as a pianist, and at the age of seventy-three, is still living in Dresden engaged in teaching.

Without knowing a letter of the alphabet, the five-year-old child learned all the major and minor scales, the common chords in all positions, and played by ear a large number of little pieces which her father composed for that purpose. This course of instruction lasted a year or more, with the result that when she began to learn the notes she had acquired a technical facility which allowed her to give most of her attention to solving the problems presented to the eye, and thus laid the foundation of an astonishing readiness in sight-reading. Her feeling for measure and rhythm was also so thoroughly formed in this way that neither gave her the slightest difficulty, though she could give no technical explanation of time-divisions until she was eight years old, and had studied mental arithmetic in school. An idea of the burdens laid upon tender shoulders in Germany may be given by the information that she went regularly to school from her sixth year, but *only* from three to five hours a day. This concession of short hours left her free for a daily lesson of an hour and two hours' practice.

Those interested in the details of Friedrich Wieck's admirable method of instruction can find them in his interesting book, "Piano and Song." The writer had the privilege many years ago of a few lessons from one of his pupils, one, too, who had taught the children of his famous son-in-law under the supervision of his daughter herself ,and can speak in the highest terms of the practical results obtained. Many things which are supposed to be the discoveries of latter-day teachers were the commonplaces of the method used by this master nearly a century ago.

Before Clara was eight years old she had made her first attempts at composition and mastered Mozart's Concerto in E flat, which she played with the utmost aplomb before a specially invited gathering



CLARA SCHUMANN.
Bust by F. Hausmann.

accompanied by a small orchestra. A few months later she played the piano part of Hummel's Trio, Op. 96, at the house of Dr. Carus, and naively wrote in her little diary: *Ich habe weniger gefehlt als die Herrn Begleiter* (I made fewer mistakes than the gentlemen accompanists).

It was probably this occasion which brought her and her husband together for the first time; she a wonderchild of eight; he a youth of seventeen. He had come to Leipzig a few days before (March 25, 1828) with the design of studying law. Since he was on the most intimate footing with the Carus family he can hardly have failed to be among the guests. At all events, it was not long before he became a pupil of the father and the trusted friend of the daughter—a daily visitor, always with a new riddle or a fresh fairy-tale to delight the youthful artist, who, aside from her musical ability, was as much of a child as her years would indicate.

Schumann remained in Leipzig until Easter of the next year, then went to Heidelberg to continue his studies. But music drew him too powerfully to be resisted. The year following he threw aside the plans made for him by his mother and his guardian, returned to Leipzig, entered Wieck's house as a lodger, and placed himself under his instruction with the avowed purpose of becoming a concert pianist. In this design he was sadly frustrated, as already related.

His little friend's first public concert as an independent artist was given in the Gewandhaus, November 8, 1830. As an illustration of the taste of time the program is given:

Rondeau brilliant, Op. 101, with orchestra, Kalkbrenner.

Variations brillantes, Op. 23, Herz.

Quatuor concertant, Op. 230 (four pianos), Czerny.

Variations on an original theme.

This is a fair example of her early programs, yet the child infused into these shallow compositions a spirit and a fire, which to the discerning listener augured great possibilities for the fuutre. Such was Goethe's judgment when on the concert tour which she and her father made the following year she was presented to the great man of Weimar: "Clara's playing makes one forget the composition."

This tour embraced many of the smaller German cities and had for its objective point an appearance in Paris, then the Mecca of all aspiring artists. Her remarkable gifts awakened universal interest, not always of a flattering nature to her father. It was said that he was a cruel task-master; that his daughter could neither write nor read; that she was no child, but a woman of sixteen, and that she was obliged to practice twelve hours a day. To his intense indignation, these and similar stories were current in Germany for years. He was, to be sure, a parent of the old school, stern and exacting in all that he required from his daughter, but he always had her true welfare at heart, and guarded her carefully from undue taxation of strength. She never practiced more than three hours a day, and daily exercise was always insisted upon. He saw that her theoretical knowledge kept pace with technical advancement. In addition to harmony and composition, she took up instrumentation and score-reading, besides the violin, which he considered essential in learning to compose for the orchestra. She also studied the art of improvising and improvised daily on a given theme. Every pianist at that time was expected to entertain his audiences in that way.

They finally reached Paris the middle of February, 1832, and remained there two months. The result of this stay did not by any means correspond to their hopes. Though they met a number of musical celebrities—among them Chopin, Mendelssohn, and Kalkbrenner—and Clara played in several private houses, she was able to appear but once in public, and then under most unfavorable circumstances. This, as it happened, was the only time she ever visited Paris as an artist.

On their return to Leipzig she again took up her former life of study, interrupted from time to time by concert-tours. Her fame as one of Germany's greatest artists grew steadily year by year. Her friendship with Schumann, who was editing the *Neue Musikalische Zeitung,* soon lost the stamp of earlier years and grew into the closer comradeship of equals. Before long this naturally changed to a feeling still stronger. The father's attitude toward the new relationship took both by surprise. It did not suit him to part with his artist daughter just at the time when she was reaping fame and fortune for him. During the struggle, which lasted four years, he spared no means to separate the lovers. Clara finally took refuge with her mother, and it was not until the resolute pair had taken the necessary legal steps to overrule parental objections and all Germany was ringing with the case, that they were married, September 12, 1840.

III.

Thenceforward their lives were bound together by a community of interests such as is given to few to realize. Her girlish troubles had enriched the art of the wife with a depth and maturity which her child-days naturally could not possess. The husband, sheltered and cared for as never before, felt the wings of his fancy unfold and bear him to flights undreamed of before. She made artistic tours, often accompanied by him, when he directed his symphonies and she played his piano works. This almost idyllic life lasted, unfortunately, but a few years. The sad story of his latter days is too well known to require repetition here. The last of July, 1856, on her return from a concert-tour in England, she was just in time to be with him as he breathed his last in a private insane asylum near Bonn, where he had been an inmate more than two years.

IV.

After his death she made her home with her mother in Berlin and bravely continued her artistic activity, since she had a large family of young children to care for. Later she removed to Baden-Baden, and in 1878 took the post of principal piano teacher in the Hoch Conservatory at Frankfort-on-the-Main, though she did not give up her playing in public until a short time before her death, May 20, 1896.

From this brief sketch of a noble woman the reader may gain an idea of Clara Schumann's significance as a wife, a mother, and an artist. It was she who first made known in Germany the works of Schumann and Chopin, a service which can only be realized when we consider the emptiness of the current concert numbers during the early part of the last century. I know of nothing which can give a better idea of her playing and personality than the following quotation from one of the most gifted writers of the day—Miss Amy Fay, who often heard her during the fascinating days of "Music Study in Germany:"

"Clara Schumann's playing was distinguished preeminently for the beauty and nobility of her *tone,* and for the classic finish and grandeur of her style, Deppe used to say, 'She is the most *musical* of all the pianists.' Her conception was perfect, and whatever she played, it always seemed *exactly right.* You could not wish for anything better. Her touch was deep and magnetic, and never harsh, although powerful and satisfying. She seemed entirely to fill every space in your soul, and you left the hall contented and with the artistic impression singularly complete. She was the finest Bach player I ever heard, putting into his music the veritable 'sacred fire,' and investing it with the breadth and depth of comprehension it ought to have.

"I heard Clara Schumann and Amalie Joachim in 1871 at the Singakademie, Berlin. They are both dead; but still I see Madame Schumann in her black velvet concert dress (her beautiful arms and neck rising imperially from the soft richness of its folds), bending over the keyboard of the grand piano; and still I see Frau Joachim, in her pink silk, standing upon the platform, her charming baby face framed in bands of dark hair. * * *

"Instead of a concert program, tombstones now bear their names. I hope they are still together in Paradise, and that they are showing the angels how to play and sing."

A PLAN FOR MEMORIZING.

C. N. SMITH.

The most important qualification for a successful artist is a good and well-stored memory. Technique is a mere matter of patience and perseverance, but a man's memory is his very self. Leschetizky and his under-teachers, strive to make that a thoroughly musical self. To this end not only is every piece of music learned by heart, it is mastered, made a part of the student's consciousness. The work begins with the first reading. The harmonies are analyzed, every true chord noted, and passing notes placed. In cases where the composition is polyphonic the voices are followed out. Then the music is learned, measure by measure, by number, then the last two, then the last three, until each phrase has been built up. The pupil is expected to be able to play any measure by number. It is only when a composition has been so learned that the pupil is considered capable of translating the sentiment and thought the author has intended to express.

The advantages of this method of memorizing are two-fold: Not only does the student master his music, but he also gives his mental faculties a training which cannot but quicken his powers of apprehension. The music student is peculiarly hampered as far as mental training goes, by the long hours of tiresome practicing of necessary technique, during which imagination is not excited nor reflection induced. The Leschetizky method of memorizing demands the most thorough attention and concentration, and cannot fail to do for the mental faculties what the Czerny Etudes do for the fingers.—*An excerpt from London Music.*

PRESIDENT ROOSEVELT'S SONG.

Henry E. Warre, in a recent issue of Lippincott's Magazine, repeats the following incident, which occurred during the President's campaigning tour in 1900.

A party from Denver met the special at Wyoming to escort it through Colorado on a four days' trip. Colonel Roosevelt had just returned, full of vigor and life, from an exciting ride with his Rough Riders. As soon as he entered the car he leaped joyfully half a dozen times, touching the ceiling at every jump, and singing at the top of his voice:

"Oh, the Irish and the Dutch,
Why, they don't amount to much,
But *hooray*
For the Scandahoovian!"

"Let me publish that, Colonel," requested a press representative.

"Don't you do it!" promptly commanded Colonel Roosevelt. It's only a joke, and, besides, I'm Dutch myself."

A CREED.

The late Max Müller is said to have expressed himself regarding life and futurity thus:

I am looking forward to a better life. I mean a life in which *we* shall be better.

It is not enough to believe and pray; we must work, and try to make ourselves useful. With a firm, upright will one can conquer everything. A good sailor is as self-poised in a storm as in fine weather, for he knows no wave can rise higher than God's will.

It does not matter *who* is right, but only *what* is right.

I have cared for truth, not for success.

The *Now* is far better than the *Then,* and the Future will be better than the *Now.*

I cannot get enthusiastic about the beautiful. To me the beautiful seems so comprehensible, and only the ugly needs explanation.

I believe in the Continuity of Self.

MAXIME GORKY.

Maxime Gorky, when asked the other day by his publisher to write his autobiography, did so in the following succinct form:

1878. I became an apprentice to a shoemaker.
1879. I entered a draughtsman's office as an apprentice.
1880. Kitchen boy on board a packet boat.
1883. I worked at a baker's.
1884. I became a street porter.
1885. Baker.
1886. Chorister in a travelling opera company.
1887. I sold apples in the streets.
1888. I attempted suicide.
1890. A lawyer's copying clerk.
1891. I made the tour of Russia on foot.
1892. I worked in a railway shop. In the same year I published my first story.

EUROPE AT THE PLAY.

O languid audience, met to see
The last act of the tragedy
On that terrific stage afar,
Where burning towns the footlights are—
O listless Europe, day by day
Callously sitting out the play!
So sat, with loveless count'nance cold,
Round the arena, Rome of old,
Pain, and the ebb of life's red tide,
So, with a calm regard, she eyed,
Her gorgeous vesture, million-pearled,
Splashed with the blood of half the world.
High was her glory's noon: as yet
She had not dreamed her sun had set!
Another's pangs she counted nought;
Of human hearts she took no thought;
But God, at nightfall, in her ear
Thundered His thought exceeding clear.

William Watson.

THE VOICE

MR. FRANK HERBERT TUBBS, Associate Editor.

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on Page 20. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

PREPARING REPERTOIRE.

NECESSITY OF A PLAN

FRANK H. TUBBS.

In quest for tone, singers have neglected music. It is, indeed, a worthy effort to obtain the best voice which one can acquire, but it is worth while to pause and put the question to self as to what you propose to do with it after you get it. Most persons would say they are going to sing. What they are to sing and where they are to use it is not known. Not having planned the end, most students do no more than study the voice. They do not arrive at singing. This accounts, in part, for the large numbers of vocal students and the few singers. There is too much voice study without application of what is gained. Voices become worn and old from sheer overwork. If, when some advancement has been made, song study is begun, the probability of using up the voice is lessened. A business man does not enter on a plan until he has considered the end to be reached. The manufacturer does not make up goods unless he knows where his market is, and that he can place his finished product there. The farmer does not sow his field without estimating a possible yield. All business plans cover a period of time. The labor of to-day will not yet result in merchantable product to-morrow. The activity of the factory in summer cannot be transferred to the salesroom until the winter. Business men look far ahead and plan from start to finish. In musical circles teachers and pupils blunder into what they do and, on that account, defeat themselves.

How is music to be used? It is a question every beginner should consider and settle. Ask the applicant for lessons what he wants to do and his answer is: "Sing as well as I can." It is not enough. Let him have some point at which to arrive. At least, fix some goal for which to strive. The plan may be changed later, perhaps, but have something definite in mind at the start. How many teachers encourage pupils in this kind of definiteness? How many have any plan for the musical growth of their students? How many can lead them into repertoire? To have music and be a musician implies that music shall be; that the education of the singers shall be good, the use of the music must be systematized. Good music is to be used, surely; such as can be sung by the pupil in the various stages of study must be chosen, but every selection, if the education be rounded, has its place in and bearing upon the great and general plan. We propose, in this article, a plan.

THE PLAN.

The student for light opera needs least a repertoire. He who is intending to sing in grand opera must go through all stages of music study. The church choir singer may specialize and not build up a very great musical structure, although he would excel as a choir singer if he did so. The concert singer must command all sorts and kind of music. His repertoire must embrace almost everything. He, too, may specialize, but to master any specialty it is necessary to build up to it by general training. A singer of Brahms never began on Brahms. He used Mozart, Schubert, Franz and Schumann, and went freely into their various moods.

And more than anyone else, the student who does not propose to be a professional singer, but who studies music for its education needs to have his repertoire systematized. Our plan is made out for him, not only because he needs it, but because if one is made for him as it should be, it will be all that is needed by the others.

THE FIRST STEPS.

Here is the first rule toward preparing repertoire: study three songs of the same kind; then drop that kind and study three of another kind. The second rule is to go from easy to the more difficult. The third rule, review frequently. There are considerations affecting if not governing each.

The first songs must be easy, like these, which are quoted as samples. One can substitute others of similar calibre: "Dawn," by d'Hardelot, "Violets," by Wright, and "Forget-me-not," by Woodman. Then change into selections from English writers. Here are three: "Let me dream again," by Sullivan; "Snowflakes," by Cowen, and "Maiden's Rose," by Hatton. Change to a group of sacred songs, but such as are simple in form. A good set is, "I love to hear my Savior's Voice," Glover; "One sweetly solomn Thought," Buck; "Jesus, lover of my Soul," Peticolas. Then it is well to return to secular songs, and this time they should be rather stronger than the first ones. "Only a Song," Thayer; "Because I love you, dear," Hawley; "He was a Prince," Lyons. We are not as yet in very broad work, nor should a pupil try to grow his list of songs too rapidly. The voice should not be forced to do great work until it can do small work well. It might be well to select a group of three songs from some of the older writers, but use some of their easier ones. These three form a good group: "The Violet," Mozart; "Mother bids me bind my hair," Hayden; "Know'st thou the land?" Beethoven. The next might well be a group of the easier oratorio arias. We will give a group of three for each kind of voice. For Soprano, "Turn Thee unto me," from "Eli;" "I will sing of Thy great mercies," from "St. Paul;" "Angels ever bright and fair," from "Theodora." For Contralto, "But the Lord is mindful," from "St. Paul;" "Evening Prayer," from "Eli;" "Eye hath not seen," from "Holy City." For Tenor, "My hope is in the everlasting," from "Daughter of Fairies;" "My soul is athirst," from "Holy City;" "Come unto Him," from "Immanuel." For Baritone or Bass, "The Daughters of the City," from "Rebekah;" "But who may abide," from "Messiah;" "Tears of Sorrow," from "Calvary."

SONGS IN ITALIAN.

Singers should be able to sing in Italian as well as English. Reasons are many and might be given, but their review (and it is a question which has two sides) would lead away from the intent of the article in hand. It is not difficult at all to acquire Italian pronunciation and to become adept in its use. Any large dictionary and many other books (like Vaccai's Italian Vocalizes) have all needed tables. Commit the few rules to memory. Then take an Italian newspaper, which can now be had at the news-stands in any large city for one or two cents, or which can be gotten from publishers, by mail, and read aloud twenty or thirty lines per day for a week. A thinking student will get quite a start in that time. The next group of songs might well be in Italian. The mass of the Catholic Church is in Latin, and that language is pronounced about like Italian. As a fact the priests are much pleased if singers will use pure Italian pronunciation when singing in church. Three good Italian studies are "Fiore che langue," Rotoli; "T'amo ancora," Tosti; "Cade la Sera," Millilotti. It is well to read over the Italian words many times before applying them to the music.

After these songs one might well take up some which are quite bright and vivacious. We are approaching those which may well be used in concerts. It should not be thought by any pupil that every song he studies is to be used for concert purposes. To learn to sing one song well there must be training on many songs. Bright songs, suitable for the joyous hours of the concert room, where hearers gather for entertainment, are not easy to sing. Such songs should be thoroughly mastered before they are presented to the public. These three are good ones, "Spanish Serenade," Sawyer; "Carina," Tarry; "Vainka's Song," von Stutzman. Follow these by a group written by the great masters of song, "Slumber Song," by Franz; "The Young Nun," Schubert; "The Noblest," by Schumann. Among the most difficult to sing well are the old Scotch ballads (or those written after Scotch style) "Bonnie Sweet Bessie," Gilbert; "Annie Laurie" and "Robin Adair." (The last is one of the most difficult to render well of all song literature).

SONGS FROM THE ORATORIOS AND OPERAS.

Once more should oratorio arias be taken up and this time they may be great ones. For Soprano, "With Verdure Clad," from "Creation;" "I know that my Redeemer liveth," from "Messiah;" "Hear ye Israel," from "Elijah." For Contralto, "O rest in the Lord," from "Elijah;" "I dreamt I was in Heaven," from "Naaman;" "O ye that love the Lord," by Barnby. For Tenor, "In native worth," from "Creation;" "If with all your hearts," from "Elijah;" "Comfort ye" and "Ev'ry Valley," from "Messiah." For Baritone or Bass, "Honour and Arms," from "Samson;" "Rolling in foaming billows," from "Creation;" "O God have Mercy," from "St. Paul."

A group of arias from Italian operas might follow these, although perhaps it would be better to precede their study by another set of songs in Italian. A student must sing ten or a dozen songs in a foreign language before they will go easily.

CONCLUSION.

We have carried the plan far enough. About thirty selections have been named, and students who are deprived of the assistance of a teacher would hardly do more than study these in a year.

In closing, it is well to suggest thoughts about song study. Do more than sing notes and words, although it must be admitted that that is more than most singers do. Do that much anyway, and then do more. Take the meaning of the words into account. If one is filled with the meaning of his words and has fair degree of vocal training there will be little trouble about pronunciation and enunciation. The great reason why these are incorrect and indistinct, as is commonly the case, is because the singer does not think what she is singing about. There must be freedom of voice and good tone color, but more important even than these is emotional energy. The song must have life. This brings the elocutionist's art to the aid of the singer. Singing is reciting, clothed in definite pitch and measure. One of the greatest artists of our day, Sims Reeves, when asked how he gave so much expression to his singing, said: "I say over the words in every imaginable way till I find one which best conveys the meaning. Then I sing like that, and try never to vary from that."

The student who is ambitious to be a public artist knows, of course, that it is a long road which reaches the summit in Art. To sing really well requires life-long study. To prepare for a first appearance requires, even, a long time. The study is pleasant—the road toward the summit is through meadows bright with flowers—new discoveries often give a thrill, but it requires work and courage to reach the point where one may stop and present what he has gathered to a critical audience. When success is reached one feels repaid. There can be few things which give so much pleasure as presenting the master thoughts of the great song writers in such manner as to awaken emotion in the hearts of hearers. One has used life well who can do that.

INQUIRER'S DEPARTMENT.

FRANK H. TUBBS.

Is it necessary for a teacher to study vocal physiology? How does he use his knowledge?

As a rule the better a man is educated the better workman he is. The vocal teacher is confronted with serious problems very frequently and in his preparation to be a teacher he should acquire all that he can which will help him to meet these problems. In receiving pupils in voice culture he claims fitness to train the voice properly. His position is very similar to that of a doctor who receives patients. Any man with "common sense" can cure some ailments, but there are many cases which present serious difficulty, the handling of which demands deep scientific knowledge. Recognizing this, the man who is to be a doctor goes through the schools and even then laments his inefficiency. The singing teacher has problems to solve which require quite as much scientific knowledge. He is to train physical organs and he must know what those organs are and how they work in order to be certain that he will get the right results from their working. He obtains knowledge by study of anatomy and physiology. Really, his study should be very deep. Even much deeper than any teacher gives. A dentist is required to take a severe course in anatomy and physiology, although his work is to be in connection with the teeth. More closely dependent on knowledge of the body is voice training than is dentistry. Voice culture demands use of the whole body.

It is impossible to specify exactly the use the vocal teacher shall make of his knowledge except that he must from the start and for all cases train physical organs. He must know what the organs are, how they act and what he may expect of them. That much is plain. But the greater use of his scientific knowledge comes when special cases present themselves. To meet the demands of those cases he must be an expert. It is in such cases that he uses his knowledge most. The general knowledge which is drawn upon in training the general run of pupils may be had by anyone, but special knowledge is needed for special cases. Draw a lesson from the locomotive engineer. Almost anyone can open and close the valves which start and stop the train, but only the expert can deal with the many intricate things which accompany the engineer's run. The public would be justified in demanding that severe punishment be given any man who would jeopardize the lives of passengers by attempting to run a train if he had no knowledge of mechanics; it has equal right to demand that a teacher who receives one of its choicest members should be perfectly familiar with the mechanics of the machine with which he proposes to deal. It is dangerous work for a vocal teacher to attempt to train the voice without education in vocal physiology.

* *

Please tell me how to learn to sing without a teacher?

It is very doubtful if any one could do that. There have been many attempts to give instruction in singing in books and magazines, but none has had such instruction as can be followed by the general public or used to such advantage as to make anyone a fine singer. Without doubt published vocal lessons have done good. They can be used by thinking persons in such a way that they improve the voice and enable them to engage in certain kinds of singing very successfully. They enable one to save the voice from ruin. It is a fact that many very good natural voices are made harsh and disagreeable by singing in large choruses. That is because the singers use them wrong and force the voice beyond the point of safety. Such singers can learn from the printed page how to avoid such injury. Rather, they learn how to train the organs of voice so they can endure singing in choruses. But to become singers for concerts and other professional duties requires something more than can be given in print. That "something" must come from the mind of a skillful teacher.

In this conection permit us to point out that few persons realize the greatness of the study of singing. When pupils begin lessons they have a wish to sing in church or to please their friends. They do not know that real study reaches far down into life. If one studies as he ought his vocal study re-creates him. One of the choicest opportunities given man is that given the vocal teacher of unfolding a great, though hidden, life which is in every person, to his pupil. There can be no more satisfactory result come to human effort than that afforded by a developing soul. In a few months, even, a good pupil changes into a new life. He is born again. That is what it means to study singing—re-creation. Of course no one can learn how to make such change of himself from anything but personal lessons. This is learning to sing and is the only kind which really makes a singer. Anything short of that, such as can be given in a magazine, helps the voice but does not make a singer.

* *

When one sings without the music should the hands hang at the side?

Appearance before the audience demands grace and that lines of beauty shall be maintained. Arms parallel to the sides give straight lines and are severe. Beauty lines are curved. There must be curves in the arms. On this account almost any position other than "hands hang at the side" is better. It is a good rule to have one hand on different level from the other. When this is so one hand may hang at the side. The other may be at the waist line. Or, the hands may be joined in front or behind the body. Either position gives curves to the arms. When they are in front the curves are more pronounced than when behind. Another consideration enters. A stout and short person has less chance to make curves than has a tall and slim one. The former will not appear so well with hands behind the back as will the other, and the short and stout young lady would appear quite ludicrous with hands hanging by the side.

It is a good practice to have something in one hand, if one does not carry the music. A fan or a programme answers well. It gives something to the hand to do and it has reason for taking any given position.

* *

Should one singing in concert move about the stage and be dramatic?

No rule of conduct on the stage can be fixed. As said above, one should seek grace and beauty. It is hardly to be expected that so great action shall be introduced as there would be when singing in opera, but there is no reason for objecting to moderate and graceful changes of position. Probably greater freedom in vocal delivery comes to most singers because they move about, and anything which improves delivery should be sought. Also, at times the meaning of the words may be better conveyed by gesture. Every move of the body becomes a gesture and it is quite proper that one should reach higher expression through any device.

But, it is probable that many singers resort to action to overcome or hide vocal defects. One of the most prominent concert singers uses action for this purpose, and she is quite unconscious of the reason. She knows she can make certain notes better if she is in motion at the instant of making these notes. If she looked deeper she would learn that she might remove the cause of trouble by perfecting her vocal method on that point.

* *

Is it necessary for the voice to give out at forty or forty-five years of age? .Please tell why so many stop then.

Most emphatically, it is not necessary that the end of singing life should come at so early age. The only thing which, in the physical condition of the voice producing machinery, need bring the end of the voice is ossification of cartilage. That begins its work on the thyroid cartilage of the larynx, but it never begins until one is well toward seventy years. Next, the cricoid cartilage undergoes a change and one by one the cartilages become bone-like. It takes fifteen or twenty years to complete the change. Even with several of the cartilages changed the voice is not much affected.

The reasons why so many stop singing at forty or forty-five are not complimentary to the judgment of singers. Some of the physiologieal reasons may not well be discussed in this column. The reasons which are not complimentary can be. The greatest reason for early decay of voice is grossness in living. With prosperity we all become good livers and "dine sumptuously every day." We grow lazy of body and sluggish of mind. We will not keep up practice and we lose interest. Most people at forty have very pessimistic views on life. They see the ambitions of youth have not been gratified; they are nowhere near the point they expected to be at that age. The feeling "what's the use?" takes possession of them and they take life more easily. All this means giving up the care of the voice. Rest assured, if that care is gone there will be accumulation of rust and dust. Things will not go so well as formerly. The singer knows that. Then comes laziness. He is too indolent to seek the cause and remove it. The greatest admiration should be given Madame Trebbelli, and her case demonstrates what can be done and what should be done. Her voice lost its upper notes and the middle voice was harsh. She met with rebuff when she applied for engagements. Startled by this, she studied the cause and heroically met her case. The result was that in a year she sang better than ever and up to her last year she sang gloriously. Because they will not give up high living is the great cause of decay of voice. Physical parts respond best to simple living.

Another serious cause, the more serious because not believed by the singers themselves, lies in wrong vocal method. It is a fact made more plain to the writer every year that nearly all singers are artificial. They have adopted a method which produces desired results without reference to its effect on their lives. Artificiality is the opposite of naturalness. Anything which is not natural must end or bring calamity. The calamity comes at such time in life as physiological change comes or when, as stated above, one enters on the good times in life. Wrong vocal method is honestly believed in by most teachers and singers. They would not use it if they thought it wrong, but they do not know better. Man is not "all-wise." His knowledge has limitations. It is, in fact, very limited. Perhaps as later generations see more clearly the voice will be trained so it can have its normal sphere of years. The best help toward it is to get back to naturalness and live simply.

* *

My teacher says that women should not use the diaphragm for breathing. Is that right?

Please expect instruction in this column to be positive. We do not like to say anybody is wrong, but when we do say it, we mean it and know whereof we speak. Women do and should use the diaphragm in breathing. If they do not, or if anyone does not, she would better stop everything she is doing in life and work on the diaphragm until she does. For without action of the diaphragm she is in danger and is not likely to live long. It is probable that anyone who laces tightly uses the diaphragm but little—certainly less than do those whose waists are free. But what a relief such women must feel when they remove the corset. "It feels good to take a deep breath," says one. That good feeling is had because the diaphragm has been given its freedom. When one takes breath the diaphragm lowers, and it does so in every person to such extent as is natural, where there is no tight lacing. Nor do men use the diaphragm more freely than do women when the waist is free. That teacher who says women should not use the diaphragm is a dangerous teacher, because it shows he is not willing to look at things exactly as they are and follow nature's plan.

* *

Should the upper lip be pressed against the teeth when making tone?

No pressure should be placed on the upper lip, nor should it be held still. It plays an important part in the production of all vowels and consonants and affects vibration. For the former it should be permitted to have the greatest freedom. The activity of all speech-organs may not be interfered with. On the other hand, it should be increased. For the best vibration the upper lip should even be a little away from the teeth. It should be raised a little, for such raising relaxes the cheek muscles and permits resonance to extend higher, thus helping production of the head voice. Pressure of any kind leads to rigidity, which is the enemy of tone production. Anyone who practices with the upper lip pressed against the teeth is sure to acquire rigidity in time.

VIOLIN STUDY.

THE STACCATO.

EUGENE GRÜNBERG.

We come now to the Staccato. This stroke, the pride of the best violinist, has, from old, been regarded as the most difficult of all strokes, and, as a rule, relegated to those things unteachable and not to be learned, but necessarily inborn. We shall not delay in showing how foolish any theory is that assumes that any performance is inexplicable that simply demands human mind and human hands, without any four-dimensional powers.

It may be premised that the Staccato is nothing else than a series of small hammer-like strokes; in this all the masters have agreed. The characteristic feature of the hammered stroke consists in the *sforzato* that means a momentarily stronger attack of the string and of the tone, brought about by a momentarily stronger pressure on the stick by thumb and forefinger; this allows, in turn, a momentarily closer friction between bow and string. When we consider that a correct Staccato of one hundred and sixty or more notes can be made during the stroke of a single bow length, it follows that the friction of the bow used for each little note may almost be likened to a mathematical point. Leonard (*Gymnastique*) assumes, in fact, that one should be able to play six scales up and down during one stroke of the bow; allowing thirty-two notes to the scale, this makes one hundred and ninety-two. It should be noted that there are plenty of cases where the Staccato is made with the larger portions of the bow.

Leonard (*Gymnastique*) gives the following direction: "Very short and dry—without stiffness of the wrist."

Emile Sauret (*Gradus ad Parnassum*) gives a short, concise, and relatively comprehensible definition: "A firm Staccato is produced by a small, quick pressure and shove of the wrist, without letting go the string."

David gives no explanation, but remarks that the strokes should be quick and firm, and that during the down-stroke Staccato the hair of the bow should be turned from the player.

Singer (*Violin School*) gives the following rules:

"1. The forefinger should exert more or less pressure on the bow and after each note, abruptly terminated, as in the *martelé* a small pause should be made. The bow should be left upon the strings.

"2. The Staccato should be made with a calm wrist and the forearm, without moving the upper arm; practice it very slowly at first, and with equal bow-lengths and equal pressure for each note.

"3. Begin the practice at the bow-tip, and try to use as little bow as possible.

"4. The last note before the Staccato is to be started off quickly and sharply, so as to give the bow a certain swing.* The concluding note of the Staccato, likewise, is to be given a certain enforced accent that the Staccato passage may be finished with the proper effect."

On the down-stroke Staccato the same author (Singer) says: "This Staccato begins at the 'frog;' in shorter passages it should not be carried beyond the middle of the bow, as the stick then easily gets to trembling. Here, too, the correct and skilful development and manipulation of the wrist is the main thing."**

*Naturally, this can refer only to those cases where the note, heading the Staccato, is played with a separate stroke.

**Most of the players known to us make the down-stroke as easily in the upper half of the bow as in the lower, only in the middle does the trembling cause annoyance.

Courvoisier only notes that the hand should produce a "shoving movement," and that the first and last notes are to be emphasized.

In Berthold Tours' *The Violin* we find: "The Staccato consists of short and detached notes in one bow. It must be practised slowly, with a loose wrist and steady arm. It is generally played with the up-bow near the point, but can also be performed with the down-bow near the nut, which is, however, the most difficult way. In the latter case the hair of the bow may be turned away from the player."

The only instruction we owe to De Beriot lies in the explanation: "The Staccato is the most brilliant and the boldest stroke on the violin. It is a succession of notes played lightly in one stroke, by a small detached and conservative motion of the wrist. . . . The conditions of a fine Staccato are equality, lightness, and precision of rhythm at its beginning and close. . . . The Staccato *martelé* is made without leaving the string by small strokes, originated with the wrist in a quick, pushing manner." On the down-stroke Staccato De Beriot, for a wonder, has nothing to say.

PROF. EUGENE GRÜNBERG.

Spohr explains himself in this case, too, more fundamentally than his French colleague: "The Staccato in the up-stroke is done in the upper half of the bow. Beyond this one should not go, *even when thirty-two or more notes are to be included in one stroke.(?)* Get used, then, from the beginning, to using only so much bow as is necessary for a pure articulation of the notes. The consecutive stopping of the bow is brought about *only with the wrist,* while the fore and upper-arm remain quiet. Each note should receive from the right index-finger so much pressure that the whole width of the hair shall lie upon the strings. At the division between the notes the bow is raised after each impact (*i. e.*, each little note) just so much that the outside, viz., the rough covering of the hair, shall not leave the strings. . . . There is also a Staccato in the down-stroke, even more difficult that in the up, and in quick time sounds always somewhat clumsy. It is therefore less adapted to brilliant execution of the allegro; however admissible in melodic phrases, when a soft separation of half-sustained notes will be of good effect. It is done in the same manner as the up-stroke Staccato; the bow is laid on at the middle and drawn to the end in short, clear strokes."

In the violin school of Rode, Kreutzer, and Baillot is the following on Staccato:

"It is done at the tip, and the first and last notes are to be accented." Further:

"In the Staccato all hardness and heaviness are to be avoided. The bow should have free play in the hand, only press a little harder with the thumb upon the stick. It may be learned by practising slowly and stopping after every note. . . . It may also be done in the down-stroke, beginning with the middle of the bow, or even higher, according to the nature of the notes to be brought out."

Lastly, we quote from Baillot's remark (*L'Art du Violin*) on the Staccato:

"Some people have the gift of making Staccato, without any particular practice, by means of a sort of stiff, trembling motion of the wrist and arm, which gives an extreme lightness to all the tones. But it can hardly be done steadily and in correct rhythm, unless the following rules* are observed. . . .

"The Staccato to be obtained by practice is composed of pressure and release. It is made by a repeated attack upon the strings from a motion of the wrist, which attack is followed by a short release of the bow from the thumb, during the slight intermission after each note.

"The Staccato is easier learned if at first the attack and intermission are exaggerated, until the student becomes able to do it quickly, gracefully, and lightly."

On the down-stroke Staccato, Baillot has no special rules.

It has always struck us that the best players in the Staccato have twisted the upper part of the body to the left in quite an abnormal way. The cause of this peculiar action is nothing else than the attempt—conscious or not—to get, by this twisting of the body, a specially solid support and the greatest stability for the instrument, which are quite indispensable for the execution of a finished Staccato. For Staccato would be an impossibility were the violin subject to wobbling or other motions.

The pressure of the bow should not be directed against the left thumb as its resisting element. This thumb rather has the sole duty of counteracting the pressure of the stopping fingers. As is seen, the opinion is unanimous that the stroke comes from a shoving, pinching pressure on the stick, finding its motive free in the wrist. The thumb is the motor power, while the forefinger, participating in the action of pinching, plays the important role of pilot and, when necessary, of a brake for the disturbing vibrations of the stick, and thus is best held stretched out in form like a palp.

As the bow has to be given a horizontal motion it is evident that the strings and the instrument must occupy a position of trustworth stability, as, for instance, the rails for a truck. The wrist, too, should be held high enough to allow the hand to produce the jerky side motion necessary; on this account, many excellent violinists hold the whole arm higher than otherwise. For the down-stroke Staccato only the position of the hand and wrist is to be modified. As the hair has to be turned out and the stick inwards, it is necessary to turn down the wrist towards the player, and thus the hand and fingers will seem directed comparatively upward, in fact, rather forward.

All other rules still obtain, just the same as in the up-stroke Staccato. Herr Wieniawsky, one of the greatest and noblest players of all times, produced a most marvelous and charming Staccato with a stiff wrist—indeed, with the whole arm. A genius can allow himself all things, even the expulsion of rules from the head. But, nevertheless, rules there must be, and it would be ridiculous to set up as law and gospel the caprices, originalities, or weaknesses of a great man—as has been done to a certain extent.

Quid licet Jovi, non licet bovi.

We can only refer once more to nearly all the great authorities, especially to Baillot, who insist on preserving a flexible wrist as the fundamental condition for a reliable, solid Staccato. We believe that an extraordinary rapidity of that stroke may involve a certain exertion of the cords and muscles of the *arm,* but never a stiffness of the wrist.

*These rules are omitted here, as they are identical with those given by Sauret and others.

COMPOSERS AND VIOLINISTS.

EDITH LYNWOOD WINN.

Many of our most famous composers, as well as eminent conductors of orchestras, have begun their musical lives as violinists. Whether practice became too arduous, or whether they found that they had a more decided bent in another direction, history does not tell us, but we may at least be certain that they were better composers and better musicians for those years of their novitiate, spent with a very fine violin.

Lulli, the famous Italian, who, as a boy, was transported to Paris, and who became the friend and companion of Molière and Louis XIV, might have become a very eminent violinist. He began his life in Paris as a page. Next he found himself in the royal kitchen, the assistant of the royal cook. "Genius will out," and, after two years and a half of drudgery, little Battista Lulli found his violin talent recognized by royalty. He was placed under the tuition of a good teacher, and later became a member of the Court Orchestra. He formed a celebrated band of young men who were called "violinists to the king."

King Charles II, of England, heard the Band of Louis XIV and wished to have a similar organization in England. That was difficult, for there were few violinists in England.

The best known of them were two men, John Bannister and his son. On hearing these two violinists, King Charles decided to educate the father, and at once sent him to France for study.

Soon after, a German from Lubeck became the leader of the Royal Band. Bannister returned to England after a few years and became leader. This position meant, as in France, very little besides entertaining the king after dinner, and playing at a few court functions.

Some time afterwards Bannister lost his prestige with the king. It was, however, to his enterprise that London owed her first concerts in which the audience paid for its seats.

John Bannister was something of a composer for stringed instruments. His son succeeded him as leader of the Band of King William III, and was the first leader of the orchestra at Drury Lane Theatre.

John Bannister, the elder, was the first violin soloist of English birth in England, and the first to establish popular concerts, which have continued to this day.

Cherubini said that a man who composed operas and religious works ought to know something of the violin, and should be a tolerable performer on the instrument. There is no doubt that Cherubini and Auber, both very good violinists, owed something of their success as composers to their early study of the violin. Perhaps Cherubini also owed something to Viotti, who was his warm friend and adviser.

During the French Revolution, Cherubini was very miserable in Paris where, on one occasion, his knowledge of the violin saved his life. With a friend, he was compelled to march through the streets of the city at the head of a mob of fanatics who humiliated him by insisting that he should play upon a wretched violin. He never played the violin again.

England claims Balfe, the first Irish virtuoso. No violinist, in or out of England, ever produced as satisfactory and poular a work as the *Bohemian Girl.*

Balfe was a finished musician, the son of a violinist. He had a fine talent for composition and a thorough knowledge of the poular operas of the day. He studied the piano and orchestral instruments, a very helpful thing to him in his work as a composer.

Balfe was one of the most versatile musicians whom the world has yet known. He studied the violin assiduously for six or seven years and was looked upon by the public as a violinist upon whom one could depend for great intelligence, exquisite grace, and deep feeling.

While a very young man a happy circumstance secured for him the position of first violinist at the Oratorio Concerts given at the Drury Lane Theatre. Balfe vied with Mori as a soloist at these concerts. Afterwards he played at Drury Lane during the theatrical season.

He occasionally wielded the *baton* at the theatre and was very successful as a conductor. About this time he began to study composition seriously.

While at the Drury Lane Theatre some one discovered that Balfe possessed a good baritone voice. He cultivated it and, after a time, made his first appearance in *Der Freischütz.* At once he was a failure. Nothing daunted, he went to Italy for study.

Fortune favored him. A wealthy nobleman took a fancy to him and sent the young musician to France for study. There Balfe made the first real attempt that he had ever ventured upon in dramatic composition, became the friend of Cherubini and Rossini and, at last, after much study, he came out as a full-fledged operatic star. He was not satisfied. His highest ambition was to become a composer. His aspirations were realized. After his opera, the *Maid of Artois,* had been successfully brought out, Balfe consigned his violin to the past, and the fame of Balfe the singer and violinist was eclipsed by that of Balfe the composer.

Very few of our great violinists since the days of Spohr and Viotti have left us a large number of compositions for the violin. Paganini and Ole Bull composed for themselves in order to show the best points of their own style. De Beriot, Alard and Dancla interest us very little at present. Wieniawski and Vieuxtemps, Sarasate, Nachez, and Hubay stir students to work at technical difficulties. Bohm and Ries have given us some good teaching pieces as well as *salon-stücke.* We like the Maygar element in Ernst, Hauser, and others who portray national characteristics in music.

Occasionally we go back to Corelli, Tartini Viotti, and Spohr. They are ever perennial. Not every one who has written for the violin has studied the instrument, but many of our best violin works, especially the concertos and etudes as well as chamber-music, have been written by violinists.

A violinist naturally understands the possibilities of violin art.

There is a great deal of *technical* violin work in existence. Wilhelmj, Schradieck, and Sevcik have added to this material. Why should violinists work upon chords, arpeggios, trill studies and many other things to the extent that they become dry and pedantic? There are beautiful movements in old concertos, which, if practised faithfully, will give one quite as much of technical proficiency as this overwhelming amount of material in modern "studies."

"Play few études but play them *perfectly,*" said Julius Eichberg, "and then for a fine concerto."

It is a significant fact that few of the composers of the Neo-Russian School have given us much violin music. They lean to chamber-music, operas, and symphonies, as well as to charming folk-songs.

Violin study has been of vast aid to composers. Let the composers of the modern school enrich our violin literature more than they have done.

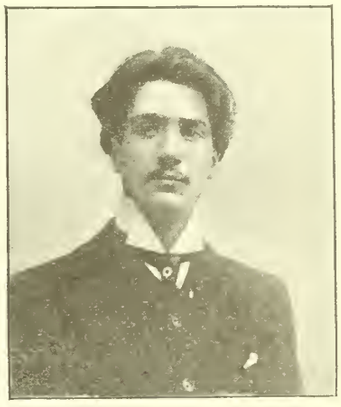
* *

JACQUES THIBAUD.

Jacques Thibaud, the young master of the violin who has won admiration this fall not by tricks of virtuosity, but by a combination of technical skill and great musical intelligence and feeling, was born in Bordeaux on the twenty-seventh of September, 1880. His father was a musician and gave him his first lessons. He has two elder brothers, one a 'cellist and the other a pianist. Further than this Ysaye has been a friend of the family.

Among such musical surroundings it was almost inevitable that his talent should take the direction of violin playing. Ysaye is said to have predicted a unique supremacy for Thibaud when he was still a mere child. The story reads well. Young Jacques, as Ysaye was once coming off the concert stage, took the violin out of his famous friend's hand and proceeded to play the piece which he had just given in public. Ysaye listened astonished, and we are told that his tears began to flow. Then he made an oracular statement; "this child will some day be the master of us all." The infant prodigy has turned out well though the chances were against him, as they are against all infant prodigies. Ysaye himself would probably have been astounded at the time if he had known that his prophecy was to come so near being fulfilled.

At the age of thirteen Thibaud entered the Conservatory at Paris, studying under Marsick and carrying off in 1896 the first prize for the violin. He was engaged immediately by Edouard Colonne for a prominent place in his orchestra. At this time, together with his two brothers, Thibaud played much in the Café Rouge, situated on the Rue de Tournon, in the Latin Quarter of Paris. The playing of the trio brought great renown to the place and it served as an introduction for Thibaud to the public at large. An appearance at the festival at Angers led to his début as a soloist at the Colonne concerts, where



his success was great. In 1898 he played fifty-four times in Paris, suffering no diminution in popularity. The next year he undertook a German tour, and since then he has played in nearly every country of Europe. The list of crowned heads before whom Thibaud has made music is most imposing. He must have collected a goodly number of jewelled snuff-boxes, if giving such things is still the royal way of rewarding merit.

Thibaud has lately come into possession of a Stradivarius which belonged formerly to the French violinist, Baillot. The price he paid for it has been widely published, but it seems on the whole of less import than the quality of its tone, about which little or nothing has been said.

As may be seen by the cut, Thibaud does not affect that ideal of lady-like personal appearance which is cherished by many travelling virtuosi of the violin.

MISCELLANIES.

The editor of the "Violin Times" (London) says: I hear from Berlin that a genuine Stradivarius has been found under peculiar circumstances at Strasburg. Three years ago a very rich Strassburg widow lady, although sixty-five years of age, conceived a violent passion for her coachman, a young man barely twenty-three. The unequal pair were married, and the youthful bridegroom profited by the means afforded him to live a life of dissipation and debauchery. He finally decamped with one of his lady friends, leaving his wife absolutely ruined. The creditors seized the lady's property, among which was a villa in the suburbs of the city, and in turning over the accumulated rubbish in a lumber-room there the officers of the law found what proved to be a genuine Stradivarius. At the auction sale, it brought $3,500.

* *

Jacques Thibaud recently purchased for 55,000 francs a Stradivarius that was once the property of Francois de Sales Baillot, one of the most celebrated of French violinists, and whose "Méthode du Violon" is now one of the textbooks of the Paris Consérvatoire.

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 20. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE. Edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

QUERIES AND COMMENTS OF GENERAL INTEREST.

ESSENTIAL REQUIREMENTS.

H. J. J.—"I am an organist of a German Lutheran Church, and received my early musical education in Berlin and Dresden, having been a pupil of Haupt, of the former city, and Gustav Merkel in the latter place. While my present position is a fair one for the locality in which I am residing, I am obliged to take a place in a business house for my support, as the field for teaching is not large enough for me to engage in. If you should learn of a better opportunity for me to act as an organist if there is a vacant position, you would do me much good. I am a German and can speak and write in English."

Comments.—In writing me for a recommendation to the notice of church officials, you should give me more particular information in regard to your own history, all the details of which will be kept confidential. Please give your age, place of birth, length of residence in this country, positions you have occupied, organs you have played of large capacity, compositions you have played, pieces you have composed. Are you also a pianist? Have you a family? What experience have you had as a choir director? What is your present salary? What amount of salary do you expect in a new position? Do you also teach vocal music? Are you a singer? What is the specification of the organ you are at present playing? What religious denomination do you prefer? An answer to these questions accompanied with a reliable testimonial in reference to your character and ability from prominent men in the churches you have served, with your photograph, will enable me to form a more definite opinion, without which I could not present your name. Moral character and temperate habits must be the first essentials of every recommendation given by me.

A NAMELESS ORGAN.

O. B. J.—"I am playing the organ and leading a choir in a Massachusetts country town. I have a choir of eighteen singers, who all feel interested, although they do not attend the rehearsals as much as I would like, but perhaps as well as volunteers generally do. We keep practicing new music, which all seem to like. We practice solos, duets, quartets, quartets for female and for male voices. The choir is back of the pulpit, which I like, as singers behave themselves better when in front of the congregation. My choir is fine in that respect, as they are members of the church, and is one of the best I ever have had. I think from my experience, that when the choir is placed in front of the audience the congregational singing is led better.

"The organ is a very old instrument in a mahogany case, but there is no name plate to indicate who was the maker, or when it was made. Can you give me any idea if I write out the specification as to the probable builder? Here is the specification: The Great stops are placed on the left and the Swell are on the right.

"Great stops.—8 Open Diapason; 8 Dulciana from tenor f; 8 St. Diapason Bass; 8 Clarabella; 4 Principal; 4 Flute; 3 Twelfth; 2 Fifteenth. Ped. 16 ft. Open Diapason. Bellows Signal.

"Swell stops.—8 St. Diapason Bass; 8 Open Diapason from tenor f; 8 St. Diapason Treble; 8 Viol de Gamba; 4 Principal; 4 Hautboy. Coupler Swell and Great to Pedals, one stop which draws half out for the swell and full length, Coupler S. to Gt. Pedal Check, Sw. Tremolo."

Comments.—The organ was probably built by George Holbrook, of East Medway, Mass., about the year 1840. This builder was a noted bell-founder, whose organ factory was across the street from the foundry. He cast excellent church bells and his organs were well made. The firm afterwards became George Holbrook & Son, and after his death, Edward L. Holbrook carried on the business for many years. Before the Civil War they built a number of organs for Southern churches. I visited their factory when a boy and was treated very kindly by Mr. E. L. Holbrook, who was an organist as well as builder.

DOUBLE ROLL SELF-PLAYING ORGANS.

C. F. W.—"I was much interested in what you said concerning self-playing pipe and reed instruments in which two rolls may be used. If I understood the article, it was implied that when one roll could be for the reed instrument, solo effects could be obtained by using a duplicate roll from the pipe instrument. Now it seems to me that if both rolls are exactly alike that the only difference from using a single roll would be in the fact that there are two separate instruments. If a solo effect should appear in an interior part with accompanying notes above it, I do not see how the solo could be made to stand out in prominence with a different quality unless a special roll should be cut for the solo effect. For instance, in the pastoral movement from the William Tell Overture, there is a flute obligato played of arpeggios and runs, which, when arranged for a self-playing instrument is so interwoven with the melody and its chords that it does not appear as an obligato of a different quality, as though the air and its harmony were played upon one manual of a pipe organ with a reed stop and the arpeggios upon another manual with a flute stop. If I am not right, I wish that you would inform me."

Comments.—You are right. In order to obtain the proper combinations and effects there would have to be special rolls, which could be used in either instrument. As the writer who made the query was supposed to have means to carry out his ideas, he could prepare the solo roll himself, by using the commercial roll as a stencil in laying it over a blank roll and tracing out the solo passages, or other desired effects, and then carefully cutting or punching out the openings, which would exercise his ingenuity and give him recreation. There have patents been taken out for the use of two rolls with the mechanism so arranged that they are self-regulating in regard to uniformity of tempo. Any deviation from the common methods of automatically interpreting music implies increased expense, and is only practicable where there is access to a plenty of money.

HIS ACCURATE PEDAL PLAYING.

John Barnard Sale was organist of St. Margaret's, Westminster, from 1809 to 1856, and was only a manual player, the organ in use during his incumbency having no pedals. The late Dr. E. J. Hopkins has given an amusing incident concerning this old organist:—

"One Sunday evening in the 'forties' just after Mr. John Hopkins had commenced playing the Psalms at the Chapel Royal, Sale walked into the organ loft, and at the close, said: 'I have been watching your feet while you have been playing, and they seem to me to always go down on the right pedals easily enough; it is true I have never before tried to touch the pedals, but I will play the next thing, and I will try what I can do with them.' It was, of course, the duty of Mr. Hopkins to make way for his senior (for whom he was only deputizing) and Sale got on to the organ seat.

"Mr. Hopkins for a moment quite trembled for the fiasco that seemed so imminent. He then saved the situation by the following device. He got behind Sale, and while directing his attention to something connected with the stops on the left hand side of the manuals, he put in the pedal stop and all the pedal couplers, which were on the right hand side, so that the pedals might be perfectly dumb.

"The first Lesson being over, Sale played away, and exerted himself in the surprising manner that a stout middle-aged gentleman might be expected to do, who was prosecuting some vigorous muscular undertaking for the first time in his life. On the music coming to an end, Sale turned around to Mr. Hopkins in triumph, saying, 'There! I used the pedals all through the Magnificat and I didn't hear a single wrong note!' Having thus demonstrated to his own satisfaction that accurate pedal-playing on first trial was quite an easy thing, he got off the seat, and allowed Mr. Hopkins to play the remainder of the service."

A PRACTICAL INQUIRY.

J. A. H.—"As we are about to place a contract for a $3000.00 organ, we are much concerned about the location it shall occupy. I read your reference in THE MUSICIAN in regard to the practicability of placing an instrument below the chancel floor. On account of the peculiar interior of our church this would be a very convenient arrangement for us, and I would like to learn more about it. We do not feel like experimenting in such an important matter, but would like to consider if the result could be guaranteed by a practical organ builder. I should consider it a great favor if you can enlighten us on this subject."

Comments.—I shall be pleased to aid you with my advice if you will send me a pencil sketch of the interior of your edifice, giving exact dimensions of floor plan and elevation, particularly the basement, as to whether it is entirely above ground. Also state the denomination, style of service and music, where the choir is to be located, the kind and number of choir, and if any specialty is made of congregational singing. Also, if any provision has been made for organ or choir at the west end, or opposite the chancel.

TUBULAR PNEUMATIC ACTION.

The common Pneumatic Lever Action invented by Barker was the forerunner of the present Tubular mechanism. In the United States its introduction was of gradual growth, first being applied to front and set off pipes by means of "puff" valves which were connected by metal tubes to the regular wind chests, these tubes being fitted to the top boards in the usual wind holes. One of the first instruments in which it was employed throughout an entire section was in the three manual organ built for the Philadelphia Centennial Exhibition of 1876 by Hilborne L. Roosevelt, in which the entire Pedal Section was thus actuated. This instrument originally had an Electric Section which at the Exhibition was suspended out in the space detached from the organ, in full view. The organ was afterward set up in Mechanic's Hall in Boston until it was purchased by the city and removed to a church for public entertainment in concerts.

Tubular pneumatic action was next used for adding a set of pipes to a chest, and when certain Great stops were placed in the Swell Box, they were operated by sets of disk valves which were connected with the Great chest by metal tubes. These disk valves now seem very crude. They were made by sawing out holes from the two-inch plank, which were covered with sheepskin. On this leather were placed disks of the same diameter with the under side convex. When the leather was glued over the large holes the disks were pressed down so that the leather sank into the cavity. These disks simply rested on this leather, held in place by a central guide pin. A slight puff of air entering this circular cavity beneath the leather would immediately raise the disk, with much increased power, and to these disks the action-work was attached to open valves in the required chests.

NORMAL AND LEATHERED OPEN DIAPASONS.

G. W. K.—"Will you tell me what difference there is between the usual Open Diapason and the leathered stop which is being introduced in modern organs. Should a leathered stop be introduced to the exclusion capacity?"

Comments.—The normal Open Diapason, made and voiced on the usual lines, should never be omitted in any specification. The leathered Open Diapason is a sonorous and powerful adjunct, used only in large organs to increase the fundamental strength, where there is a heavy pressure of wind. On a low wind pressure such as 3 inches, it would only give an unsatisfactory fluty tone unless with a low mouth. The leathering consists in clothing the edge of the upper lip so that the impact of the wind current produces a more mellow quality than if it struck the metallic edge with its heavy pressure. It should not be introduced until there is a proper balance of the fundamental stops, and is not used as a substitute for the ordinary Open Diapason which gives the true basis of legitimate organ tone.

CHOIR SWELL BOXES.

O. S. R.—"Do you approve of placing the Choir stops in a Swell Box, and also the Gt. Reeds and Mixtures?"

Comments.—I do not approve of enclosing the Choir or Great Flue stops in a Swell Box, but recommend placing the Gt. Reeds and Mixtures in a Swell. As accompanying stops to an expressive Swell solo, the effect is much better to have the Choir pipes stand in an open chest. The usual Choir Clarinet is more expressive when in the Swell Box as a solo stop, but is not effective in chords.

SCHERZO RELIGIOSO.

W. F. GATES.

Appropriateness in the choice of hymns is a matter in which many a minister prides himself, and one on which he may spend no little time. Occasionally there is an appropriateness that is not sought for, but frequently more effective than the labored choice on theological grounds.

We have all read of the minister who, on the Sunday following his wedding to a lady by the name of Grace, guilelessly announced as his opening hymn the one beginning with the words, "Grace, 'tis a charming sound, harmonious to the ear," and was greatly surprised at the smile that floated round. We have heard of the Presbyterian elder who made quite a hit with his people, at the close of a long and wearisome address of a visiting preacher, by calling on them to "Join in singing No. 571." They sang it with more than usual fervor, for it declaimed "Hallelujah! 'Tis done!"

But here are some instances that have come to the writer's ears—well authenticated instances of as well-chosen hymns as those mentioned above—in which the peculiar fitness was not noticed till the singing was well under way; and it is not probable that they have before been in print.

"I remember when I was in Yale," said a reminiscent college professor, "we had a teacher named Day, who was very learned, but at the same time very prolix in his speeches. When it came his turn to address the students we knew we were in for it—solid and lengthy. One day, after he had closed a particularly long and tedious address, a hymn was announced that we sang with much unction, for it began, 'Now the day is over.' We sang it heartily."

"And that reminds me," responded a choir leader, "of the time we had our first sermon by Dr. Day, our present pastor. Our anthem had been chosen for its musical beauty, without particular thought as to any appropriateness of the words, but we saw how fitting they were when we got up and announced to the congregation a number of times in the course of the piece, 'This is the Day the Lord hath made.' They evidently thought it was, for he is at that church still."

"Well," responded the college professor, "I will go you one as good and then stop. You know that out at our college we have just elected a new president. When he first came to the college and appeared at his initial chapel service one of the members of the faculty had charge of the program. He evidently thought that President Gates might feel lonely so far from his Iowa home, and that the sward around our college might not look as refreshing as the green sward and trees of the campus of the old Iowa college, for he at once announced, 'Lift up your heads, O ye Gates,' much to the enjoyment of the undergraduate."

PROGRAM ARRANGEMENT.

In the arrangement of his programs the organist who takes his work seriously will certainly include compositions of Handel, Bach, Mozart, Haydn and other great masters. He will therefore have characters that are of sufficient importance to give material for months of study. If he cannot deliver talks to his choir upon the life and works of these masters he can at least tell them what to read for themselves. Admitting that half of his singers are sufficiently interested to look for themselves into what the subject offers, these will grow into an atmosphere of thought which will bring a certain something into their work that will dominate the other half.

The awful monotony to the singer and to the hearer lies in the fact that there is no thought behind the mere sending forth of vocal sounds, which may or may not be correct from a technical standpoint, but if the spirit and the intelligence be in evidence they will form the cloak for a great many vocal sins.

THE OLDEST CHURCH ORGAN.

An English magazine, in an article entitled "About Some Church Organs," says:

The oldest church organ which has come down to our own day in anything like its original condition is that which is now in Barnsbury Street Congregational Chapel, Islington. It was built in 1660 by Bernard Schmidt—"Father Smith," as he is called, to distinguish him from his son—for Westminster Abbey, and its original cost was £120. It was placed above the stalls on the north side of the choir, and was played upon by Blow, Purcell, and Croft. In 1730 it was removed to make room for Shreider and Jordan's organ (whose work is incorporated in the present instrument), and sold to the parish of St. Margaret's, Westminster. After being stored for many years in the tower there, it was re-erected in Barnsbury Chapel by Holditch, who added two octaves of pedal pipes outside the ends of the old case, and made some other slight alterations; but except for the additions mentioned, Father Smith's work remains practically intact. There are two manuals, of which the "great" is of five octaves and the "swell" of only three, the lower part of the keyboard being a mere solid block of wood; and there are twelve speaking stops.

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CHOIRMASTER AND ORGANIST.

With the close of the Christmas festival comes a certain degree of relaxation, yet the services of the church must be provided for, and there is danger lest the exaltation of the Christmas music overshadow that which follows. We have suggested two programs, which, while not demanding excessive work, will not suffer in comparison with what have gone before.

Of the organ music, the two postludes are the most difficult. They are not involved and should be easily mastered by experienced organists. They are brilliant and masterful and at the same time well suited to church use. In them something of the exaltation of Christmas rejoicing remains. The two offertory selections are quiet, rich in harmony and churchly in character. The *Communion* and *Night Song* are well adapted to preparing the congregation for the worship to follow.

The opening Anthems of the two services are strong and full of confident praise. The first is the harder of the two. The Offertory Anthem of the first program is a fine piece of writing and should be well prepared. The Anthem after the sermon, in the second program, teaches an excellent lesson in a setting melodious and well written.

The solos are not hard, and are devotional in character.

PROGRAMS.

Organ Prelude, Communion in E flat, George MacMasters.

Opening Anthem, Exalted Be Thy Name, Gaston Borch.

Response, Let the Words of My Mouth, Op. 108, No. 6, Homer N. Bartlett.

Offertory, Andante in A flat, F. I. Pachely.

Offertory Anthem, Let Your Light So Shine, Frederick Stevenson.

Solo (After Sermon) Faith (Medium Voice), Lillian Tait Sheldon.

Postlude, "Alleluia" in E flat, Clement Loret.

Organ Prelude, Night Song, Jean Vogt.

Opening Anthem, Awake, Up My Glory, A. W. Lansing.

Offertory, Andante Religioso (fr. Fourth Organ Sonata), Felix Mendelssohn.

Offertory Solo, In Thee, O Lord, Do I Put My Trust (Low Voice), Adolf Frey.

Anthem (After Sermon), Think Well How Jesus Trusts, George A. Burdett.

Postlude, March Triomphale, Op. 30, No. 3, Joseph Callaerts.

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PROGRAMS RECEIVED.

Church of the Divine Paternity, Central Park, 76th Street, New York City. J. Warren Andrews (organist.) Christmas Sunday.

Morning—"The Coming of the King"
Myles B. Foster

Evening—"The Story of Bethlehem,"
John E. West

* * *

Lyric Glee Club, Milwaukee, Wis. Prof. Daniel Prothere, conductor. A very attractive miscellaneous program. Miss Bessie Greenwood, soprano, and Mr. Ralph Rowland, violinist, assisted.

* * *

Founders' Day: Mt. Holyoke College (Mass.)

Overture in D.....Dr. Thomas Arne
Festival Te Deum.....Oliver King
Anthem.....Frederick Stevenson
Anthem.....Joseph Barnby
St. Ann's Fugue.....J. S. Bach

* * *

At Trinity Church, Parkersburg, West Va., Haydn's *Creation* was recently given by the choir, assisted by Mme. Louise Voigt soprano, Dr. Ion Jackson tenor, Mr. Oscar Ehrgott bass. Chas. A. Burkey is organist and choirmaster.

* * *

Church of the Unity, Springfield, Mass.; in November, Arthur H. Turner, organist, assisted by Mr. Emil K. Janser, violinist, gave the following program:

Fantasie in G minor.....*J. S. Bach*
Rhapsodie in C minor.....*E. H. Lemare*
Violin Solo, Air from Violin Concerto Op. 28,
Carl Goldmark
Sonata in the style of Handel.....*W. Wolstenholme*
(a) Largo Allegro.
(b) Largo.
(c) Minuet.
Violin Solo, Romance in A.....*Mrs. H. H. A. Beach*
Chanson d'Eté.....*E. H. Lemare*
Piece Symphonique.....*Grieg-Allen*

* * *

At a recent concert in Atlanta, Georgia, Miss —— Behre played Beethoven's Sonata, Op. 10 No. 3; Brahm's Two Intermezzi, Op. 118; Chopin, Polonaise E flat minor; Chopin Valse, A flat; Chopin Ballade, G minor.

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Under the direction of C. F. Croxton the Dudley School Chorus of Lexington, Ky., gave the *Holy City*, November 24. Mr. Frank Croxton, basso, assisted.

* * *

North Baptist Church, Camden, N. J., the program for November 15 included the Mendelssohn motette *Hear my Prayer.*

BOOK SHELF.

WITH COMMENTS ON NEW BOOKS, NEW MUSIC AND MUSIC PERIODICALS.

MUSIC BOOKS FOR PUBLIC LIBRARIES.

FRANK H. MARLING.

SECOND PAPER.

There are a large number of music-works which are most useful and valuable, and should be in a public library, but which owing to their varied character are difficult to classify with rigid accuracy. The writer will attempt therefore to do so, but will group them together under the general heading of Critical Works, Essays, Handbooks, etc.

How to Listen to Music—By Henry E. Krehbeil. $1.25 net. One of the most successful handbooks on the topic, which is treated with competent knowledge and skill. Adapted especially for the amateur.

Music: How it Came to be What It Is—By Hannah Smith. $1.25 net. A compact condensation of the story of the growth of music.

How Music Developed—By W. J. Henderson. $1.25 net. A careful historical sketch of one of the best informed and most capable New York critics.

What is Good Music—By W. J. Henderson. $1.00 net. A companion volume to How to Listen to Music, and serviceable as a supplement to it.

How to Understand Music—By W. S. B. Mathews. 2 vols. $3. Arranged in clear and attractive form; a capital aid for teachers and students in giving or studying lessons.

Evolution of the Art of Music—By C. H. H. Parry. $1.75. Thoroughly admirable essays, scientific and sound in spirit.

Musicians and Music Lovers—By W. F. Apthorp. $1.50. The mature work of one of the most catholic, experienced and judicious American music-writers.

Music and Morals—By H. R. Haweis. $1.75. Though marred by a somewhat amateurish quality, it is of genuine value in enlisting the attention of a beginner in musical reading.

Mezzotints in Modern Music—By J. G. Huneker. $1.50. Remarkably brilliant papers by a critic of adequate technical knowledge and gifted with an exceptionally rich and picturesque vocabulary.

Chopin, the Man and Musician—By J. G. Huneker. $2.00. Considered by many capable judges to be the best critical appreciation of Chopin's genius that has yet appeared.

Music and Musicians—By A. Lavignac. $2.00 net. Characterized by lucidity of exposition, economy of arrangement, and comprehensive scope.

The Music Dramas of Richard Wagner—By A. Lavignac. $2.50. Generally acknowledged to be the best all-round book on Wagner; impartial, concise and sympathetic.

The Standard Operas—By G. P. Upton. $1.50.

The Standard Oratorios—By G. P. Upton. $1.50.

The Standard Symphonies—By G. P. Upton. $1.50.

The Standard Cantatas—By G. P. Upton. $1.50. Widely known and used handbooks and containing a great amount of information sought for by the average music lover.

The Opera Past and Present—By W. F. Apthorp. $1.25. An authoritative and valuable reference book which is also most attractive reading.

Songs and Song Writers—By H. T. Finck. $1.25. Of particular service to singers and accompanists, but also interesting to the concertgoer and lover of songs.

Choirs and Choral Music—By Arthur Mees. $1.25. The only volume in English on its theme; written by an experienced choral conductor.

The Orchestra and Orchestral Music—By W. J. Henderson. $1.25. Marked by clearly expounded knowledge and well-balanced critical judgment.

The Music Life and How to Succeed In It—$1.50. Discusses in a thoroughly practical way the art and life of the professional musician; gives many useful hints and suggestions. By Thomas Tapper.

Anecdotes of Great Musicians—By W. F. Gates. $1.50. A unique and interesting collection of stories about great composers, players and singers.

Musical Instruments—By Carl Engel. $1.00. A history and descriptions of nearly every known musical instrument by a well-known authority; includes nearly 150 illustrations of typical examples.

Woman in Music—By G. P. Upton. $1.00. Brief chapters giving accounts of the domestic and heart relations of noted composers, in which the influence of women upon them is most strikingly portrayed.

Voice Song and Speech—By L. Browne and E. Behnke. $2.00. Pronounced by a leading journal to be the most satisfactory manual for singers ever issued; contains numerous cuts and photographs.

Music Study in Germany—By Amy Fay. $1.25. Charming letters both in style and matter, giving life descriptions of music life in Germany, and reminiscences of famous musicians.

Beethoven and His Nine Symphonies—By Sir George Grove. $2.50. The standard work on Beethoven's symphonies by the accomplished editor of Grove's "Dictionary of Music."

History of Pianoforte Music—By J. C. Fillmore. $1.50. A trustworthy compilation in concise form of the main facts in this department of art.

The Pianoforte—By A. J. Hipkins. $1.25. An illustrated description and history of the instrument by an expert of undisputed authority.

The Violin: Its Famous Maker—By George Hart. $3.00. One of the best of the numerous works on the violin; will be greatly prized by the lovers of the instrument.

Musical Forms—By E. Pauer. $1.00. An adequate account of the various forms of musical composition; of a class likely to be consulted often by amateurs and students.

The Students Helmholtz—By John Broadhaven. $3.00. Admirable for the student of acoustics; based on Prof. Helmholtz's great work, "The Sensations of Tone."

Letters of a Baritone—By Francis Walker. $1.25. A charming and graphic series of letters from Italy, giving practical details about voice study and other musical matters abroad.

The Philosophy of Singing—By Clara K. Rogers. $1.50. A work of sterling merit, giving an exposition of the true principles governing the art of singing, viz., the expression of the individual soul.

The Organ and Its Masters—By H. C. Lahee. $1.50. A recent good all 'round book on the organ in all its various phases.

Marchesi and Music—By Madame Marchesi. Very entertaining and readable, albeit egotistical, reminiscences of a noted vocal teacher.

Symphonics and Their Meaning—By Philip H. Goepp. 2 vols. $4.00. Covers the whole field of symphonic composition; will be found useful in developing an intelligent and perceptive attitude in the listener.

Musical Education—By A. Lavignac. $2.00 net. Covers a very wide field; cannot fail to aid those studying any branch of music; the author is a professor in the Paris Conservatoire, and has a very high rank as a teacher and writer.

FICTION.

There are a considerable number of so-called musical novels issued, but very few of these are noteworthy, or of the first class in conception or treatment. We shall mention only a few which have obtained a wide popularity and can hardly be ignored.

Charles Auchester—Elizabeth Sheppard. $1.00. A sort of classical music-fiction; should be read for its musical feeling, which, however, is marred by over-sentimentalism.

The First Violin—By Jessie Fothergill. $1.00. A charming novel of contemporary music-life in Germany, in which is interwoven a very pretty love story.

Consuelo—By Geo. Sand. $1.00. One of the best-known works of this remarkable Frenchwoman and friend of Liszt and Chopin; abounds in musical scenes and allusions.

Alcestro—Mrs. Cornish. $1.00. Delightful pictures of the artists and society of Europe in the middle of the Eighteenth century.

The Melomaniacs—By J. G. Huneker. $1.50. A volume of striking originality and imaginative power; reveals an intimate knowledge of the musical world, which is described with vivid and illuminating touches.

Beethoven: a Biographical Romance—By H. Rau. $1.50. An old favorite with music-lovers, strongly tinctured with the vague and romantic sentiment peculiar to a certain type of German music writers.

Mozart: a Biographical Romance—By H. Rau. $1.50. A companion volume to the foregoing work; also issued in another translation under the title of "The Tone King."

A Romantic Singer—By Marion Crawford. $1.00. Told with all the grace and skill of this celebrated novelist.

The Lost Stradivarius—By J. M. Falkner. A powerful, weird and sombre tale of a violin and its fortunes.

In some libraries it may be deemed wise, on account of a special demand, to extend further this list of music-novels, and we would suggest a few more titles. If these were all included it would run up the total number of one hundred volumes, but if necessary they can be substituted for some of the more solid work mentioned heretofore.

Musical Tales—Elise Polko. $1.50.

A Teacher of the Violin—J. Shorthouse. $1.00.

The Dominant Seventh—Kate E. Clark. .50.

The Harp of Life—E. Godfrey. $1.50.

Poor Human Nature—E. Godfrey. $1.50.

The Fifth String—Philip Sousa. $1.25.

Nephelc—E. W. Bourdillon. $1.00.

The Soprano—Janet Kingsford (C. Barnard). $1.00.

A Singer's Heart—Anna Farquhar. $1.25.

A Soulless Singer—M. C. Lee. $1.00.

The Improvisatore—H. C. Andersen. $1.00.

The Violin Player—Bertha Thomas. $1.50.

In this selection of one hundred volumes an effort has been made to pick out the books likely to interest the largest number of readers. The limits of space forbids any enumeration at length of the titles of the second hundred volumes which might well follow up the first. It is suggested, however, that this might be built up by extending the literature in certain special lines, which have been covered only in a general way. Such topics as the history of the Opera, National Music, the Study of Musical Instruments, the history and construction of special instruments, such as the organ, the violin, the piano, the study of orchestral music, Musical Education and the Musical Profession, Military and Band Music, the scientific and technical side of music, including works on Harmony, Counterpoint, Instrumentation, etc., church and sacred music, the æsthetics of music, and others, all have a literature of their own, and the musical section of any library can be enlarged and improved as the demand arises in each particular place. A separate article would really be necessary to indicate, even in outline, the most desirable works in all these departments.

BOOKS RECEIVED.

Annual Report of the Board of Regents of the Smithsonian Institute, for the year ending June 30, 1902.

Musica & Musicisti. Issue for November 15, 1903. Admirably illustrated. Some illustrations of unusual interest to musicians. The issue is replete with music notes, brief comments and the like. Milan. Published by G. Ricordi & Co.

Signale. All issues to date. The article on Ernest Chausson, in No. 48-49, is valuable. Leipzig. Published by Dr. Detlef Schultz.

WITH THE EDITORS AND PUBLISHERS.

NEW BOOKS.

Harmony, Its Theory and Practice. By Dr. Ebenezer Prout.

This is not a new book. It is the sixteenth edition of a valuable treatise on harmony which Dr. Prout published in 1889. It is as freely and pertinently illustrated by excerpts from the works of the great composers as Berlioz's Work on Instrumentation. The student finds here a rich array of quotations to make clear every point brought forth by the author. Abundant exercises for practice are given.

Published by Augener & Co., London.

* *

Artistic Piano Playing. By Elizabeth Calant. Descriptive of the method of instruction followed by the late Ludwig Deppe. Translated from the German by Evelyn Sutherland Stevenson.

A discussion and explanation of the Deppe System which Miss Fay did much to make known in America. This little book of about one hundred pages treats of the Position of hand and arm; of Scale playing; of Practice in general; Playing from Memory; of Various Exercises, including Chords, Accented Passages, Legato, Staccato, Mezzo-legato, Arpeggio Chords, Thirds, Sixths, Octaves, the Pedal, Trills, etc.

There are many admirable illustrations. The text is clear and simple, and all piano students will read the volume with interest and gain.

Published by the Olympian Publishing Co., Nashville, Tenn.

* *

Rivistá Musicale Italiana. Fourth (quarterly) issue for 1903. This issue contains the usual broad survey of the music world; its music publications, books and magazines. H. J. Conrat contributes an article on *Music in Shakespeare*. Turin.

Published by Fratello Bocca.

* *

Christian Thal. A novel. By Mrs. Francis Blundell.

Christian Thal is a story of musical life in which the characters are purely imaginary, but none the less agreeable because of it. The author depends for her effects rather upon the contrasting individualities of a group of musical people and of a group of people whose only connection with the art of music is that of the exoteric admiration of the layman, than upon any exhaustive study of the daily life of artists as such. This is undoubtedly the wisest plan to pursue in a book of this kind. A novel in which all the characters possess "temperament" and have aspirations in the musical line is sure to be a bore to the reader. Mrs. Blundell has avoided the ditch into which those who traverse this particular field of literature usually fall. The story as a whole is clearly written and pleasing.

Each chapter is headed by a few musical bars which are not invariably quoted with correctness. A more prominent blemish is Mrs. Blundell's reckless pouring out of foreign words and phrases. Hardly a page is free from some indiscretion of this sort. The English language is conceded to be the richest in existence in point of bulk, and we have read that it contains more words than the French, German and Italian languages. Without verifying this by personal count it is not rash to say that Mrs. Blondell has been unnecessarily discursive in collecting her verbal nuggets. There is a plenty of words for every purpose in the home tongue and it is a pity that an otherwise agreeable style should suffer this disfigurement.

Published by Longmans, Green & Co.

NEW MUSIC RECEIVED.

NEW CHOIR AND CHORUS MUSIC RECEIVED.

From the Boston Music Company.

W. Handwerg—Where Long Ago My Cradle Stood. (Male quartet.)
W. Handwerg—In a Year. (Male quartet.)
Theo. Dubois—Tarentella. (Male quartet.)
Max Filke—Spring Night. With soprano, or tenor, solo and solo quartet.
F. Hagar—Morning in the Dewey Wood. (Male quartet.)

From The John Church Company.

Ethelbert Nevins—Ein Heldenlied. (Male quartet.)
Walter Damrosch—Danny Deever. (Solo voices and chorus.)
John C. Walling—Tubal Cain. (Baritone solo and male chorus.)
C. B. Hawley—Your Lips Have Said. (Male quartet.)
Oley Speaks—In May Time. (Mixed Voices.)

* *

From William A. Pond & Co.

H. P. Danks—Gloria Patri.
H. P. Danks—Magnificat.
H. P. Danks—Deus Miseratur.
H. Bialla—Eight Sentences.

* *

From Arthur P. Schmidt.

F. N. Shackley—A Song of Praise. Sacred cantata for solo voices and chorus.

NEW SONGS RECEIVED.

From The John Church Company.

Should One of Us Remember. Music by Alicia A. Needham.
Who Knows? Music by Max Heinrich.
The Sweet o' the Year. Music by Charles Willeby.
A Gift of Spring. Music by Emilie A. Clarke.

* *

From B. F. Wood Music Company.

The Saviour's Advent: A Christmas cantata. By E. B. Story.

* *

From Arthur P. Schmidt.

THREE APRIL LYRICS: H. Clough-Leighter.
1. April Blossoms.
2. Silver Rain.
3. The Awakening.

THREE LOVE SONGS: H. Clough-Leighter.
1. Desire.
2. Beloved.
3. Resignation.

FOUR STEVENSON POEMS: Henry K. Hadley.
1. My Shadow.
2. The Swing.
3. Young Night Thoughts.
4. Where Go the Boats.

* *

William A. Pond & Company

Heaven Is My Home. Music by Albert Y. Holden.
Genevieve—Melody by Henry Tucker. Arranged by Stephen Adams.
O, Salutaris Hostia. Contralto song by Eduardo Marzo.

* *

Boston Music Company.

I Know a Hill. Song for high voice.
The Nightingale. Song for high voice.
White Rose. Song for high voice. Three songs by Benjamin Whelpley.
(An edition of each is provided for low voice.)
O Perfect Love. A wedding song. Homer Norris.

NEW BOOKS AND MAGAZINES.

THE HAND OF THE PIANIST. By Marie Unschuld von Melasfeld.

This is an English version of a volume that has already come to our notice both in German and French. The author is a pupil of Theodor Leschetizky and this work is an effort to present, in systematic order, his principles of "hand-building." The volume is illustrated with forty-four photographic reproductions. This, we believe, is the first of the many books to appear based on the Leschetizky school. This work is published with his full knowledge and approval. Leipzig, London, and New York. Published by Breitkopf and Härtel. Price, $2.

* *

TECHNICAL PIANO STUDIES: Op. 77. By Xaver Scharwenka.

In three parts: (1) Exercises with a Supporting Finger (for Elementary and Middle Classes); (2) Exercises on Finger Stretches (for Advenced Pupils); (3) Exercises in Simple and Combined Sideward Strokes.

The author presents this excellent sentence: "The player must not fall into the error of making the exercises purely mechanical, i. e., without the cooperation of the intelligence. It must be borne in mind that the fingers are merely the tools of the brain, and that, when practicing, self-control is more important than any technical interest."

The exercises of Book I cover a wide variety of technical problems, presenting them in many forms of rhythm. After a section of admirably arranged Preparatory Exercises (with the hands at first separately and then together) there follow exercises: (1) with the Thumb as Supporting Finger; (2) with the Second Finger as support; (3) with the Third Finger as Support; (4) with the Fourth Finger as Support; (5) with the Fifth Finger as Support; (6) with Two Supporting Fingers; (7) Exercises without a Supporting Finger.

The independent treatment of the hands, the ingenious arrangement of exercises for both hands, the rhythmic variety, all tend to give a value and interest to these exercises which will be at once welcome to the teacher and indispensable to the student. Published by Breitkopf and Härtel. Price, $1.50.

* *

MUSIC AND MUSICIANS. By Albert Lavignac.

This volume is a veritable *Vade Mecum*. In a single volume the student finds at his disposal—and presented by an undoubted authority—the essential facts of *Instrumentation, Orchestration, The Harmonic System, Counterpoint, Fugue, Composition, Improvisation*. There is also a general history of the Art of Music, including an appendix on *Music in America* by Henry E. Krehbiel.

The biographical section is brought well up to the present. One finds the names of the principal living composers and enough matter for reference-needs. A few names are selected at random to show the completeness: Edward Elgar, Gustave Charpentier, Antonin Dvorak, Engelbert Humperdinck, Richard Strauss, E. A. MacDowell, Horatio Parker, Alexandre Glazounow, Mily Balakireff.

Of about five hundred pages, the volume is not bulky and yet it is remarkably complete. Both student and music lover will find it valauble as a textbook and as a book for reference. There are nearly one hundred illustrations in the book and more than five hundred examples in music notation. Published by Henry Holt and Company.

* *

MUSIC IN ART. By Luna May Ennis.

A volume in the Art Lover's Series, in which a phase of art is logically treated, for the first time. The volume is valuable historically both to lovers of art and lovers of music; to the latter especially, because there is as yet so little variety in the literature of music.

The subjects treated are: (1) *Myth and Enchantment;* (2) *St. Cecilia;* (3) *The Composers;* (4) *Poets and Heroes;* (5) *Youth and Love;* (6) *Worship*. The volume is of 255 pages; it is enriched by thirty-three full-page illustrations. Published by L. C. Page & Co. Price, $1.60.

* *

DIE MUSICK. Vol. III, No. 3. The leading articles are the following: On the Church Tones, by Bernhard Ziehn. The Regeneration of the Operetta, by Dr. Urban.

This issue is replete with notes, reviews and critical notices. Among the inserted illustrations there are:
1. Portrait of Jacques Offenbach.
2. Portrait of Giacomo Meyerbeer.
3. Fac-simile Letter of Meyerbeer.
4. Portrait of Marie Geistinger.
5. The Tschaikowsky Monument (recently erected in the St. Petersburg Conservatory).

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LE GUIDE MUSICAL. Vol. 49, No. 46.

The leading article is well worthy the notice of all pianists. It is upon the subject of the signs for ornaments used by the older composers. This article, by George Pfeiffer, will be translated for readers of THE MUSICIAN and will appear in the February issue.

WITH THE EDITOR AND PUBLISHER.

THE PRIZE ESSAY CONTEST announced on page 455 of the December MUSICIAN closes January 15. The names of the four prize winners will be given in the March issue.

Believing that an untold amount of inspiration and encouragement are locked up within the experience of all of us and, further, believing that the statement of this experience would inspire young workers to more serious and noble effort, the editor invites articles on the following topic:

HOW I SECURED MY MUSIC EDUCATION.

For the three best presentations of this subject, showing how opposition, circumstances, and apparent impossibilities were overcome, Twenty Dollars each will be paid. All others found available will be paid for at regular rates. Articles should not be longer than two columns. Write on one side of the sheet and *do not roll* your manuscript.

* *

Do you wish to secure valuable books with little effort? As a compensation for securing ONE NEW SUBSCRIBER to the MUSICIAN, at the regular subscription price, we will send you postage paid any one of the following books, in handsome and durable cloth binding:

Piano and Song, Frederick Wieck.
Young People's History of Music, J. C. Macey.
Harmony Simplified, F. L. York.
How to Study Kreutzer, Benjamin Cutter.
Intervals, Chords, and Ear-training, Jean Parkman Brown.

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Among the opportunities offered by the MUSICIAN the following will be found to be unusually attractive. They may be secured with comparatively little effort. Full particulars will be sent on application.

I. A trip to the Wagner Festival at Bayreuth, Germany, all travel expenses included.

II. An 8-weeks' tour of Europe, all expenses (travel and hotel) included.

III. A week at the World's Fair, St. Louis, summer of 1904, all expenses included.

IV. A year's attendance at any conservatory in the United States or Europe. If Boston is selected, a season ticket to the concerts of the Boston Symphony Orchestra will be included.

The conditions are simple. You may secure any one of these opportunities by the use of your spare moments. Begin now. Full particulars on application. Address the Editor of the MUSICIAN.

* *

The MUSICIAN wants a live representative to solicit subscriptions. Full particulars (with sample copies, order blanks, and other helps) will be sent on request.

A sample copy will be sent to any pupil or friend whom you know to be interested in the MUSICIAN. Send us the names, with full address.

THE MUSICIAN FOR 1904.

The single aim of the editor is to make the MUSICIAN distinctly valuable to YOU; interesting in every page; indispensable in every article. No pains and no expense will be spared to make the MUSICIAN the best magazine for teacher, student, and amateur that it is possible to produce.

* *

It will always be helpful and inspiring. It will never be heavy or dull. It will always present articles that help you in your daily music life, that will tend to the broadening and deepening of that life. It will never present what is impractical, unrelated, and dense.

* *

The value which the MUSICIAN will be to you is that value which will make it a distinct pleasure to sit down with two, or three, or four, or twelve consecutive issues and to read and re-read them like a favorite book.

* *

Together with the multiplicity of interesting features which will fill the pages of the MUSICIAN there will be brought before its readers a lively and interesting presentation of the Music Life of the day—the life and the work of artists who are to-day making the music history of our own times; the organizations and the events which have significance.

Of the seventy to eighty millions of people in the United States comparatively few come directly in touch with the significant events here referred to. In the city of Boston, for example, the Symphony Orchestra, famed the world over, is listened to by only 6000 people during a season of 24 weeks. *And every week by practically the same six thousand.* Yet Boston is the centre of more than a million people.

It is the same throughout our country. To the great majority the news of the event, its character and import must be carried.

* *

The intention of a magazine towards utility may be as great as possible, and yet its best help in many instances comes from its readers.

The New Home of The Musician.

The new home of the MUSICIAN is 150 Tremont street, Boston, a large eight-story building in the heart of Boston. Every facility is at hand for the prompt and complete dispatch of business. Here are the editorial and subscription offices. We shall occupy this building from January 1, 1904.

IN THE MUSICAL WORLD.

The Cincinnati Symphony Orchestra appeared at Columbus, on December 9th.

* *

The Pittsburg Orchestra, under Victor Herbert, gave a concert at Buffalo, December 8th.

* *

Edward Colonne, the Parisian conductor who made a flying trip to New York to conduct one of the Philharmonic concerts, left behind him many pleasant memories of his many abilities, and the results that the orchestra accomplished under his direction.

* *

There was a deficit, as usual, this year, from the late Worcester Festival, which amounts to about sixty per cent. of the $3,000, subscribed by the guarantors of the festival.

* *

Theodore Thomas is producing the usual number of novelties at the concerts of the Chicago Orchestra, many of which are for the "first time in America."

* *

The Dannreuther Quartet, of New York, began its eighteenth season in November. The dates for the remaining concerts are January 12th and March 8th.

* *

The opera season in New York, under Manager Conried, which began late in November is said to show no improvement in artistic results over those of former seasons under Manager Grau. The "Star" system accounts for it.

* *

Francis A. Weismann, formerly a baritone, is now a tenor and sings in the choir of St. Ignatius' Church, New York City.

* *

J. Fred Wolle, organist of the Moravian Church, Bethlehem, Pa., also officiates in like capacity at Lehigh University, of South Bethlehem.

* *

Andrew J. Baird gave an organ recital at Middleton, N. Y., November 12th.

* *

Gaul's cantata, the *Holy City,* was given in the Tabernacle M. E. Church, Philadelphia, November 20th, under the direction of Tali Esen Morgan, of New York. The chorus numbered nearly 200 voices. The soloists were: Grace Underwood, soprano; Mary Byrne-Ivy, contralto; Reed Miller, tenor, and Donald Chalmers, basso, all of New York. The pianists were: Alice Walter Bates, of New York, and Mary Helen Fitzgerald, of Philadelphia; Alex. McGuirk, of New York, presided at the organ.

* *

Georgia Duncan is the organist and choir leader at Grace Church, Atlanta, Ga.

* *

Gordan Graham gave an organ recital recently, at St. Lukes' Church, Atlanta, Ga.

* *

J. Wallace Goodrich, organist at Trinity Church, Boston, assisted Harold Bauer at a performance in that city, December 5th, of Cesar Franck's Prelude Fugue and Variation for piano and harmonium (reed organ).

* *

B. J. Lang gave a recital on the new organ at the First Unitarian Church, Boston, November 25th.

* *

George Alexander West gave an organ recital at the auditorium of the Drexel Institute, Philadelphia, November 6th. Wassili Leps also gave a recital at the same place December 3d.

* *

Gounod's *Gallia* was given at the Centenary Methodist Church, Philadelphia, December 10th, by the regular choir of the church.

Mendelssohn's *Hymn of Praise* was sung at St. George's Church, New York City, November 29th under direction of E. B. Kinney, Jr.

* *

W. F. Baird, a prominent Los Angeles (Cal.) organist, died there recently.

* *

Louis Thwaits is organist and choirmaster of the Presbyterian Church, Santa Barbara, Cal.

* *

John Herman Loud, organist at the Harvard Church, Brookline, Mass., has begun his regular series of free recitals, which as usual will be continued throughout the season.

* *

Mrs. Mary Montgomery Brackett is the soprano of the quartet at the Old South Church, Boston.

* *

Henry W. Hill is organist at the Church of the Ascension, Buffalo, N. Y.

* *

Joseph B. Doyle is the organist and choirmaster of St. Paul's Church, Steubenville, Ohio.

* *

Frank Warner has been appointed organist of the Waverly Congregational Church, Jersey City, N. J.

* *

Rev. Julius G. Bierck has been for ten years organist and director of the choir at the Church of the Saviour, Philadelphia, and is also Dean of the Pennsylvania Chapter, American Guild of Organists.

* *

William Green, the English tenor, will sing at the next Cincinnati May Festival in place of Edward Lloyd, whose positively "farewell" tour has been abandoned.

* *

Henry Schoenfeld, the Chicago composer, pianist and teacher, has recently taken up his residence in New York city.

* *

Dear Mr. Editor:

Since you wish items of choir news should be sent you I send the plans of the chorus choir of the Universalist Church, Nashua, N. H. The chorus is made of twenty voices, selected from the best young singers of the city, and the best in music given them to learn for the Sunday services. Besides the regular work of Sundays the choir usually gives two concerts each year, at which times such works as *The Messiah, The Creation,* Schnecker's *Lazarus, The Redemption,* etc., have been sung with the assistance of outside soloists. This year the works to be given in concert are *The Prodigal Son,* by Sullivan, Jan. 14, with four Boston soloists and an orchestra, and on Good Friday Stainer's *The Crucifixion,* also with Boston soloists. Your humble servant is the director of the choir, and Mrs. C. T. Andrews is the organist. Yours truly, E. G. Hood.

* *

Mr. W. B. Colson has been giving a "Fall" series of Trinity Organ Recitals at the Old Stone Church, Cleveland, Ohio. Following is one of the programs:

Sonata No. 1.....Mendelssohn
Eurydice (a Phantasy).....Lucien G. Chaffin
Good Friday Music from Parsifal..Richard Wagner
Sketch .....Theodore Dubois
March in B flat.....William Faulkes

These recitals are given for the purpose of cultivating a greater appreciation for organ music.

* *

Among other recent organ recitals, mention may be made of those by Hamlin Hunt, Minneapolis, Minn.; Phineas Haggas, Presbyterian Church, Quincey, Ill.; Reginald Martin, Grace Church, Sterling, Ill.; W. M. Roberts, Euclid Ave. Baptist Church, Cleveland, Ohio; H. S. Schweitzer, St. John's, Lutheran, Easton, Pa.; John Yoakley, Springfield, Ohio, and Florence Jubb, Associate Congregational Church, Baltimore, Md.

* *

Frank H. Colby is the organist at the First Methodist Church, Los Angeles. Harry Barnhart directs the Immanuel Presbyterian Church choir, of that city.

FOREIGN NOTES.

Max Schillings will complete the instrumentation of Herman Zumpe's posthumous opera "Savitri."

* *

It is now stated that the present building of the Berlin Royal Opera, is not to be remodeled, but that an entirely new one will be constructed.

* *

Sigrid Arnoldson, the Swedish prima dona, has been singing at the Palace Opera, Amsterdam, with success.

* *

Among recent deaths are those of Theodore Mohr, the well-known choral director, at Pforzheim, and of Max Fischer, the composer, at Freiburg.

* *

Wagner's "Götterdämmerung" was given at Copenhagen late in November, for the first time in Danish.

* *

The Berlin Tonkünstler orchestra will not be discontinued, but will still do business, according to Manager Edwin Strunz.

* *

Sevcik, the violin specialist of Prague, has, it is said, 130 pupils, some of whom see him only once a fortnight.

* *

A. Klinghardt is the latesst composer to set the story of "Judith" to music, and the premiere of this work will soon take place at Schweinfurth, Germany, under direction of W. Roeder.

* *

Wilhelm Bruch has been for twenty-five years an orchestra conductor. He is now at Nuremburg.

* *

The Harrison Opera Company has been touring the English provinces with Dr. Neitzel as the pianist.

* *

Isidore DeLara's "Messaline" has been a recent attraction at the Gaité Theatre, Paris. Halévy's "La Juive" was revived at that theatre in November.

* *

Paris may have a new play-house in the near future, to be called the Theatre Réjane.

* *

The musical lights in the direction of the Vienna Court Opera are, Mahler, chief conductor; Schalk and Walter, associates; Lutze, choir master and director at the Court Chapel.

* *

Raoul Pugno and Leopold Auer make a high-class piano and violin combination, which is touring Russia this winter.

* *

An unknown early work of Hector Berlioz, "Cleopatra" scene for soprano and orchestra, was recently performed in London for the first time in public. It was written in 1820.

* *

Ernst Dohnanyi, at a recent recital in Vienna, revived the neglected opus 12, of Chopin, the Variations Brilliantes.

* *

It is said that a musical setting of the morality play, "Everyman," by Charles Wood, will be produced at the 1904 Leeds Festival, as a striking novelty.

* *

Ysaye wants a new orchestral work by a Belgian for performance at one of his Brussels concerts, and to that end has offered a cash prize of $200.

* *

Felix Mottl's absence from Carlsruhe is said to be the cause of the decreased attendance at the subscription concerts.

* *

"Helga," a new opera by Woikowsky-Biedan, had its premiere at Wiesbaden, December 29.

* *

Many valuable effects of the late Sybil Sanderson were sold at auction in Paris recently.

* *

The Ceska Philharmonic that has been giving concerts in London, has a five-month's engagement at St. Petersburg next summer.

* *

Cesar Thomson, the violinist, has been having success in South American cities recently.

Paul Ertel's symphonic poem, *Marie Stuart,* was heard in Frankfort not long ago, and the work had a flattering reception.

* *

There were upwards of 125 concerts and recitals given at Berlin during the month of November.

* *

Ernst von Dohnanyi, the pianist, gave recitals in Vienna last month.

* *

Smetana's opera *Dalibor* was recently given at Vienna, with much success.

* *

Alfred Greenfeld has been giving piano recitals lately in various parts of Austria and Poland.

* *

Lady Hallé is still much in the public eye, judging by her recent success at Munich in a joint recital with Pauline Hofman, the pianist.

* *

Lori Margarites is the name of an eight-year-old pianistic prodigy from classic Athens, who has made a great impression at Munich recently.

* *

Eugen D'Albert's new opera has made a hit at Prague, where it was given in the German Theatre.

* *

Ysaye is giving popular concerts in Vienna at the Music Society's Hall.

* *

Mme. Schumann Heink appeared in a song recital at Budapest early in December.

* *

The task of cataloguing the musical archives of the Roman Catholic Church at Dresden has been accomplished by F. Kretschmer, after two years' labor. The collection contains 2,000 works by 118 composers.

* *

Jean Sibelius, the well-known Finnish composer, has written a violin concerto for Willy Burmeister, who is to play it during his coming Scandinavian tour.

* *

Das Fest von Solhang, opera by the Swedish composer, Stenhammer, will be heard this winter in Berlin for the first time.

* *

Rosa Sucher, the Wagnerian exponent at the Berlin Royal Opera, has permanently retired to private life after a long and successful operatic career.

* *

Emil Paur conducted a Berlin Philharmonic concert, November 26th, and also appeared as pianist in Beethoven's concerto No. 5 in E flat.

* *

In London, music publishers are obliged to pay royalties to singers in order to get their publications on the market. This system is confined exclusively to Great Britain.

* *

Vincent D'Indy will direct a concert of the Warsaw Philharmonic Society on February 5th, with a program of French music.

* *

Eugen D'Albert gave a Beethoven-Liszt recital at Vienna, December 1th.

AMERICAN NOTES.

The Apollo Club, of Chicago, gave at its first concert last month, novelties by Edward Elgar and Carl Busch. The latter composer is conductor of the Kansas City Philharmonic Orchestra.

* *

Dohnanyi's D minor symphony was given in Boston on November 28th, by the Symphony Orchestra, for the first time in the United States.

* *

Fannie Bloomfield Zeisler has been giving numerous recitals not only in the West, but also in many Eastern cities during December.

* *

Richard Platt, a young American pianist, made his first public appearance since his return from Europe, at a recital in Boston, December 8th.

* *

The Minneapolis Symphony Orchestra gave its second concert December 1st, with Harold Bauer, pianist, as the soloist.

(*Continued on Page 37.*)

EUROPEAN LETTER.

ORTON BRADLEY.

I. THE CONTINENT.

LONDON, Nov. 23, 1903.

The musical season in Paris this winter bids fair to be of unusual interest for musicians, if one may judge by the programmes that have already been offered to the Parisians at the Colonne and Lamoureux concerts and by the various announcements of forthcoming events. A few years ago such an experiment as Mr. Colonne made last month would have been an impossible thing and would have only courted disaster. He gave as the second part of two consecutive concerts a performance of Beethoven's Choral Symphony. The second performance, needless to say, was immeasurably better than the first.

On that occasion the rest of the programme was extremely interesting as a perfect study in contrasts. It consisted of (1) the *"Carnaval Romain"* of Berlioz, which was given with splendid swing and just the *abandon* it generally lacks when it is attempted by an Anglo-Saxon or Teutonic orchestra. The second number was a short suite from Fauré's music which he composed for the theatrical representation of *"Pellias et Mélisande,"* consisting of three numbers, *Prélude, Fileuse* and *Molto Adagio,* of which the *Fileuse* was the most effective and popular. The third number was Massenet's Piano concerto, the solo part of which was played most exquisitely by M. Louis Diémer, whom we have since had the pleasure of hearing again at the London Saturday and Monday Popular Concerts, where he was appearing in conjunction with the "Société des Instruments Anciens." On these occasions he was heard to equal advantage not on the piano, but on the clavicembalo, the last form of keyed instrument in which the strings were plucked, not struck, and his colleagues performed on the viola d'amore and the viola de gamba instead of violin and 'cello. M. Diémer is equally artistic either in the old-fashioned Rameau Couperin selections, which he gave in London, or in the Massenet music, which immediately preceded the Beethoven Choral Symphony at M. Colonne's concert.

M. Colonne's experiment calls to mind the still more hazardous experiment of Bülow many years ago, when he gave, in Berlin, two performances of the *Choral* on the same evening with nothing else in the programme. It is interesting to note that Parisian audiences accept and enjoy to-day works which a few years ago would have been consigned with Wagner to the lowest abyss.

It always seems a pity that everything that is performed in Paris must be given in French. The Parisians will probably one of these days in their increased sense of the importance of German music, allow Wagner and Beethoven's works to be performed with the words which properly belong to the music. It is just this that has prevented Parisians from hearing many of the greatest singers, Materna, Sucher and Klafsky for example and one who recently has met with a most sad misfortune, Frau Moran-Olden, who it is feared has entirely lost her reason and will never sing again.

It would seem that the Grand Opéra and the Opéra Comique are not enough for the Parisians. The brothers Isola have successfully started a new venture at the "Théatre Lyrique de la Gaité" which will be run until the end of January. Their first production was Massenet's *Hérodiade* with Calvé as Salomé.

Among its other attractive promises the management has secured Litvinne to sing in *La Juive.* The "Société des Concerts du Conservatoire" announces for its first concert César Franck's *Rédemption.* Its other great works this winter are to be Berlioz *Roméo et Juliette,* Bach's *Magnificat* and the *St. John Passion* music and Liszt's *Thirteenth Psalm.*

Before we leave Parisian news for other items, I must touch on two less cheerful matters. One is the death of Victor Joncières, who was born in Paris 12 April, 1839. He was a well-known but never very popular operatic composer and was really a disappointed man in that he never attained to the eminence which he so nearly deserved. He also wrote as critic for "La Liberté" for many years. The other sad note is the sale which took place last week in the Hotel Dronot of Sibyl Sanderson' effects at prices very much beneath their real value.

The rehearsals for a new opera at the Grand Opéra *L'Etranger* by Vincent d'Indy and the revival of Mozart's *L'Enlèvement au Sérail* are the latest signs of musical activity in Paris which have reached English ears.

La Monnaie at Brussels has followed the example of its greater sister in Paris and has developed new activity with the season. A most successful production of Massenet's *Sapho* has been given and the management has in rehearsal a new lyrical drama, book and music by the late Ernest Chausson. The work is entitled *Arthur* and its subject is intimately connected with the "Idylls of the King."

The municipal opera at Marseilles' Grand Theatre and the concerts of the permanent orchestra under its new conductor, M. Gabriel Marie, are both well under way, and at Geneva the opera season has opened with Missa's *Muguette,* to be followed by the usual repertoire varied by the production during the winter of the following works: Saint-Saëns, *Henry VIII;* Puccini, *La Tosca;* Pierre Maurice, *Drapeau Blanc* and Glück *Orfeo.* The symphony concerts at Geneva have also just recommenced for the season.

Saint-Saëns has had a most active life for some months and gives evidence of having a vitality which would be surprising even in a much younger man. No sooner was his triumphant tour ended in Germany, where he conducted several concerts at Strasburg, Wiesbaden and Carlsruhe, than he had to leave for Ghent after a flying visit to Paris. At Ghent he held some operatic performances and concerts in conjunction with M. Raoul Pugno. Besides all this active work, we understand that he has just finished both words and music of *Helène et Paris* for M. Gunsbourg, direetor of the Grand Théatre at Monte Carlo, which is to be put in hand at once in preparation for its production next February. Melba is engaged for the part of Helène, and it is possible that Alvarez and Heglon will support her in the creation of this new "lyric and symphonic poem."

II. LONDON.

Of the Richter concerts two have already been given, the Berlioz programme and the Brahms evening, the latter being much more enjoyable because Richter understood his composer so much better. Next in importance I must name the Queen's Hall Symphony concerts every Saturday and Sunday. Then there are two rival series of Ballad concerts run by the firms of Chappell & Co. and Boosey & Co., to advertise their latest productions. Every week brings the Saturday and Monday "Popular" concerts of classical chamber music and an occasional "Broadwood" concert of the same type.

The Royal Choral Society also claims our attention with an oratorio performance once a month. Last month it was *Elijah,* and this month we are to have Coleridge Taylor's *Hiawatha.* Nor must we forget the Crystal Palace Saturday concerts or the National Sunday League, two or three of whose twenty programmes every Sunday are worth the attention of music-lovers.

There are besides these one or two coming events which are of great interest. The Moody-Manners English Opera Company has been so encouraged by its two autumn seasons at Covent Garden that its managers have determined to try an Easter season next year. They are to be heard at Drury Lane Theatre as soon as the Christmas pantomime is withdrawn.

The Queen's Hall Orchestra next Saturday is to play Sullivan's *In Memoriam* overture and at an orchestral concert in St. James' Hall on Saturday, 21 Nov., the whole programme is to be taken from Sullivan's works. These performances are being given to mark the anniversary of the death of the great composer, and it seems appropriate that just this week should appear the announcement of the publication by the Unicorn Press of a "Life of Sullivan," written by his nephew, B. W. Findon. The reference to Sullivan reminds me that I must not finish this letter without a word about Sir Herbert Oakeley, an eminent English composer, who died last month at the age of 73. He is especially well-known as a composer of part-songs and church music. Many very popular and beautiful anthems bear his name.

AMERICAN NOTES.

Jules Levy, the well-known cornetist, died in Chicago, November 28th, of apoplexy, at the age of sixty-five. He was born in London, and first visited the United States in 1866.

* *

The New Haven Oratorio Society has been organized this season, to succeed the Gounod Society, which for some years was quite a factor in musical circles of that city.

* *

Harold Bauer played Tschaikowsky's B flat minor concerto with the Boston Orchestra, in Hartford, Conn., November 23d.

* *

Reznicek's *Lustspiel* overture, and Cauffmann's tone poem *Salammbo* are among the novelties given by the Philadelphia Orchestra at recent concerts in that city.

* *

Arthur Farwell, expert in Indian music and its history, lectured on the subject in Philadelphia, November 25th.

* *

The New York Symphony Orchestra (not the Philharmonic) is giving Sunday afternoon concerts at Carnegie Hall, under direction of Walter Damrosch.

* *

The Mendelssohn Trio Club, of New York, gave its first concert of the season at the Hotel Majestic, December 14th. The remaining dates are January 11th, February 8th, March 7th, 28th.

* *

Alfred Kastner is the name of a new harp virtuoso who has located in New York this winter. He comes from Budapesth.

* *

W. A. Becker, the Cleveland pianist, will spend the winter in Berlin, where he may give recitals. It is said he will visit Boston and New York before the end of the season.

* *

The permanency of the Chicago Orchestra is now fully assured, as the balance of the fund of $750,000, amounting to $400,000, was subscribed by eight well-known Chicago citizens. This is certainly good news for that city, and for the entire country as well.

* *

The Brooklyn Academy of Music was totally destroyed by fire on November 30th. It was built in 1860, and opened for public use January 10th 1861.

* *

They say that a new phenominal tenor has been discovered by a St. Paul music teacher. The new "find" is a street-car conductor, which will answer as well as if he were a cab-driver or waiter.

* *

The Cincinnati Symphony Orchestra opened its season December 4th and 5th, with violinist Emil Sauret as the soloist.

* *

The Spiering Quartet, of Chicago, made a very favorable impression in Boston, on the occasion of its recent first appearance in that city.

* *

Boston has this season four string quartet organizations, the Kneisel, Hoffman, Arbos and Adamowski, which will give that city more chamber music than ever before.

* *

The Handel and Haydn Society, of Boston, gave the usual performances of the *Messiah*, December 20th and 25th. Dubois's *Paradise Lost* will be given for the second time early in February.

* *

Ebenezer Prout's edition of Handel's *Messiah* was sung by the Brooklyn Oratorio Society at its Christmas concert, December 18th.

* *

Howard Brockway, the pianist, formerly of Brooklyn, is now a resident of Baltimore.

* *

Frieda Siemens is giving piano recitals in the South. Her tour began late in November.

* *

Thibaud, the French violinist, has had great success in New York and Boston, thus far, and he is likely to more than make good for himself and manager.

Photo. by Will Armstrong.

SYMPHONY HALL, BOSTON.

(A Familiar Scene on Friday, during the Concert Season.)

This is a photograph of music-lovers of Boston and its suburbs in line for admission to the gallery at the first matinee of the Symphony Orchestra. The gallery seats but five hundred and five. As the well-marshalled line passes through the door each person is checked off on an automatic register. Only people enough to fill the seats are admitted, and on this occasion two thousand were turned away. When the program is popular it is the custom to come with lunch and reading matter and encamp on the steps at an early hour of the morning. On such days the front of Symphony Hall presents the appearance of a picnic ground.

At the first concert an enterprising manager drew attention to grand opera performances in a telling manner.

A CORRESPONDENCE BETWEEN A PARENT AND A TEACHER.

FREDERIC S. LAW.

The following correspondence between a parent and a teacher is here transcribed in the belief that it may be of some service to others similarly situated:

Dear Mr. Blank :

I fear that Emma is not doing as well for you this year, as she is not practising so faithfully as she did last year. This is partly due to the fact that her school work is more pressing this year, and also because she enjoys playing "Hiawatha" and "Mr. Dooley" better than practising. If she is not gaining as you think she should, let me know, and I shall see that she practises more.

Yours sincerely,

ANNA L. VERNON.

* *

Dear Mrs. Vernon:

Emma is doing better this fall in some respects; in others, not so well. That is, she shows more musical taste. She is developing a certain character in her playing, when she knows her piece, or whatever it is she is playing. That pleases me more in a pupil than advancement in merely technical command, though she has gained decidedly in that, too. Her hand extends more freely, her touch is better, her thumb goes under more smoothly. Where she fails is in concentration and thought in practising. She is apt to come to her lesson and make the same mistakes she made the lesson before, and in a way that shows she has not thought of my corrections between lessons. She needs to practice more with her brains than with her fingers alone, and to study what I give her in small sections—just as she would learn a lesson for school—and this I have tried to impress upon her.

I don't at all object to her playing "Hiawatha," or even "Mr. Dooley." In fact, I think it a great point gained when a child will play anything voluntarily for pleasure, and would encourage it, no matter how popular or light it is. It is the thin end of the wedge. I should much rather have a child do that, even at the cost of a little neglect of her regular tasks, than to have her go through them in a dull, steady way, do all that is required but nothing more, and never touch the piano outside of the practice hour. That is almost hopeless. Let the child feel that her lessons give her the power of doing something in which she takes pleasure, something that she is not obliged to do—and the first great step is taken. Let Emma play hymns, and let the rest of you sing to her accompaniment. There is nothing better for her than that.

I remain sincerely yours,

RUDOLPH H. BLANK.

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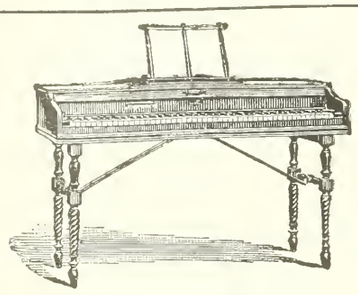

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A circular gives all the details. Send for it. The course may be divided. That is, take two months this year, two next and two during the third year.

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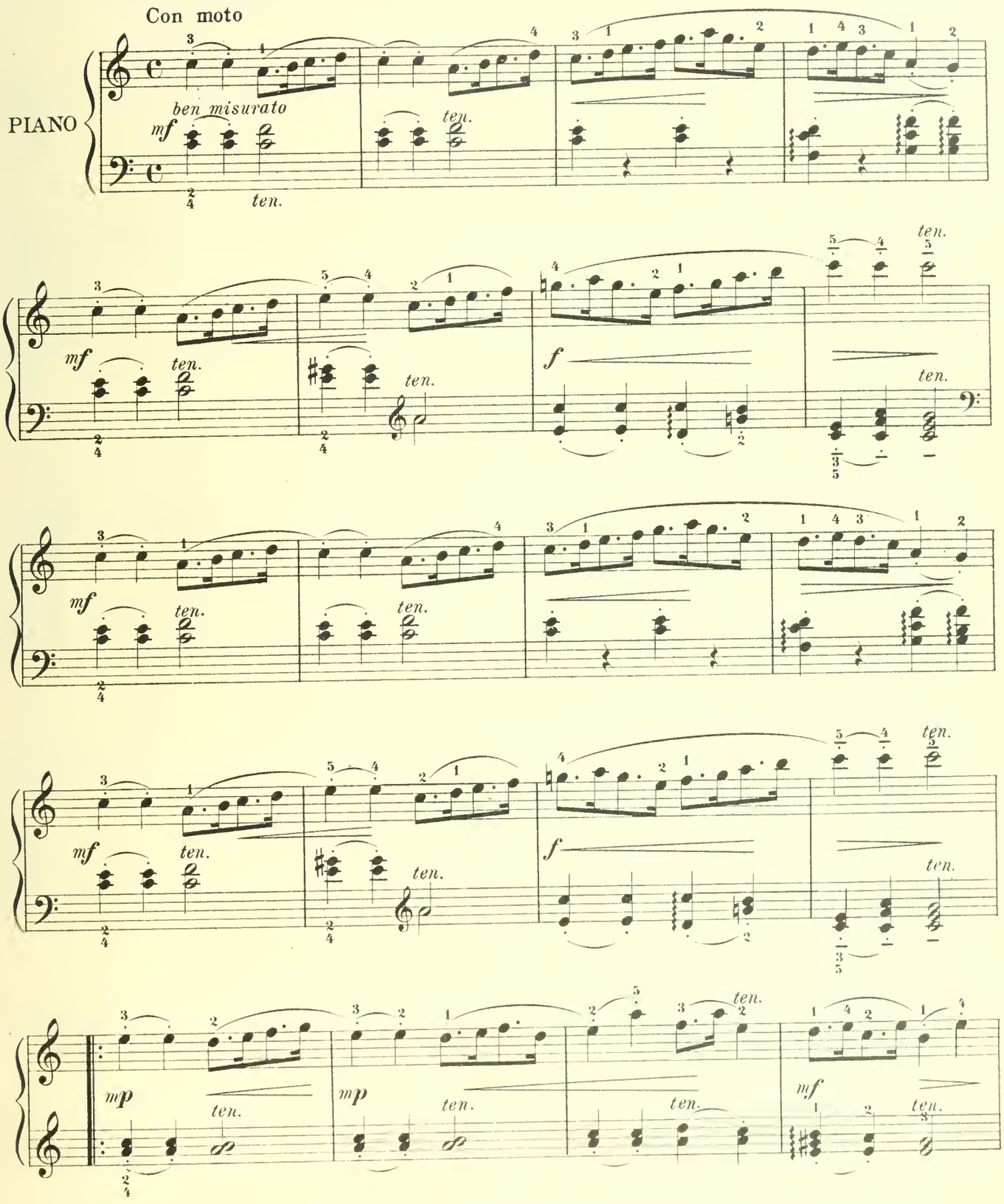

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mp
ten.
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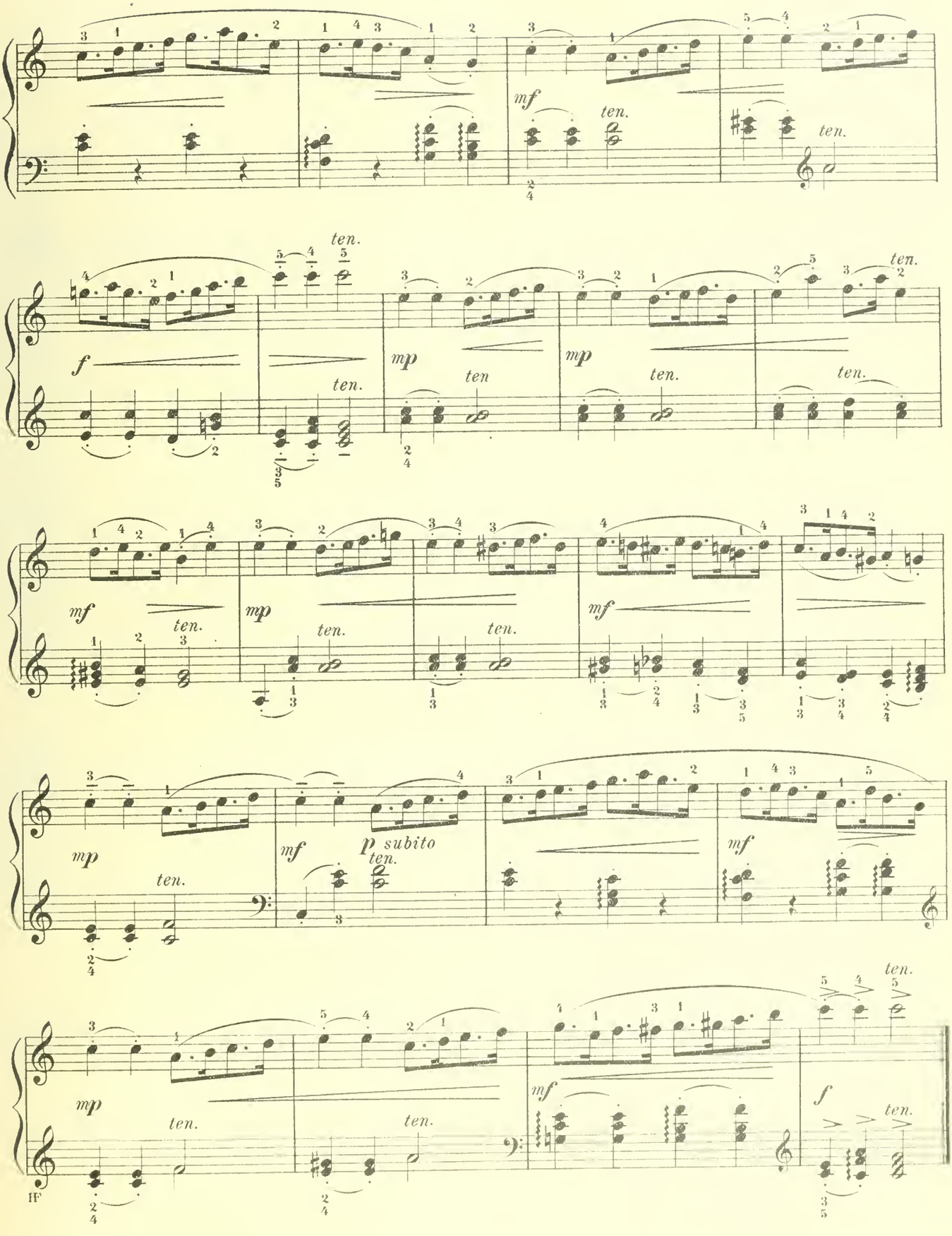
leggiero
marcato
espress.
f
1.
2.
Tempo I


mf
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f
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mp
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mp
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ten.
ten.
mf
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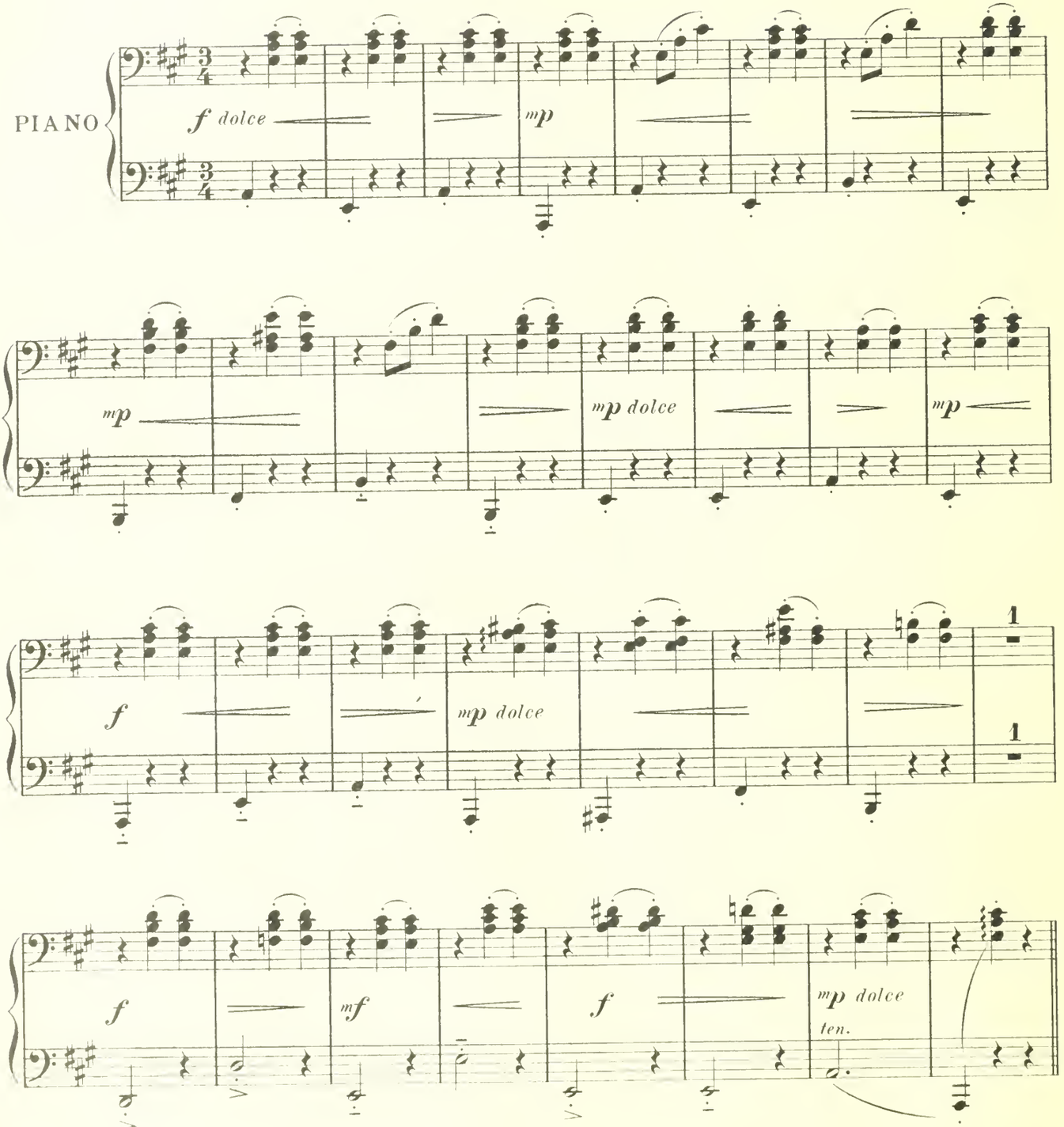
mp
ten.
ten.
mf
mp
ten.
mf
p subito
ten.
mf
mp
ten.
ten.
mf
f
ten.
ten.
HF

6
ROSES

SECONDO

ANTON STRELEZKI

Poco allegro espressivo



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ROSES

PRIMO

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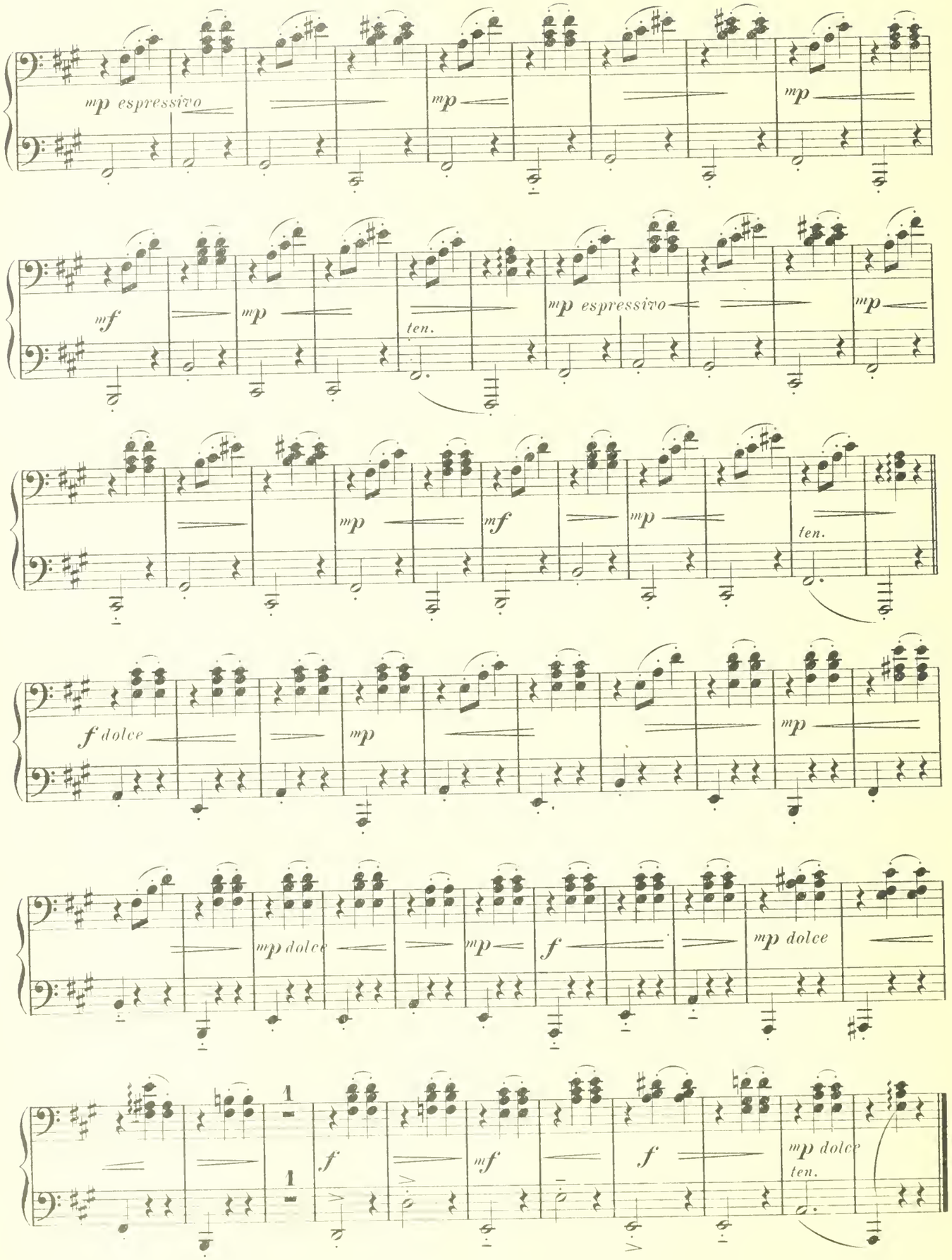
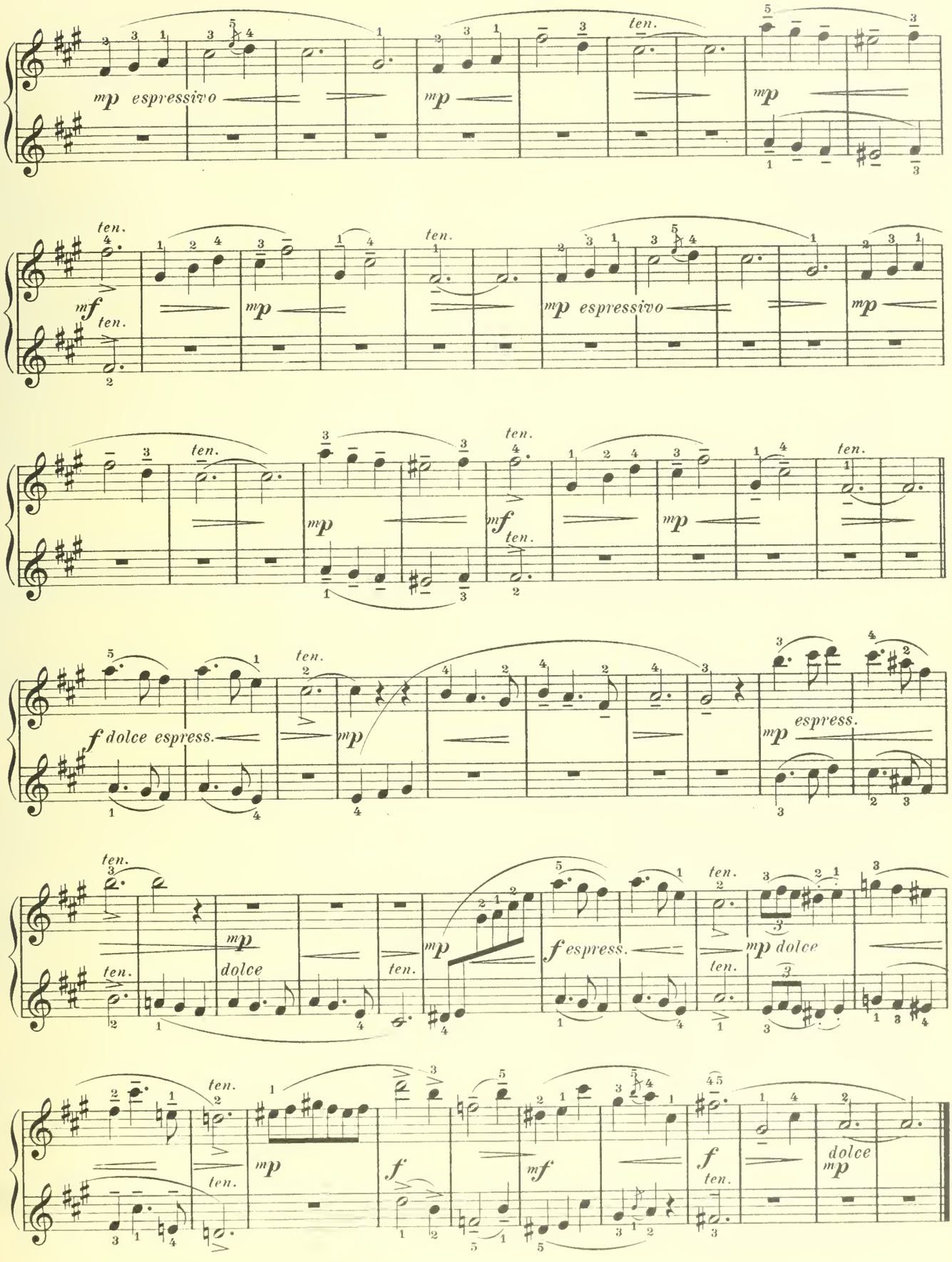

mp espressivo
mp
mp
mf
mp
ten.
mp espressivo
mp
mp
mf
mp
ten.
f dolce
mp
mp
mp dolce
mp
f
mp dolce
1
1
f
mf
f
mp dolce
ten.


mp espressivo
ten.
mf
mp
f dolce espress.
f espress.
mp dolce
mp espress.
dolce
f
mf

A New Year's Frolic

Edited and fingered by
HANS LICHTER

FRED. L. MOREY
Op. 41, No 1

Giojoso

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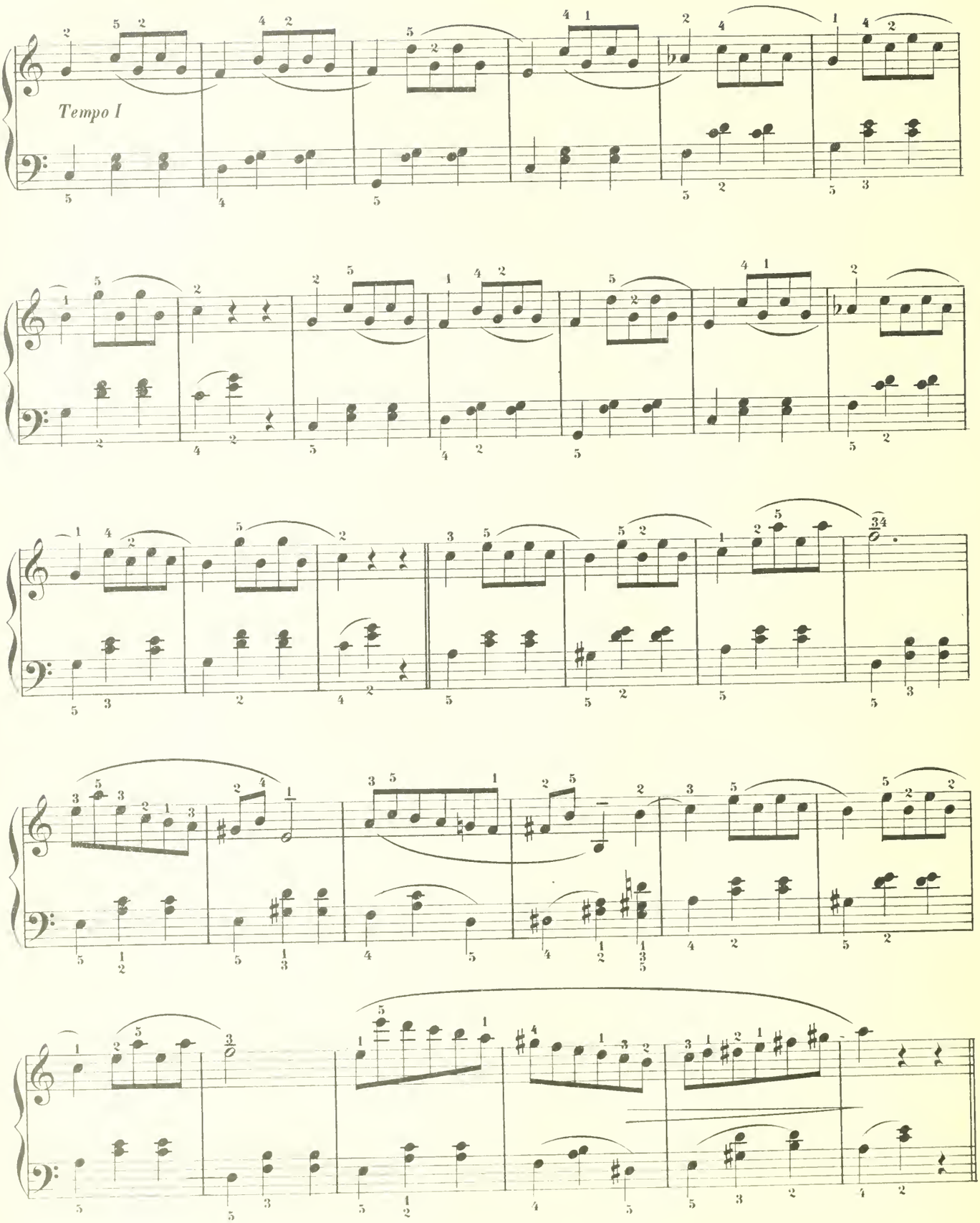
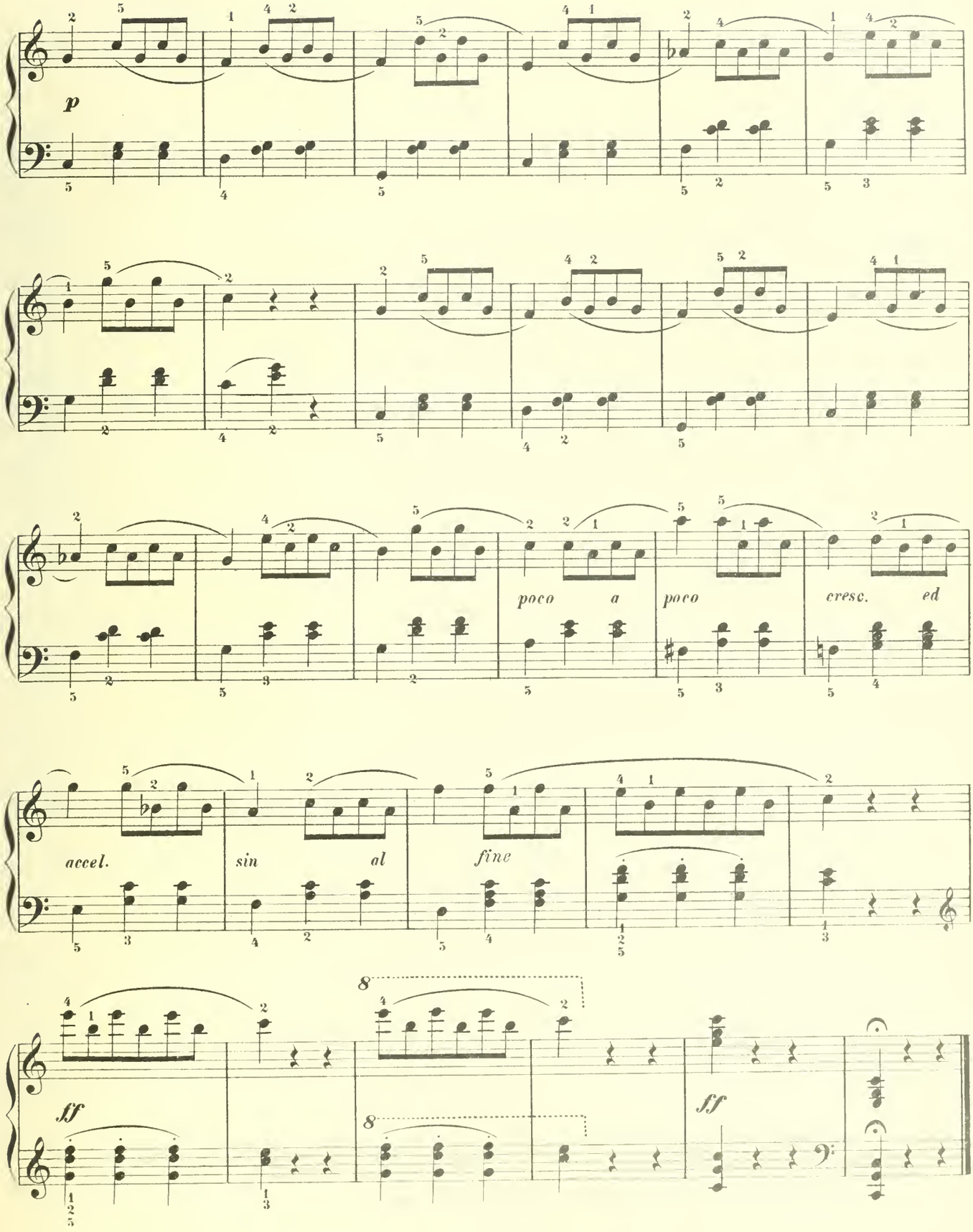
Grade III

poco a poco
cres. ed accel.
un poco meno mosso
ben cantando


Tempo I


p
poco a poco cresc. ed
accel. sin al fine
ff
8
ff

IN THY BLUE EYES

IRIS LABROW

GIUSEPPE VILLA

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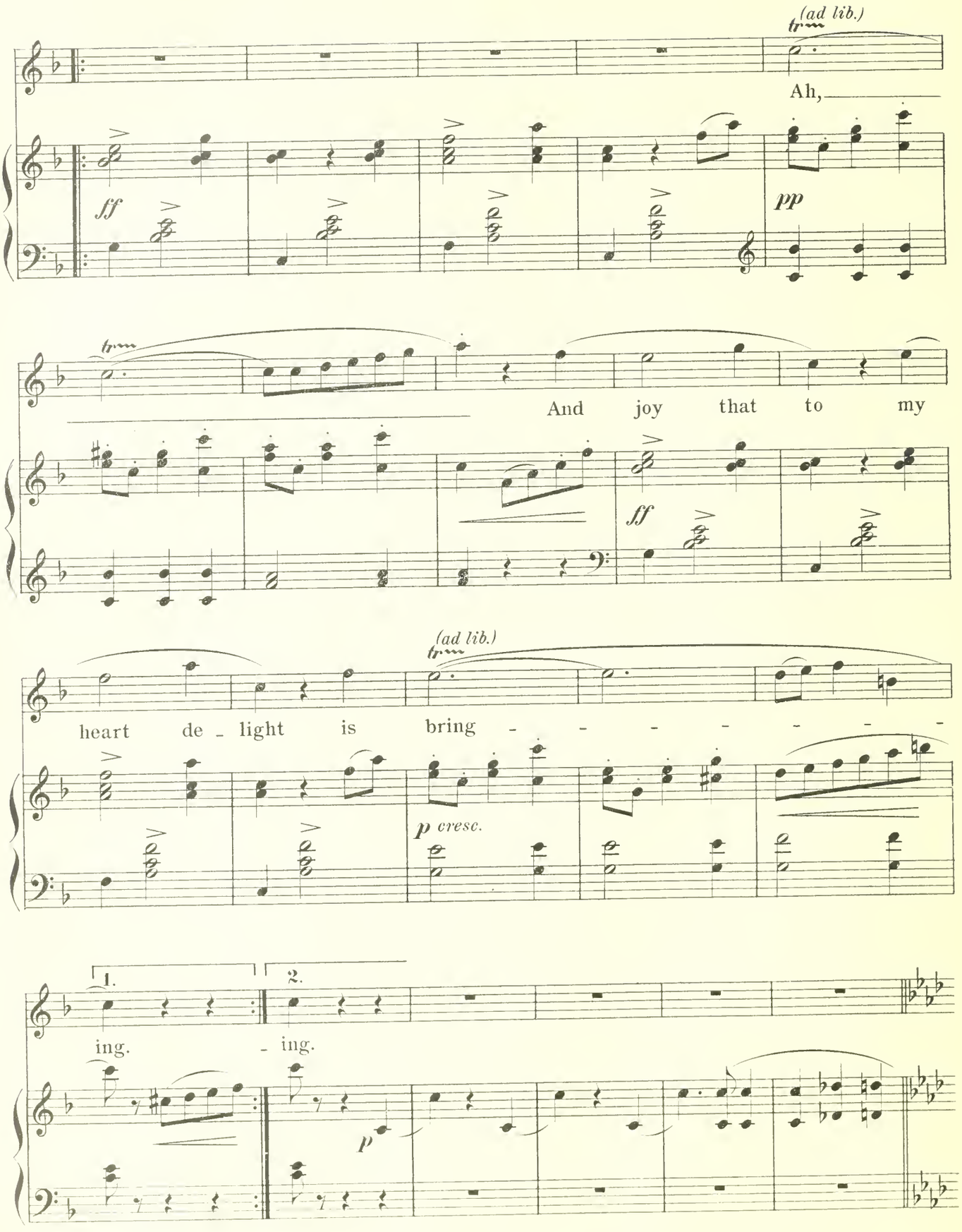
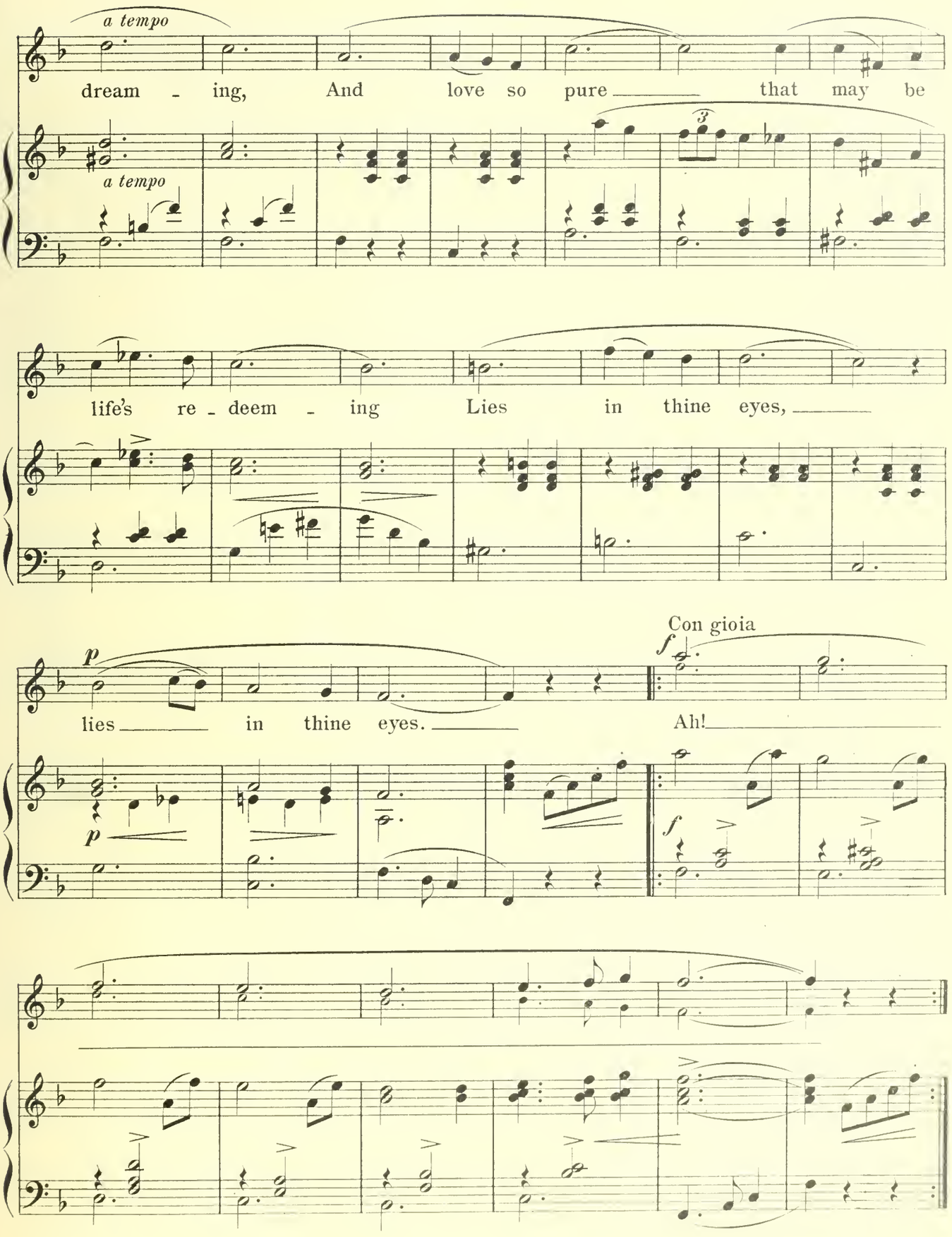
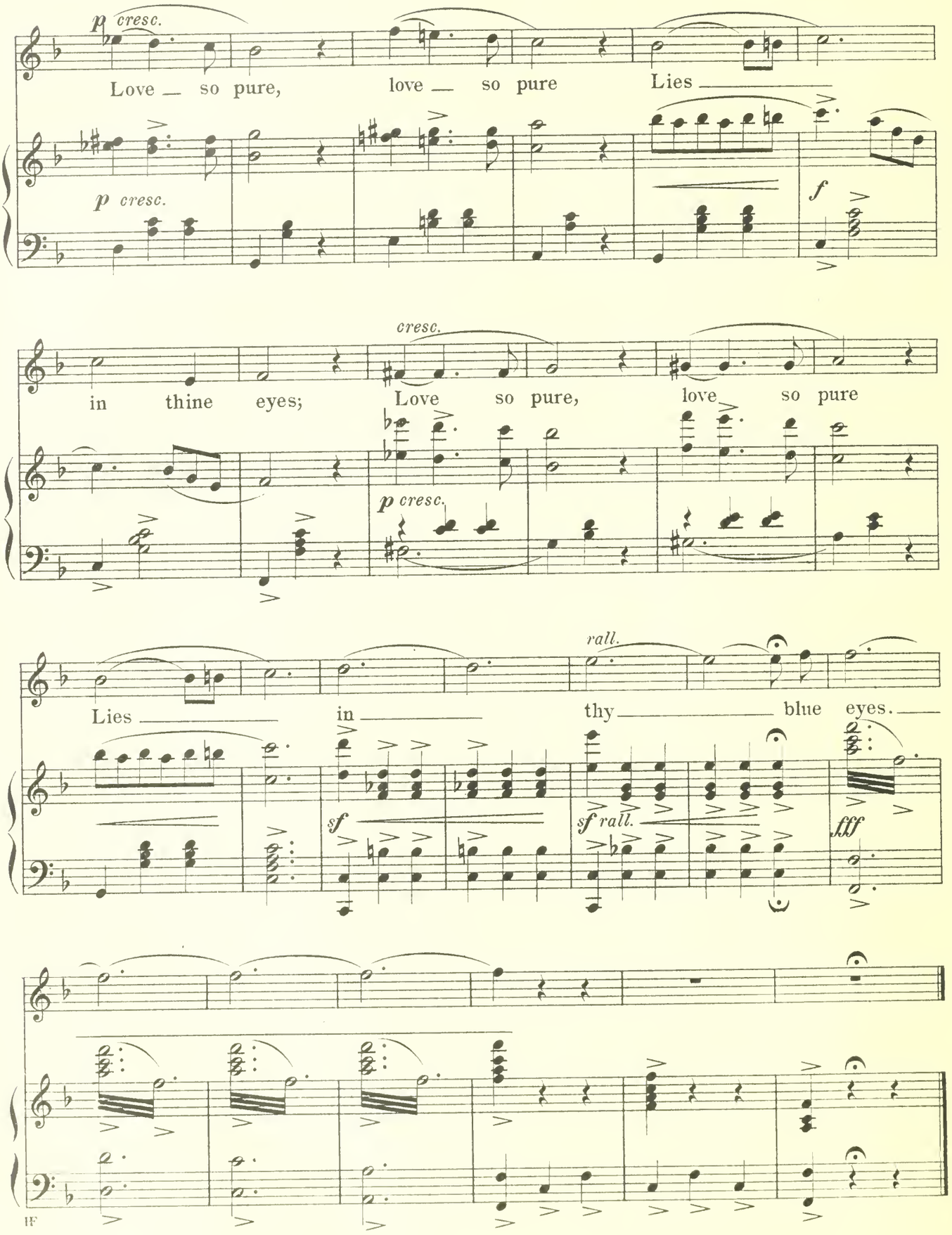
a tempo
in my ears thy hap - py laugh is ring - -
colla voce
a tempo
ing, And joy that to my heart de - light
3
is bring - ing Lies in thine eyes,
p
lies in thine eyes.
p
ff


(ad lib.)
Ah,
ff
pp
And joy that to my
ff
(ad lib.)
heart de - light is bring - - - - - - -
p cresc.
1.
2.
ing. - ing.
p

Espressivo
From thy blue eyes the pear - ly tears are fall - -
p
ing, And in my ears thy sob - bing voice is
rall.
a tempo
call - ing; Sor - row that makes thee ev - en
rall.
a tempo
more en - thrall - ing Lies in thine eyes,
f
f

p poco rall.
a tempo
lies in — thine eyes.
p colla voce
a tempo
mf cresc.
ff
Con grazia
p
In thy blue eyes the light of love is gleam - -
3
p
ing, I hear sweet words for which I've oft been
colla voce


a tempo
dream - ing, And love so pure that may be
a tempo
life's re - deem - ing Lies in thine eyes,
p
lies in thine eyes.
Con gioia
f
Ah!
p
f

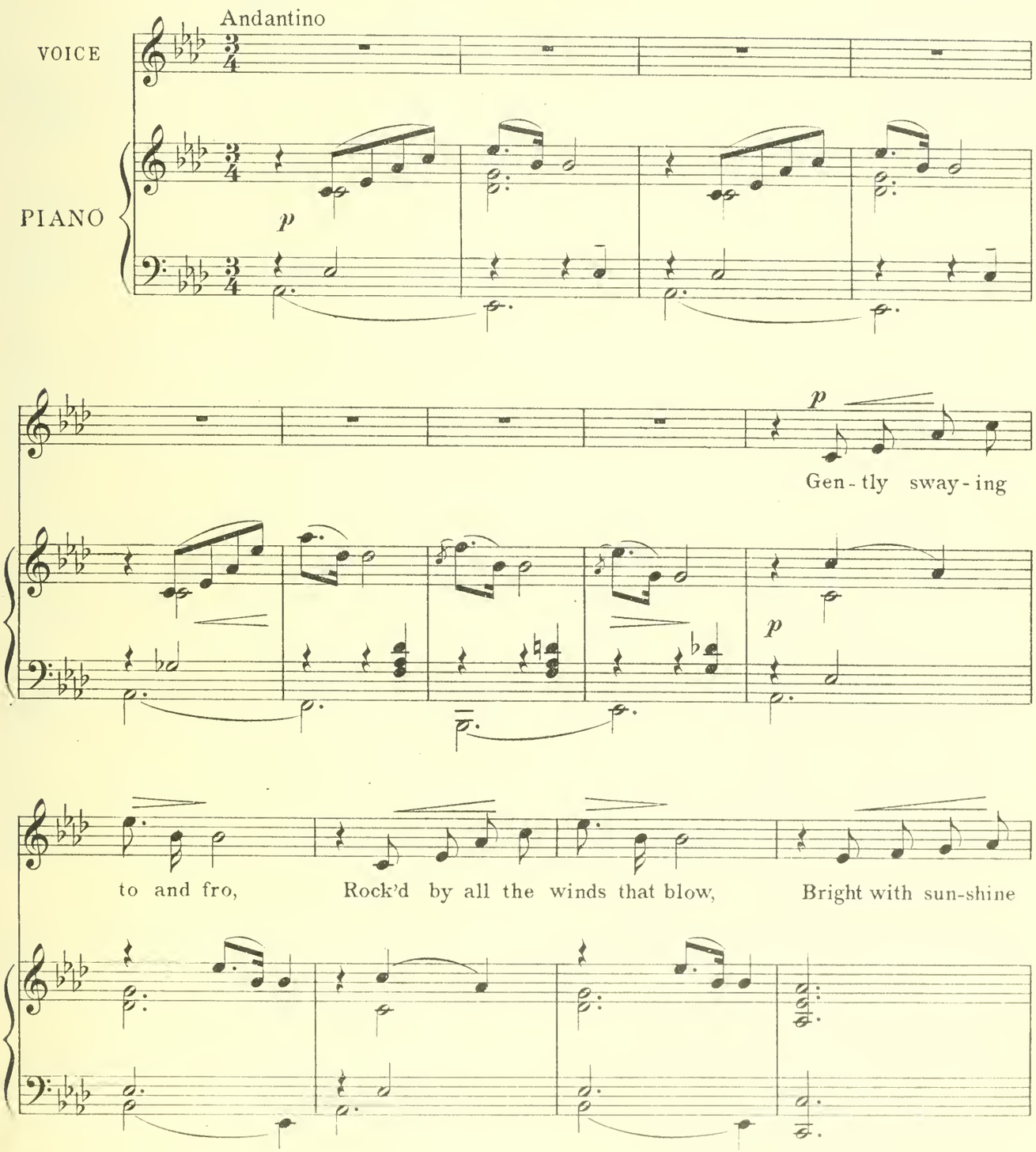

p cresc.
Love — so pure, love — so pure Lies —
p cresc.
f
cresc.
in thine eyes; Love so pure, love so pure
p cresc.
rall.
Lies — in — thy — blue eyes. —
sf
sf rall.
fff

To Miss Helen Buckley, Chicago, Ill.

GENTLY SWAYING

HENRY WADSWORTH LONGFELLOW
In "The Masque of Pandora"

CARL BUSCH



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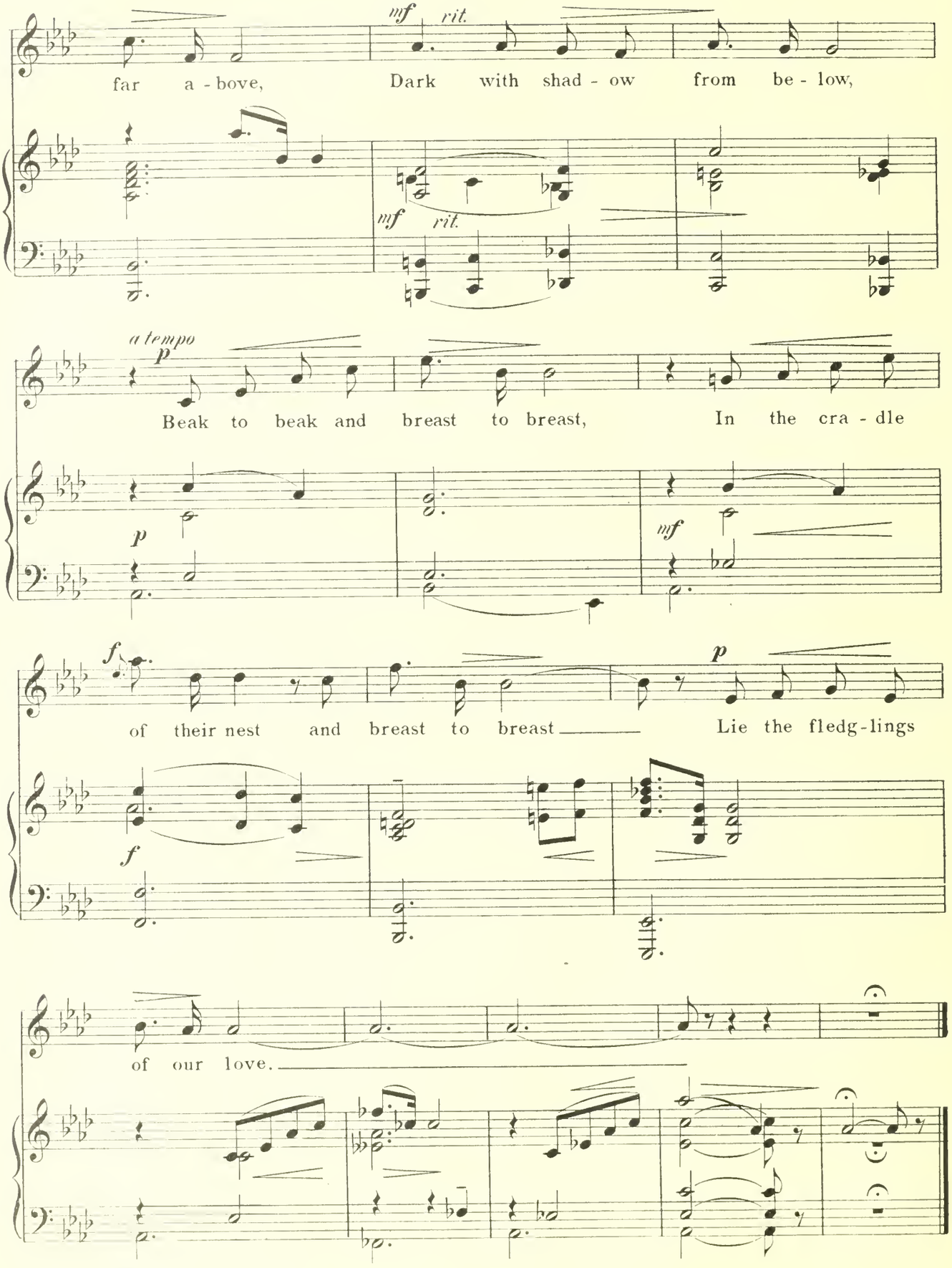
mf rit.
far a - bove, Dark with shad - ow from be - low,
mf rit.
a tempo
p
Beak to beak and breast to breast, In the cra - dle
p
mf
f
of their nest and breast to breast Lie the fledg-lings
p
f
of our love.

My Heart is Singing

Words Anonymous

Gertrude Sans-Souci

Andante con moto

PIANO

mf

I'm sing-ing of you when the dark-ness is fall-ing,

Fall-ing from heav-en and blot-ting its blue, Sing-ing of you when the

rit. *a tempo*

night winds are call-ing, Thralling my heart that is sing-ing of you. I'm

f *mf*

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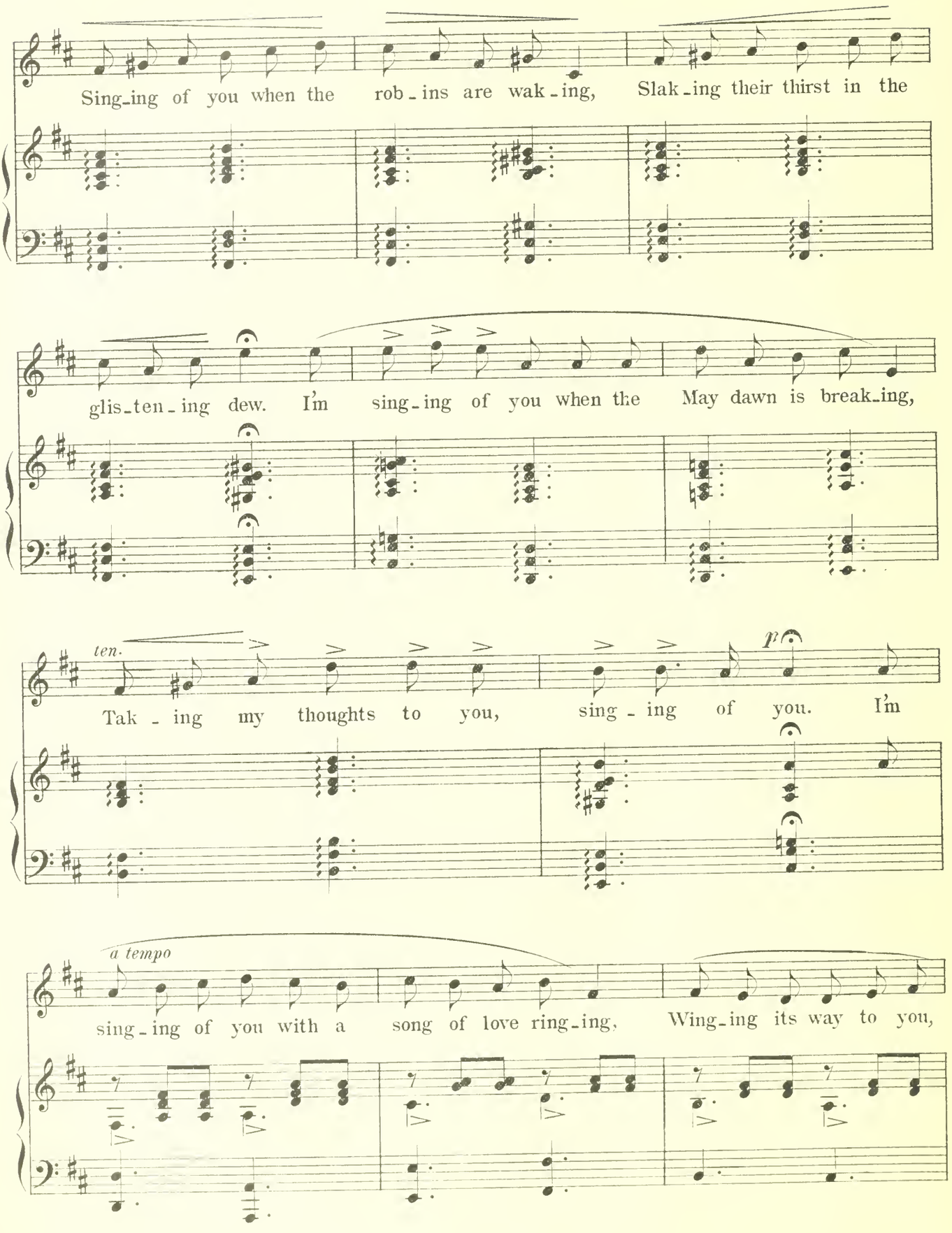
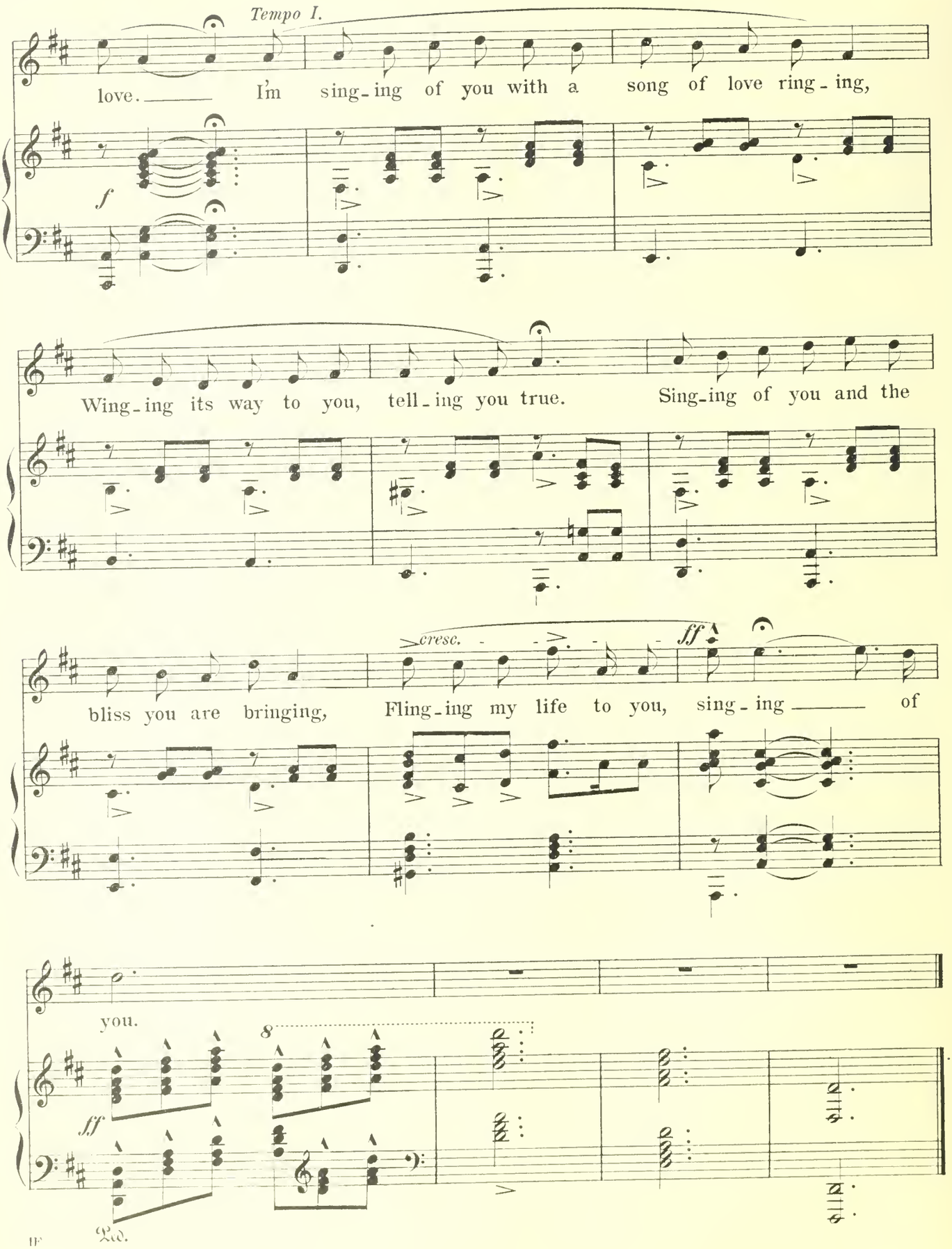

Sing-ing of you when the rob-ins are wak-ing, Slak-ing their thirst in the
glis-ten-ing dew. I'm sing-ing of you when the May dawn is break-ing,
ten.
Tak-ing my thoughts to you, sing-ing of you. I'm
p
a tempo
sing-ing of you with a song of love ring-ing, Wing-ing its way to you,

rall.
tell - ing you true.
Sing - ing of you and the bliss you are bring - ing,
rall.
mf
meno mosso
mp
Fling - ing my life to you, sing - ing of you. 'Tis a song of love I'm
sing - ing, 'Tis a song of bliss I'm bring - ing, 'Tis a
accel.
f
largamente
song, 'tis a song, 'Tis a song of
marcato
f


Tempo I.
love. I'm sing-ing of you with a song of love ring-ing,
f
Wing-ing its way to you, tell-ing you true. Sing-ing of you and the
cresc.
ff
bliss you are bringing, Fling-ing my life to you, sing-ing of
you.
8
ff
Ped.

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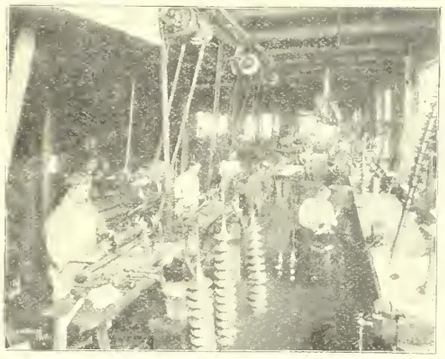

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RICHARD STRAUSS

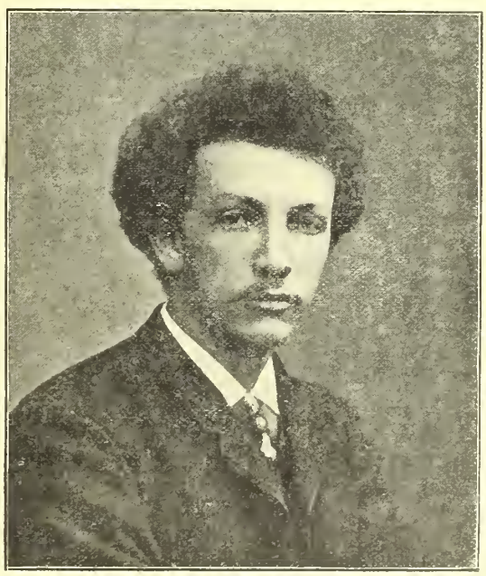
FREDERIC S. LAW

At present the most prominent figure in the musical field is Richard Strauss. Few there are now who represent the higher creative type. Since the death of Verdi there has been no great dramatic composer; since the death of Brahms no great symphonist, in the classical sense of the term. In Norway Grieg still practices his art, too delicate and personal, charming as it is, to challenge the memory of his great predecessors. In France St. Saëns still writes operas which are highly praised—the latest, *Paris et Hélène,* is to be heard this month at Monte Carlo—but few of them cross the Gallic frontier. In Italy Boito, the one who might possibly succeed to the mantle of Verdi, resolutely withholds the results of his labor during the past twenty years; no one knows whether his long promised *Nero* is in the line of succession to his master's latest works or not.

Strauss, though he has composed both, inclines neither to the music-drama nor to the symphony proper so much as to a form which of late years has taken an unwonted significance; a form which seems to serve both modern composers as a means of escaping the ban of Beethoven—the symphonic poem, the germ of which may be found in the "Pastoral Symphony." It awoke to life under the fostering hand of Berlioz; it was christened by Liszt, and nurtured by Wagner. It is now a fact which cannot be ignored, even by the neo-classicists who have long denied the power of inspiration from without instead of within the composer's fancy. Whatever may be thought of program music, there is no denying that the current of musical thought is setting strongly in the direction of embodying objective impressions, and that the expression of purely subjective states of feeling is no longer considered the sole province of music. There seems to be no good reason, indeed, for not having both; an unprejudiced observer would naturally think that he who enriches the world of art with a new form, like the man who makes two blades of grass grow where but one grew before, should be regarded as a benefactor. It may be an element of weakness, as some assert, for an art hereto-fore so independent as music to accept as foundation ideas based on poetic, pictorial, or even philosophic, thought. If so, the weakness will bring its own punishment. The survival of the fittest is as much of an axiom in esthetics as in physics; the radically faulty form will disappear in time and leave only an added experience in its place.

Richard Strauss was born June 11, 1864, in Munich. His father, Franz Strauss, was the first horn player in the Royal Opera and an artist of high rank on his instrument, for which he wrote a number of studies and other works. His mother was a daughter of the well-known brewer, Pschorr. Thus their son was a true Münchener; his native city's strongest influences—beer and music—surrounded him from the cradle. He began to play the piano at four, and at six began to compose; at first dances, followed in later boyhood by songs, piano pieces, and even overtures for the orchestra. He also studied the violin and for eight years, from 1874 to 1882, he studied composition under the old kapellmeister, Franz Meyer.

During these apprentice years a number of youthful works received performance—songs, choruses, a string quartet, a symphony—all on classical lines. While attending the Munich University (1882-1883) he composed the cello-sonata, Op. 6, the suite for wind instruments, Op. 7, the violin concerto, Op. 8, the piano pieces, Op. 9, and songs, Op. 10. The suite fell under the eye of Hans von Bülow. He saw that the lad's talent was no ordinary one, and



RICHARD STRAUSS.

interested himself in criticizing his works and in giving him the benefit of his own ripe experience. This broadened and deepened the outlook of the young composer. The fact of von Bülow's being an enthusiastic admirer of Brahms was no doubt the cause of the strong traces of that master's influence which are perceptible in the works of that period. These are the Symphony in F minor, Op. 12, which, singularly enough, had its first performance in New York under Theodore Thomas; the piano quartet, Op. 13, and the *Wanderers Sturmlied* (Wanderer's Storm Song), Op. 14.

Strauss also had von Bülow to thank for his initiation into the career of conductor. He assisted the elder man in his duties at Meiningen, and on one occasion played Mozart's piano concerto in C minor under his direction. This, as it happens, is his only appearance as a soloist, though he is a pianist of far more than ordinary ability. On von Bülow's resignation Strauss succeeded him, but held the position only a few months. The spring of the following year, 1886, a visit to Italy resulted in his *Italian Fantasie,* Op. 16, a charming set of four tone-pictures for orchestra, which, though furnished with titles, express mood rather than concrete objects or situations, Nevertheless, they give unmistakable hints of the coming Strauss and of the symphonic poem which he was to carry to its utmost limits.

On his return from this journey he became assistant conductor at the Opera in Munich, where he remained for six years. During this time he produced his violin sonata, Op. 18, and his first symphonic poems, *Macbeth* and *Don Juan.* These revealed the composer, who had heretofore followed classical models, in a new light. It was evident that a bold and original thinker had arisen—one who, by right of power to wield their weapons, might lay claim to the inheritance left by Liszt and Wagner.

He thus added fresh impulse to the war ever in progress between the advocates of realism and idealism. There is one striking difference, however, between him and his more polemical predecessors: all attempts to induce him to defend his works or to explain their subtleties to the uninitiated have failed. He has never replied directly to the storm of criticism which they have excited. He has allowed himself only a disguised retort—a reply unique in its suggestiveness. One of his latest works, the *Heldenleben* (Hero's Life), depicts the life of a hero, his conflicts, final triumph, etc. The themes of the fifth division, "The Hero's Works of Peace," are taken from his symphonic poems and his music-drama, *Guntram,* to which he also adds a citation from his song, *Traum durch die Dämmerung* (Dream in Twilight). Thus delicately and characteristically does he answer his critics without opening his mouth. Such restraint, however, is rare among composers, who generally belong to the type militant, especially when their own compositions are attacked.

Another sly dig at his critics is contained in a foot-note to the song, *Wenn* (If), Op. 31, No. 2, which begins in E flat and ends in E. He says: "Should any singers think of singing this song while the nineteenth century is still in existence, the composer would advise them to transpose it from this point a half-tone lower (i. e., into E flat), so that the composition may thus end in the key in which it was begun."

Before leaving Meiningen he composed his singularly beautiful *Tod und Verklärung* (Death and Apotheosis). In this a reaction from the storm and stress of *Macbeth* and *Don Juan* is noticeable. This, however, betokened no radical change in style; it was only a *reculer pour mieux sauter*—as his later works show.

In 1892 a dangerous illness forced him to give up active duties for a year. During this time, which was spent mainly in Egypt and in southern Europe, he composed his first music-drama, *Guntram,* produced in Weimar in 1894. The scene of the play is laid in the middle ages. Guntram is a member of a mystic fraternity which aims at converting the world through the might of song. Entering a land oppressed by the tyrannical Duke Robert, he rescues Freihilde, who is on the point of drowning herself in order to escape marriage with the hated despot. Led to court by her grateful father, his praises of peace and love so enrage the Duke that he rushes upon the intruder with drawn sword. Guntram withstands the attack and kills his angry assailant. Though all pronounce him free of guilt, because he acted in self-defence, he is condemned before his own conscience, since he feels that it was not his would-be murderer whom he has slain, but his rival, the lover of Freihilde.

In punishment, therefore, for the momentary passion of hatred and revenge which sped his sword, he renounces the woman he loves.

Guntram made a profound impression, but has not been heard frequently in Germany, and out of it, not at all. The great difficulty of the title-part is probably one reason; and then, too, it may be doubted that Strauss is the one to continue the glories of the music-drama as founded by Wagner. Certain it is that his achievements in that field have thus far not shown him in the most characteristic or original light.

In 1894 he assumed the directorship of the Berlin Philharmonic Society, formerly held by von Bülow, and in the same year his rondo for orchestra, *Till Eulenspiegels lustige Streiche* (Till Eulenspiegel's Merry Pranks), was heard for the first time. This illustrates the exploits of a legendary character, a clown and jester of mediæval times. Full of humor and sparkling with wit, it soon made the round of the concert-rooms in all musical centres. Its composer traveled extensively, conducting as "guest" concerts largely made up of his own works in Brussels, Moscow, Lüttich, Amsterdam, Barcelona, London, Paris, etc. He filled a short engagement at the Opera in Munich, and in 1899 accepted a similar position in Berlin, which he still holds.

His next symphonic poem *Also sprach Zarathustra* (Thus Spoke Zarathustra), aroused a war of words which recalled the bitterest episodes of the Wagner conflict. If, however, this attempt to express in terms of absolute music the pessimistic philosophy contained in Nietzsche's book of the same name awakened the most unfavorable criticisms yet showered upon the composer, it also appealed the most strongly to his allies. It thus became the most widely discussed musical event of recent years. Daring and audacious as it is in conception and execution, it is even surpassed by the *Heldenleben*. In this Strauss has avowedly adopted as his principle: Truth rather than Beauty. That is, where the two come in conflict abstract beauty must yield to truth of expression. Hence, in conjunction with an almost unparalleled grandeur of style and nobility of effect, there are passages which are frankly meant to be ugly because they depict hateful characteristics; e. g., the Hero's adversaries, represented by cackling themes of undoubted ugliness. The battle scene, in which these themes appear in undisguised harshness, is described by those opposed to Strauss's ideals as "a veritable feast of cacaphony."

Don Quixote differs from the others in being in the variation form; its full and rather extended title is: *Don Quixote (Introduzione, Thema con Voriozioni e Finale), phantastische Variationen über ein Thema ritterlichen Charakters* (Fantastic Variations on a Theme of Knightly Character). Each variation illustrates an adventure of the poor, crack-brained knight of La Mancha; the theme is his *idée fixe*—a revival of the days of chivalry; the introduction pictures his home, the finale his peaceful end, freed at last from the delusions which beset him.

Strauss is to-day the greatest living master of orchestration; this is granted even by those who strenuously deny him melody and beauty of expression. That he has both his songs, more than one hundred in number, testify. These deserve far more than the passing mention which can be given here. Strong in thematic invention, held together by a dramatic and masterly exposition of the mood sketched in the black and white and gray of the piano, the motives concise and full of interest, the Strauss song cannot be denied melody or beauty of expression. Its melody, however, is not of the old school, metrical fashion, based on recurring phrases and sections of two, four and eight measures. It is a melody dictated by and clinging closely to the sentiment of the poem, thoroughly modern in conception and embodiment. Similar themes abound in his orchestral scores, but their bewildering and intricate polyphony often baffles the ear in the attempt to discover them.

Strauss has not written much for the piano; the orchestra with its rainbow palette of colors, its gigantic and sonorous scale of power, is his chosen instrument. Yet that he can write gratefully and melodiously for the piano is shown by his incidental music to Tennyson's "Enoch Arden." This, owing to the ease of its production, is the best known of all his works. Those who have heard the poem recited by David Bispham or Max Heinrich, assisted by a capable, sympathetic pianist, will not need to be told how this comparatively slight composition reveals the genius of its composer. Besides a *Burleske* for piano with orchestra and the Sonata in B minor, Op. 5, there are two groups of piano pieces, Op. 3 and Op. 9, of no great technical difficulty. The latter opus contains several charming numbers well within the reach of the average, well-schooled pupil—*Träumerei* (Reverie), *Auf stillem Waldespfad* (On Quiet Forest Path), *Intermezzo*, particularly interesting for its rhythmical peculiarities.

The plot of his second music-drama, *Feuersnoth* (Fire Famine), is based on a mediæval legend. The scene is laid in Munich. A magician in love with a scornful beauty begs her to admit him to her chamber. With malicious intent she lowers a basket from the room; he enters and is drawn half-way to the coveted window. There she leaves him suspended and summons the town to jeer at her caged lover. But the wizard takes prompt revenge. By his incantations all fire is immediately extinguished in the city; it is impossible to light as much as a candle. The gibes and insults change to prayers and entreaties for the restoration of the missing element; the proud girl is forced to yield, and Munich is saved from its famine of fire.

As a leader Strauss stands among the first. His great knowledge and sympathetic insight into the distinguishing characteristics of all schools and masters give him an authority and a warmth of interpretation beyond cavil. The American public is to have the privilege this season not only of hearing him conduct his own works but of hearing his songs sung to his own accompaniment by his wife, who as Pauline De Ahna is a dramatic soprano well known in Germany.

Strauss yields to none in his reverence for the classic masters. He declares that he builds upon their works; that his aim is evolution not revolution. It is indeed a far cry from the serene beauty of a Mozart symphony to the storm and stress of a Strauss symphonic poem, but even Mozart in his day was accused of assaulting the nerves with unaccustomed discords—discords which to our ears appear the mildest dissonances. Are Strauss's complex and distracting harmonies destined to become the commonplaces of future generations? Time alone can tell. From the day when Monteverde horrified his contemporaries by boldly introducing an unprepared seventh, the devotees of music have never been free from the plague of audacious disturbers of their peace, who persistently refuse to let well enough alone and insist upon innovations which in time are complacently accepted even by their erstwhile opponents.

It is always safe to take Hosea Biglow's sage advice: "Don't prophesy onless ye know!"

DEFINITION OF "NEW THOUGHT."

One thousand dollars were given in fourteen prizes by the publisher of *New Thought* for the best definition within ten words of "New Thought." The following were the definitions winning prizes—the first of $500, the second of $250, etc.:

Being and doing one's best by repeatedly affirming one's ability.

We are what we assert ourselves to be.

Claim that you are what you desire to be.

The cheerful, persistent assertion of the soul's prerogative to rule.

Continuous affirmation of whatever helps us achieve our highest possibilities.

Attaining the ideal in life through thought concentration and assertion.

Mental imagery, personally controllable, governs bodily health and individual circumstances.

Holding constantly before one's thoughts the omnipotence of man's mind.

Human development through recognition and assertion of human divinity.

The control of mental force by positive, concentrated, ideal suggestion.

Realization of ideals by becoming them through force of desire.

Benefiting or injuring others and ourselves reciprocally through thought force.

Fear nothing; love everything; believe you can do anything.

The recognition, realization, and manifestation of the God in me.

WAGNER AND THE VOICE.

HENRY T. FINCK.

The other day, in looking over a scrapbook, I came across a picture clipped from *Puck*, in which operatic conductors and singers and the New York newspapers, represented by their critics, are engaged in a fierce battle over the comparative merits of Italian and German opera. How long ago that seems! To-day no one can be blind to the fact that of all the florid Italian operas, once so much in vogue, only half-a-dozen have retained their vitality. But what is much more remarkable, I have not, for several years, seen a single sneer at Wagner and his operas in the newspapers. Everybody now accepts him as a matter of course, as one of the great masters, and few seem to remember that for more than half a century he was the favorite target of abuse and cheap witticisms, especially as a writer for the voice.

The fun began with *Rienzi*, in 1844. One journalist called it "an opera without music," and another said, "one step further and there will be no more

music." A Dr. Schlüter perpetrated a history of music in which he referred to *Tannhäuser* as "an opera without song," and Dr. John Hullah called *Lohengrin* "an opera without music," while to Gustav Engel it seemed like "blubbering babytalk." *Tristan and Isolde* was described as "higher cat-music." Dr. Hanslick wrote regarding it that "the simplest song of Mendelssohn appeals more to heart and soul than ten Wagner operas *à la Triston and Isolde;*" and that "a more anti-vocal, unsingable style than that of *Tristan* could hardly be found anywhere." *Die Meistersinger* was described by one German journal as "the most horrible caterwauling that could be devised," while another referred to the "voice-murdering part of Hans Sachs." To Dr. Hanslick, Sachs's cobbler song suggested "an infuriated hyena rather than a merry cobbler." Similar gems regarding the four Nibelungen dramas might be cited, but they are all summed up in Statham's deadly remark that Wagner was "the most remarkable charlatan who has ever appeared in art."

As late as 1892 the leading newspaper of Vienna wrote regarding the début of a now well-known tenor: "Whether Herr Dippel also understands the art of singing, he could not show as Siegfried; his second *rôle*, Raoul, in the *Huguenots*, will make that point clear." And in 1897 Mathilde Marchesi brought out a book in which she informs us how she gently but firmly gave Richard Wagner some points on singing: "This great man visited us in Vienna, when I had a long discussion with him on matters relating to singing, but there was one point on which we did not agree. He was of opinion that every voice should be at the composer's command. I, on the contrary, held that the composer must take into consideration the compass of the different voices, by which interpretation, pronunciation, and declamation must naturally benefit. Wagner remained true

to his principle, and so, alas! many voices have been ruined through his music, and many talented singers, both male and female, have been lost to art." Too bad!

While we laugh at all such ignorance and arrogant nonsense, we must not forget that Wagner's vocal music really was so utterly different from that in vogue before him that many singers found themselves unable to cope with it. The most extraordinary thing is that Robert Franz, whose own vocal style is anything but conventional, should have remarked, in his well-known friendly article on *Lohengrin*, that "it is difficult to understand how the singers can memorize melodic phrases like these, apparently written so much against the grain; and yet they assert that every note, once fixed in the memory, remains as if chiselled in the head."

Concerning the situation a decade later (1861), when *Tristan and Isolde* was under consideration in several cities, Wagner wrote: "Ever since the first postponement of the *Tristan* rehearsals, the musical press of Vienna had found its favorite occupation in the attempt to prove that my work could not possibly be performed under any circumstances. That no singer could hit on my notes, or remember them—this assertion became the motto of all who wrote and spoke about me, in any part of Germany." He refers to the fact that Mme. Viardot once sang a whole act of *Isolde* at sight, and that the Vienna cast, at one of the rehearsals, gave him great pleasure by singing the whole opera faultlessly and effectively, to a piano forte accompaniment. "How it could have got into their heads, later on," he adds, "to assert that they could not learn their *rôles*—for this was reported to me—remains a riddle to me, with the solution of which I shall not tire my brain. Perhaps it was done to please our famous musical critics in Vienna and other cities, who were so astonishingly anxious to prove that my work was impossible, and who would have felt positively insulted if a performance of it had nevertheless succeeded."

It is, of course, conceivable that these critics might have been right. There have been composers of the highest rank who could not write well for the voice; among them Beethoven, concerning whom his biographer, Wasielewski, truly says: "The essential nature of the human voice, the subtle knowledge of its capacity which we admire in Handel and Mozart, did not come to a quite clear consciousness in his mind." And in another place: "Attention has been repeatedly called in this volume to Beethoven's insufficient acquaintance with the art of writing for the voice. What he knew of it, and evinced in some of his earlier vocal compositions, gradually escaped him in consequence of his growing difficulty of hearing and final deafness. * * * Unconsciously he thus lost all power of discriminating between the vocal and instrumental styles, and finally the human voice became to him an organ which he used technically just like any instrument."

But Wagner's attitude toward the voice was the reverse of this. While Beethoven declared that "there was one thing he did not like to write, and that was songs;" and while, in consequence of this bias, he wrote comparatively little for the voice, Wagner wrote hardly anything without making the voice the prime factor in it. He made a more thorough study of its nature and functions, with reference to dramatic composition, than any other master; and the results were so novel and striking that the professionals were surprised and staggered, until they gradually realized that he had created an epoch in vocal composition. Not that he was entirely without predecessors. In Weber's *Euryanthe*, and even farther back, in the last act of Mozart's *Don Juan*, there are pages of dramatic vocalism that distinctly foreshadow Wagner. But he made habitual use of what had occurred to them only occasionally, in the white heat of inspiration.

It may be said that previous to Wagner there were three kinds of operatic vocalism—recitative, cantabile, and coloratura. Of these he gave up the first and the third entirely, as either tiresome or inappropriate and vulgar. Surely no one now blames him for discarding the old-fashioned recitative, which is bad enough when accompanied by full orchestra, but becomes a most awful bore, even in the best of the older operas, when it is dry *(secco)*—that is, when it is a kind of *parlando* accompanied merely by an occasional chord on the piano or violoncellos. A return to this style of recitative would soon empty our opera houses, whereas the Wagnerian "recitative," or speech-song, fills them to the doors. Of this more anon.

The elimination of the coloratura was, on the other hand, not so peacefully accepted. Indeed, it was one of the chief reasons of the bitter war waged against Wagner. The audiences loved these runs and trills, and staccati, and vocal somersaults, and the singers relied on them as an infallible means of securing applause. And here was a man who had the audacity to sneer at these ornaments and wipe them all off the blackboard! It was not to be tolerated. "Stone him," they cried; and he was stoned.

Yet Wagner did not disapprove of the Italian fioriture entirely; he merely insisted that they were out of place in the opera house. They are useful as exercises, and those who like them may hear them at home or in the concert halls. But to let dramatic characters indulge in such vocal gymnastics on the operatic stage was as inconsistent with his ideas of dramatic propriety as it would have been to introduce a Parisian corps de ballet in the garden scene in *Tristan and Isolde*, or in the meadow festival in *Die Meistersinger*. And does not the whole musical world agree with him now? Have not the opera composers of all countries followed his example? Have not even the Italians, from Verdi to Mascagni, Leoncavallo, and Puccini, done so?

RICHARD WAGNER.

The most extraordinary thing about this change is that a considerable part of the public still likes ornamental vocalism—witness the popularity of Melba and Sembrich—and that nevertheless the composers refuse to write any more in that style. Nothing could more vividly illustrate the thorough awakening of the artistic conscience by Wagner's teachings and example.

What, then, were Wagner's ideas regarding the vocal style appropriate to a music drama?

He retained what, for want of a better word, I have called the cantabile style, to a much greater degree than is commonly supposed. There is a great deal that is tuneful, or broadly melodious, not only in the early operas, but also in the music-dramas. *Die Meistersinger*, in particular, is brimful of the most flowing vocal melody, culminating in Walter's prize song. But this kind of melody is used only where it is in place. A subtle point *à propos* is brought out by Dr. Hubert Parry: "Wagner makes Mime [in *Siegfried*] sing melody because he is a sneaking impostor, who pretends to have any amount of beautiful feelings, and has none; that no doubt is a subtlety of satire; but otherwise he generally reserves vocal melody for characteristic moments of special exaltation."

Do we not in life, too, burst into song in "moments of special exaltation"—and should not art be a mirror of life? But in art no more than in life is it proper to always indulge in broad melody; speech, too, is needed, especially in operatic art, where the play is as important as the music; and it was for this reason—to enable the singers to make the words of the text and the purport of the drama distinctly intelligible to the audience—that Wagner originated and gradually perfected his *Sprechgesang*, or speechsong, in which the musical cadence and accent grow out of the words themselves. This musical declamation is a tremendous improvement on the artificial Italian recitative, which is purely arbitrary and is seldom modified by the import of the text, whereas in Wagner's declamation the music clings to the text like ivy.

This new kind of musical declamation enabled Wagner to individualize the vocal parts of his dramatic characters in the most striking manner. The critics used to contend, with their usual topsy-turviness, that all of Wagner's operatic characters sang alike. In reality, as I have said elsewhere, "in most operas written before his, few auditors would know the difference if the tenors and sopranos exchanged their airs; for these are mostly instrumental tunes without any definite (vocal) characters. But fancy the Rhine-daughters or the Forest Bird exchanging their vocal parts with Erda or Brünnhilde, Mime with Siegfried, Wotan with Alberich, Elsa with Ortrud, Klingsor with Gurnemanz, Sachs with Beckmesser, and so on! The very thought raises a broad smile."

Although, in these cases, the realistic effect is heightened by the wonderful orchestral colors, the greatest difference nevertheless lies in the vocal parts themselves. Wagner was the greatest wizard of the orchestra, yet, as a means of emotional coloring, he esteemed the voice even more highly. "The human voice," he wrote, "is the oldest, the most genuine, and the most beautiful organ of music;" adding that compared with the infinite variety of tone coloring of which it is capable, even "the most manifold imaginable mixture of orchestral tints must seem insignificant."

Of this great variety of possible emotional effects in vocal music Wagner's predecessors made but scant use, chiefly because of the absurd idea that all music—especially the vocal—must be "beautiful"—that is, sweet and pleasing. He swept this prejudice aside, like many other conventions, and had the courage to write harsh, ugly, angry passages for the singers where the situation demands it. It was so great an innovation that it startled the public at first. Even at Bayreuth, where so many of the believers were assembled in 1882, Wagner had to complain that Hill's splendid impersonation of the wicked wizard Klinger was not sufficiently appreciated because his melodic intervals were realistically harsh and his sentiments unsympathetic. But this realistic vocal art is no longer caviare to the public. At the performances of *Siegfried*, for instance, at the Metropolitan Opera House last winter, few things were more thoroughly enjoyed or more cordially applauded than the Mime of Mr. Reiss, and the Alberich of Mr. Bispham for the very reason that they not only acted but sang like demons.

The time, indeed, has come when it is less necessary to emphasize the legitimacy of this realistic style of vocalism than the necessity for *bel canto* in other parts of Wagner's scores. It has been shown by some of the greatest artists—notably Lilli Lehmann, Lillian Nordica, Emil Scaria, and Jean de Reszke—that beauty of tone, ease of execution, and smoothness of phrasing are as essential for a perfect rendering of some of the Wagnerian *rôles* as they are to a Rossini singer. The Germans themselves are very apt to forget this. They remember that Wagner specially emphasized realism in song and the necessity of having singers who could also act. But he did this, not because he undervalued *bel canto*, but because it had been overesteemed up to his time at the expense of acting and vocal realism. Were he living to-day he would be more apt to emphasize the need of *bel canto*. Some of the Munich journalists were very angry when an eminent London critic attended their Wagner festival last September and gave unstinted praise to only one of the artists, the American Lillian Nordica. They themselves had condemned her and treated her with scorn because, while admitting that her singing was a revelation, she fell short, as an actress, of some of the German artists! I can imagine how Wagner himself, or his chief apostle, Anton Seidl, would have resented such an attitude. Seidl often spoke to me of his good luck in being able to conduct for great singers instead of merely for actors and actresses who also sang after a fashion, like most of the artists in Germany.

THE MUSIC STUDENT

This department will be devoted to students' work and needs. Besides articles of inspiring nature contributed by leading writers there will be presented here every month definite lessons on various subjects. These lessons will be written by teachers of the highest authority. They will be presented in a simple and direct manner, affording the student personal instruction of the best order. These practical lessons will be increased in number from time to time. The privilege which THE MUSICIAN extends to students to correspond fully about all matters in this—or any other department of the Magazine—makes it of the highest value.

INSUFFICIENT PREPARATION AND LACK OF CONFIDENCE.

MAY CRAWFORD.

A Students' Recital was in progress. We in the dressing room were awaiting our turns. A girl came to me and asked if I knew the first note of my piece. "Of course," I replied, "I'm playing a Chopin Waltz in A flat; it begins on the dominant; that is E flat. Why?" "Because I've thought and *thought* and can't remember where mine begins." Although she spoke calmly, too much so to be natural, she was nervously locking and unlocking her hands. Most of the other girls were huddled together in the farthest corner because this one was upsetting them and they feared for their own numbers. "Now," I said to her, "think of the key and we will take chords it might begin with, then you will probably remember how and where it begins." "But," she quickly interposed, *"I don't know what key it is written in."* No one else happened to be familiar with her number; the teacher was in the audience; in five minutes she would be at the piano. And she didn't know where she was going to put her hands! She came back with a rigid face; said her hands had found the keys without any help from her head; that she had played through without any serious mistakes; but that she had not known what she was doing from beginning to end. She added fiercely, "I'm going to have something definite to depend on or I'll never play again. If I can't feel really prepared I won't try again, for what must it sound like." This little incident gave me food for much thought in subsequent teaching as well as studying.

"What I liked most of all," said a mother after a Children's Recital, "was that all of them walked to the piano as though they knew what they were going to do and were sure they could do it; and almost every one looked at you and smiled as she sat down." And it means something to be able to smile back reassuringly. I would not want a pupil of mine to play who did not know her selection well enough to have perfect confidence in her ability to do herself justice. I would not want a pupil to play when she did not feel that I had faith in her powers to do me justice. I believe that all children, unless physically unfit for the undertaking, can play acceptably before a crowd if what they are to play *has been properly learned*. I believe too that the only way to gain the confidence necessary for playing before others is to play only what has been thoroughly prepared—and of course to play often. I suffer yet from having been made to play, as a child, things beyond my comprehension and only half learned. Well do I remember the agonies endured when at fifteen I played the Weber Invitation to the Dance and a little later Raff's La Fileuse. My feeling of insecurity was looked on as timidity. For years after I could not bear to hear or play either. Remembering this, no pupil of mine plays before others until I feel sure and she feels sure that there is no one place to cause anxiety and take the mind from the part that is being played.

Because insufficient preparation makes one lose confidence and because to break down once makes one live always, when playing, under the shadow of it I do not want to be responsible for any of it with my pupils. A teacher, herself a pupil for years of splendid European teachers, writes me that she broke down while playing with orchestra in Europe and since then has suffered tortures at the mere thought of playing in public and that there are certain places in certain numbers where she is almost sure to break down. She says furthermore that her pupils are apt to break down at the same places and wonders if there is a remedy. Possibly the trouble is in the way the memorizing is done, but I should say the best remedy would be not to break down the first time!

A woman whose two little daughters are in my class said not long ago that she wanted to tell me how much she appreciated having her children play for "company." "For," she continued, "I notice all children cannot; now our neighbor's little girls, who have had lessons a good while, get red in the face and stumble and can't play at all when any one is around." These neighbor's children afterwards came to me for lessons. The reason why they could not play for any one else was obvious. They could not play for themselves! Being asked to play for me what they knew best they began a duet; at the bottom of the first page secondo player announces she isn't sure of those notes, so they never got along very well there. On the second page primo player says she never knew exactly how that part was counted, so they never could keep together. And so on. Of course they got red in the face. Who wouldn't? Solo pieces were the same. When questioned how they happened to have so many pieces without being able to play one, they said they always had a new one before the old one was quite finished and would put all the time on the new one. The young teacher is apt to go too quickly from one thing to another fearing parents will think they are not covering enough ground. I am frankly sorry for the harm I did in this way in my first teaching days. One finds out later that parents do not keep track of the number of books that are waded through. They expect the children to *play*. That is why they are paying for lessons. Better one study, one sonatine and one piece perfectly learned than fifty or a hundred and fifty "gone over." A small German girl in my class is almost abnormally slow. She takes the very shortest of lessons. Five years ago I would have thought it my duty to push her along in her book. Now she does not even worry me, for she learns what is given her. She is not stupid—only slow. She has never memorized more than two lines a week and often only one, yet after a few months of study she has several very short pieces at her command and can play them for any one. Her mother is satisfied; I have to be.

We come back to the starting point. If a piece is known it can be played. If not it can't. Even very dull children have been known to play acceptably because they have been carefully drilled and know the teacher expects them to play correctly. The teacher must have confidence in the pupil; the pupil must know what she is to play well enough to have confidence in herself; furthermore, she must feel that the teacher has confidence in her.

HOW TO TAKE UP VOICE STUDY.

As a Pastime, a Diversion or a Passion.

EDITH LYNWOOD WINN.

I have frequently received letters from students in which they have asked:

"Is it possible to study voice culture without a teacher?"

To this question I answer that very few students of voice culture progress much without a teacher until they have studied long and know *exactly* how to practice. Without a full knowledge of voice placing the student who attempts to practice for months *without a teacher* often does himself a positive injury. Many a fine voice has been ruined by injudicious use. Madame Patti, who has a perfect vocal organism and whose use of the voice at her age is almost unparalleled, is not what the world calls a self-made artist. She has submitted, like ordinary mortals, to a long course of training, but because she has everything vocally in her favor, there is no evidence that she has not been obliged to learn rules for vocalization. She has also studied with the greatest of teachers of the world the *greatest of song-forms.*

Let me say emphatically that the best of training is none too good for every aspirant to any rank as a vocalist and let me add that voice teachers *are born, not made.* Teaching is a gift, and the choice of a well-trained teacher who has the gift of teaching and who has made pupils sing is a matter of first consideration.

EDITH LYNWOOD WINN

When I first began the study of voice building I had played the violin for many years. Friends discouraged the idea of voice study inasmuch as few people accomplish much by dividing attention between two phases of art or two representative arts. I pursued voice study as an avocation for some time, giving my strength to violin study. Time passed and I found myself a student in Berlin with the prospect of six hours of daily violin practice staring me in the face. I longed to pursue my voice study, and so I consulted an eminent voice teacher to whom I had a letter of introduction. I inquired if it were possible for me to study and also if I ought to practice in case I could not find the time to study. She replied:

"If you are not sure that you know how to use your voice well do not practice much, and when you do so, sing very quietly and very understandingly. I know how singers need to feel rested when they sing, but you are too overworked to sing. I see that you love vocal art and I would advise you to go to hear Frau Joachim and Lilli Lehmann sing the German *lieder*. You will hear nothing finer here. If possible buy their song repertoire before the evening of their concerts and hum them over while some one of your friends plays them on the piano. In this way you may become acquainted with the great song-classics and this will broaden your own art-life. Observe how these artists phrase these beautiful songs. Again I would advise you not to hear amateur singers. *Hear the best or none.* Go to the opera and hear Herzog, Sucher and Lieban. Hear great choral works also, that will help you to understand large forms. As to voice culture, keep strong in body and take care of your voice and your voice will not fail you. You cannot be a violinist and a vocalist, too, but you can be a violinist and pursue vocal study as a broadening influence in your musical life. There is Lieban, for instance,—you know how well he sings—well, the violin is the dearest diversion of his life and he is the better artist for the breadth of his outlook. I am glad to see that you wish to be more than a mere *performer* on the violin. To be an artist one must open one's heart to *all Art.* I will teach you by and by when the 'Joachim fiends' stop overworking you."

In the midst of hard study and very little time for side-issues I followed this good teacher's advice, and to-day nothing gives me more joy than to keep in touch with the song-literature of Germany. The opportunity came for voice study and with it the determination came to know only the best treasures of vocal art and the best forms of vocal literature. Voice study has become not a *pastime*, but a *passion*. To my friends I say that breadth of culture demands the absorption of the *best* in musical forms. Cherubini was a violinist, and that made of him a better composer than he otherwise would have been. Balfe was a violinist, a singer, an actor and a composer. He lost nothing by his versatility.

There are eight thousand voice students in the city of New York. There are a little over half that number in Boston. What are these voice students aiming at? I have investigated the matter thoroughly and I think that what is true of my own city may also be true of other cities. Many pupils in our conservatories are preparing for teaching or for church positions. It is fortunate, indeed, that those students are obliged to study the piano, harmony and theory before they are permitted to graduate from the vocal department of these institutions. Voice pupils are very prone to neglect a sound musical education.

Outside of the conservatories many private teachers draw their patronage from the society element as well as from the student class. When I say this I feel it necessary to state that high-priced teachers obtain a large patronage from a certain wealthy constituency. Now the wealthy people who send their daughters to these teachers desire that music shall become a part of home-life and these particular students never aim at professional life. I also know many business and professional men who study voice culture because they have good voices and because they love music. I am always interested in these *dilettante* students who love art but who never pursue it professionally. Through them, in a great degree, come the possibilities of art-life and the support of symphony and other concerts.

And now a word or two with regard to the students in our large cities who come to us from remote villages and small towns. They are so earnest, so desirous of obtaining in a year or two the *summum bonum of art.* They drink it in in overdoses and sometimes they go home surfeited with music; but when they begin their teaching in their homes and towns what a dynamo some of them are! And they learn to utilize the rich treasure which they have obtained; and while they feel that they must have time to assimilate all their knowledge they try to adapt the theories which they have learned to the needs of their own pupils and friends. Thus do city and country grow toward each other and thus does *art* advance in our favored land.

VAIN REPETITIONS.

HARVEY WICKHAM.

I fancy that every one of my readers, whatever his creed, remembers a certain class of people which the Scriptures accuse of using "vain repetitions." It might be interesting to inquire if there be none guilty of the same thing to-day among the ranks of our profession, and also to determine if possible what sort of repetitions are vain. Let me consider the latter point first.

Nothing is more various than the amount of practice required by different pupils to accomplish a given task. We attribute this phenomenon to the presence or absence of genius or talent, not stopping to inquire what genius or talent is. Old schools of science taught that matter had not a solid, a liquid and a gaseous form; but what was characterized the "imponderable form." When electrically charged, for example, amber was said to be in an imponderable state, and heat, light and electricity were thought to be imponderable agents, not only incomprehensible, but unthinkable, as a right angle that did not measure an arc of ninety degrees would be unthinkable. If such an angle existed, it would confront the mathematician in much the same way as the imponderable agents confronted the ancient physicist, for these agents do indisputably exist. And so does genius, or we would never believe in it. Genius is an impossible absurdity, setting at naught the law of the conservation of energy. It reaps more than it sows; it gets returns disproportionately large for the labor it puts forth. It is as unlikely as perpetual motion —and yet it *is*. Facts are stubborn things, but much may be learned, oftentimes, by approaching them fearlessly with no regard for their supposed "imponderability." Much of the nature of electricity has come to light (I fear that students of transmutation of energy will discover a pun) by "pondering" upon it. Perhaps it may not be presumptuous to ponder upon the subject of genius for a moment.

It is impossible to arrive at any clear understanding of anything whatsoever in the world without us, if we have not the nascent roots of that same thing within ourselves. To understand anything of Greek, one must know something of English, or some language native to him. A nice time Tesla will have communicating with the Martians, even if he once gets his "electrical impulses" to strike that ruddy planet. I therefore approach the subject of genius with some hope of finding out something about it, because I have that gift myself to a certain degree, and because the dullest of my readers has it also. It is in the immensity of their power, not in the nature of that power, that the great tower above our puny heads in the world of mind. If you can understand how to put together that simple ballad that no one will publish, you can understand how Schubert composed those immortal Lieder, which once nobody would publish either. If I can guess why my fingers are enabled to play Beethoven's first Sonata after a year of hard work, I ought to be able to guess how Carl Tausig may have been able to play the last one at sight. The thing to consider is, why can one play at all, how can one compose at all? Given the acorn it is easy to find the oak. Patience and circumstance will bring it up in time. But the subject of perception and intelligence in general would lead us too far afield.

There is a trite joke which went the rounds years ago about the plumber who charged ten cents for doing a job and ninety cents for knowing how. One repeats a passage for the sake of knowing how to play it. The more apt he is, the deeper the impression it makes upon his memory; in short, the greater his genius, the fewer will the repetitions need to be. Too many fancy that repetitions are good in themselves, and they approach a difficulty as with a file, and think that a sufficient amount of rasping will cut it in two. It is only in a very limited sense indeed that this is true. Too much stress has been put upon that side of practice which deals with weak muscles, and too little upon that side which deals with weak ideas. The difficulty of playing the piano is not the difficulty of doing, it is the difficulty of thinking. A certain phrase is executed in a blurred fashion, not because the muscles refuse to work, but because the player does not have a clear idea of what is going on. Actually, he does not hear his own performance, his attention being confused by a multiplicity of details, which are collectively too much for it. When reserve force is obtained, the head becomes clear and can tell the fingers what to do. The execution becomes clear and sure that same instant, and not before. A genius gets a clear idea easier than one who is merely talented, and his performance seems miraculous. But it is only a series of obvious steps from Fulton's sidewheeler to the Oceanic—the wonder was in the sidewheeler. The point to be insisted on is this: we repeat in order to get ideas, not in order to teach the fingers mechanically to perform something which the brain already knows. Habit is not so much like water wearing a channel, after all. I know I am running counter to common conviction, but the music student worships strange gods, and I for one am going to throw mud at them, so to speak. If he understood that it was necessary to go over a piece only in order to learn something about it, he would not be likely to go over it aimlessly without knowing what there was to learn. For instance, the left hand part skips suddenly from middle C to a G, some octaves below. The little finger strikes any key save G, and we blame the little finger. It is not its fault. The brain knows not how much of an impulse it should order the nerve to give to the muscles. The brain of a genius finds out, *and remembers.* That of an ignoramus adopts the expedient of moving the fingers in the vicinty of the sought-for ivory, and then corrects whatever of original error there may have been by moving the poor digit to the right or left. This experimental hesitancy is distressfully apparent in the playing of all poor pianists. They eventually get the right key down, but not with a fine, sure sweep, like an eagle's on its prey; it calls to mind the zig-zagging of a chimney swift—and I am not positive that I do the swift no injustice.

Did you never notice how often pieces were learned without practice? Did you never go for months absorbed in professional work, and at the end come back to your old pieces to find them at your fingers' ends as they never were before? I learned the Finale of Beethovevn's Op. 27, No. 2, in this way. It was during a year when I was too busy to practice. I must have gone over the work mentally without realizing that I was practicing it. Doubtless, I was acquiring ideas not only of that composition, but of music in general during that time. One thing is certain—I did not know the piece, no not even half knew it, when the year began; and I knew it as well as I know anything when the year was up, and I scarcely practiced it at all. I am not arguing against practice, but rather seeking to show that practice is not to be found in vain repetitions, nor is the amount of progress made at all to be measured by the amount of time which a certain task has taken. The mind works when we think it at play. It sleeps when we think it at work. The mind cannot be driven. It must be led by desire to learn. It is all very fine to talk about conscientiousness and the doing of labors for duty's sake, but it is glad work that tells. Fortunately, all good things are glad things, if we approach them in the right spirit. Montaigne learned Greek when a child, thinking it was a sort of play invented by his father for his amusement, and I never heard that the famous egotist understood the language worse than our college boys who pore over it in pain and distress of mind.

It is scarcely necessary to mention the second item which we proposed for our inquiry at the start. Who uses vain repetitions? We all do. We seek to accomplish by thoughtless drudgery what can be done only by happy, enlightened labor. All one can do is to strive to do less of this "weaving ropes of sand."

JOSEF HOFFMANN.

M. Josef Hofmann has just signed an engagement for a five months' tour of the United States, opening in New York in December, 1904. Owing to the exacting nature of such a tour—the number of his appearances being probably a record one—he has decided to rest for the previous year, with the exception of playing for the leading societies in Vienna, Warsaw, Kocnigsberg, Mainz, and Brussels, and his projected English tour of about 20 concerts.

JOSEF HOFFMANN.

Eclecticism in music when associated with a striking personality like that of M. Josef Hofmann is always interesting. A gentleman ventured to say to the pianist at a recent soiree given by one of the secretaries of the Russian Embassy that the selections from Chopin, Liszt, and Tschaikowsky were doubtless beautiful, but "all Greek" to him. M. Hofmann smiled and divining his interlocutor's taste for the less serious form of art, said, "I love all that is beautiful in light music," and thereupon played from Sullivan, Edward German, Offenbach, and Strauss to the evident delight of the audience who could not grasp the higher music.

Mr. Hofmann will introduce into his recitals, during this forthcoming tour, many new Russian composers. He considers Scriabene to be one of the greatest Russian composers now living, if not the most interesting, and will give us renderings of many of his compositions.

SYSTEM AND POSSIBILITIES

A page of practical helps and hints. Teachers, students and all who are interested are requested to contribute. Address all communications to the EDITOR OF THE MUSICIAN, 150 Tremont Street, Boston, Mass.

INTRODUCTION.

Real success depends upon the pursuit of a worthy object. The pursuit must be planned with the assurance that every step in advance is taken aright.

The moment we begin to think of *how* to take the next step, *how* to make the next move, *how* to perform the next task, in that movement, we begin to study and acquire SYSTEM.

System is the foundation of all business activity, the health of every great or small undertaking; it is as useful in one line of activity as in another. There is no worker, however humble his task may be, who does not retard his own progress, and otherwise pay dearly, if he fails to consider System.

* *

Music, says the youth, is art. And he is so dazzled by the hazy conception he possesses of the word ART that it becomes to him merely a doorway to all that is unreasonable and erratic. He begins to develop unrealities, to set value on inessentials, to approach his world by a circuitous path. He banks on his idiosyncrasies to procure him attention, a living, and forgiveness.

* *

There was once a young man of this class,—large of head, redundant of hair, but in reasonable understanding he had never paid a dividend. He was, at last, in London, come to study the voice and to move among his fellow beings as an artist.

One day he changed his apartments. On completing arrangements with his new landlady he remarked condescendingly:

"My good lady I am an artist, you know; not like other people, the common herd; at times you'll find me erratic; I may begin to knock things about a bit. But don't mind me. It's just the way we artists have."

The woman had served as landlady even in the years when this particular Adolphus was learning to play hop-Scotch with his little sister. She looked upon him comprehendingly and pulling up the sleeve of her dress well above the elbow and bending her arm to display a muscle of more than usual development, she remarked contemplatively—yet with firmness—

"All right, boy, any time you feel like knocking things about a bit here I'll be ready for you."

The landlady started in on new propositions with SYSTEM.

Result: SHE SAVED TROUBLE TO HERSELF—and to Adolphus.

* *

There should be less friction in system than in the work it is intended to affect. I state this because many men become System-mad. They load themselves with so much harness that they cannot move.

System of any kind, if it is only the handy arrangement of the books or the music you use most frequently, must begin simply. The modern complex printing press was once a hand affair whose structure was apparent even to the young. Every change that entered, started with this hand press and went forward.

* *

Do not think you are systematizing your affairs by buying a lot of cards, cases, and indexed books. They will be too much for you. Successful business men apply the system to the business, letting the one grow with the other. Some try to apply the business to the system and their cards, and indexed books are for sale at less than cost.

* *

Time tests the merit of any device. Fads, those of too much System included, soon perish. The first thing System must yield to is help *while you acquire a firm grasp of details.* Then success follows.

Most people, however, overlook the essential details and consequently, a firm grasp is impossible and success does not follow.

Did you ever stop to think that every lesson you give and take is full of suggestion to you? Yet they pass away because you fail to spend a moment or two *at the time* to become fully conscious of them.

Study these suggestions. They are sparks right off the anvil; there is nothing cold about them. Keep them in order and available so that from time to time you may bring them forth again for study.

* *

Do you read articles meaning to re-read them and then lose track of them? Index them in a simple manner of your own invention; on cards, or in a book. When your System gets in running order and is a tangible reality begin *then* to develop it on modern lines. Remember that to begin *you must have something to work on.* You cannot systematize nothing.

* *

It certainly sounds trite to say: "Have things in orderly arrangement, accessible, come-atable." But we all become tangled up so lamentably that we do not know to what an extent we have gone until a wise head says:

STOP RUMMAGING.

Many are tired at night because they have been rummaging all day instead of tending to business properly.

Hence most of us invest three-fold as much time daily as things are worth. We would better *keep on learning the simpler and better way.* To decide to learn it at some future time merely places a premium on not doing it at all. Do it now.

* *

System is merely a sharp search light upon your work. Do not be afraid of it.

* *

System shows where you are and whither you are going.

* *

The fruit divided on System is paid in Time and Labor.

* *

The first test of System is that it shall insure a way of doing that is simple, practical and convenient. It must not involve you in detail beyond the value of the work itself.

* *

The determining factor in all undertakings is not money; it is men. Those who see clearly, think logically, act consistently with their thought, and stick to it, these men accomplish what they seek.

* *

Back of all enterprise stands men. It is not abstract theory or guessing at it which helps a man to unify his affairs and to set them and him before the world. It is System *working upon a right and reasonable pursuit.*

SOME SUBJECTS TO BE PRESENTED ON THIS PAGE.

Every student and teacher may contribute to this department. Brief presentations of "how to do" the thousand and one little things of teaching life and of student life are welcome. The following are some subjects which we have in readiness to present to our readers in subsequent issues:

Preparing, Printing, and Filing Programs.
How to Read a Magazine.
Indexing Music.
A Card Index of Articles for Future Reference.
How to File Clippings.
How to Make an Attractive Music Corner at Home.
How to Repair Torn Music.
The Art of Taking Notes from Reading.
A Practical Card Index of Music-Portraits and Illustrations.
A Helpful Record of Pupils' Work.
How to Make a Music Scrap-book.
How to Index Teaching Pieces and Studies.

All these subjects will be presented here. You may find, on scrutinizing your own work, that other topics would be discussed in THE MUSICIAN to your profit. Send them to the Editor. In placing this magazine at the personal disposition of its readers, it is realized that its general value to all is thereby enhanced.

HOW TO WORK.

(CONCENTRATION VERSUS INDECISION.)

MARCY B. DARNALL.

I.

Few persons in any calling do the best work of which they are capable. In no calling does this truth apply with greater force than in the musical profession. This is due to a lack of definite purpose on the part of the majority of musicians.

In our art, as in every other, concentration makes for success, indecision for failure. Young musicians are, as a rule, decidedly ambitious, but their ambitions are too often vague and transient. When they discover that there is a mountain of difficulties to be removed by hard work they begin to look around for something easy, not realizing that what is easy to do is seldom worth doing at all.

The first thing for a young musician to do is to make a decision as to whether or not he intends to make music his life-work. Supposing that he has decided to do so, he must make a further decision regarding what particular branch of the profession he will choose. These decisions cannot be made intelligently until some preliminary work has been done, for he must have some experience to assist him in determining whether or not he is endowed by nature with the necessary talent, as well as to ascertain in what special department he is most likely to prove successful.

II.

The matter of deciding these questions should not be too long deferred, however.

The time for acquiring a technical education is in youth and early manhood, and these precious years should not be frittered away in indecision. Having made a choice, the next thing is to *stick to it,* regardless of good or ill-fortune, and concentrate one's whole energy upon the attainment of the desired goal. The very hardships and difficulties incident to early struggles have often brought out sterling qualities in those who appeared unfortunate. The man who succeeds in spite of adverse circumstances is more truly successful than the one who never knew the sting of disappointment.

Barring physical accidents, a good measure of success is bound to come ultimately to the conscientious musician of fair talents, even, who concentrates his efforts in a definite direction. By concentration I do not mean that his development should be one-sided or narrow. On the contrary, it should be as broad as possible, but that does not mean that one should dabble in a lot of subjects which are entirely foreign to the main purpose.

The chosen field of labor must always receive the strictest attention, and a superlative degree of proficiency in one line of work will give more satisfaction and better returns than an attempt at extreme versatility. The "versatile" musician is seldom a success in the best sense of the word. I refer to the man who is able to do a lot of things equally well, yet all of them indifferently.

This is an age of specialists and the aspiring musician should realize the fact and concentrate his efforts accordingly.

RICHARD STRAUSS.

(b. Munich, June 11, 1864.)

MRS. S. OLIN JOHNSON.

I.

This brilliant Bavarian has a complex identity. Had Fate denied him utterance through the medium of music metaphysics had surely found in him a remarkable exponent, and perhaps even the poet's laurel wreath had fitted no other head quite so well as his.

All conjectures laid aside, however, he occupies to-day at the age of thirty-nine years the foremost place in the Musical Arena by virtue of a colossal amount of original, abstruse and erudite work; all these adjectives to be accepted in the superlative form. He has pushed the possibilities of that composite instrument, the orchestra, beyond the bounds of all his predecessors, which is saying much, considering that Wagner, Liszt and Berlioz were his forbears. A fear has been breathed lest the delicately adjusted equilibrium of this wonderful man's brain should lose its precarious balance, if it has not already. But an incredulous world once doubted Columbus and Galileo. It now remains to be seen if this marvelous modern may not be discovering a new tonal world by means of his own dazzling contrapuntal sun. He employs an austere union of mathematics and music, by which, in place of a conventional language, he translates the experiences of Life. His compositions are the fruit of modern luxuriance grafted upon the asceticism in music of the sixteenth and seventeenth centuries. But there is an added element besides the specific one of sound which enters into the genesis of the Heavenly maid for Richard Strauss. That something is the Science of Psychology.

Since the study of the mind was declared to be a legitimate pursuit authors have been setting out on voyages of discovery. The results of their explorations have been revealed with sublime courage or audacity, *comme vous voulez.*

II.

Meanwhile, music, though somewhat dilatory, has been demonstrating that she is no coward. Zola and Flaubert, Hegel and Nietzsche are more than matched by Richard Strauss, and for this reason: he employs the unusual and difficult medium of inarticulate sound. His propaganda contains the message that music shall not be written for Music's sake alone, and he is his own emphatic and uncompromising apostle. Unlike the rest of our Program Music makers he is not willing to furnish a written statement as interpreter. He who runs may not read with Richard Strauss. All must do as he has done—work.

The undiscerning accuse him of being no melodist. The statement is unfounded and may be discredited. True, harmony, considered purely as a euphonious element, he does push to the wall. He has invented new combinations, not to say complications, of time, rhythm and sound. He utilizes rarely heard instruments, and for certain ones in general use he writes, not in duplicate, as has been the custom, but different parts for each; ordering for such work special manuscript paper of forty staves to the page. To perform his compositions the orchestra must be augmented by one-third of the ordinary sized organization, and each member thereof must be a virtuoso in his own right. He is fond of wind instruments, and in consequence they are generously remembered. Indeed, it was in a Serenade for such, opus seven, that he first planted his foot firmly upon the ladder of Fame. Von Buelow heard the work and promptly blazed the way for him by producing it under his own leadership, which was glory enough for a young fellow of twenty.

Words are inadequate to express the volume of tone he can force from an orchestra. At the same time he handles a delicate and airy *motif* as though it were a bit of thistledown balancing in mid-air. When Strauss is acknowledged to have compelled at least one-third of the musical world to listen to him with admiration, not to say adoration, it is safe to assert that he is successfully interpreting the history and mystery of man's soul. With such a mighty subject in hand it will be readily conceded that serious study and many hearings will be required in order to comprehend him. No composer has worked along more legitimate lines, although he has brought them to an unexpected issue. His results are surprising, delightful and inspiring, which is James Russell Lowell's definition of Classicism. To all this may be added the varied flavors of his texts, which, adequately worked out, enrol him on the list of the Romanticists.

These texts include the tragic atmosphere of *Macbeth;* the episodical *Don Juan;* the solemn jests and pathetic madness of *Don Quixote;* the bizarreries and improprieties of *Till of the Owl-Glass;* the philosophy of *Thus Spake Zarathustra;* the mysteries and glorious revelations of *Death and Apotheosis* and the *Hero's Life,* which is autobiographical. The foregoing are Symphonic Poems, seven in all, and appearing in the order named within the space of eleven years.

Besides these monumental works he has written a symphony in F minor; a Symphonic Fantasia; two distinct novelties in the way of the melodrama *Enoch Arden,* with piano accompaniment, and a Concerto for Horn and Orchestra; a sonata for piano,* one for violin and piano, one for 'cello and piano; short pieces for piano, a quantity of chamber music; choral works with accompaniment, and *a capella;* two operas and over a hundred songs. The accompaniments of these are known to be the most difficult ever written and only an artist is capable of adequately presenting them.

These vocal compositions vary in length from three to twenty pages. They follow the general trend of his other work, being full of unlooked for and startling developments. In detail there are erratic situations in time, rhythm, harsh combinations in harmony and, though the composer uses ostensibly certain arbitrary signatures, in reality he works through unique and unexpected modulations, touching upon the given key only here and there. He will not hesitate to begin with B major and end abruptly on C natural. In one of his songs he ingeniously suggests that if the singer choose, from a certain point he may transpose to a half-tone lower, thus enabling him to end in the key in which he began. A *fin de siècle* touch indeed.

III.

The attitude of critics continues apparently to be that of a house divided against itself; they would and they would not at the same time. He is denounced in the main as chaotic and cacophonous. But closer acquaintance will not fail to reveal a beautiful intelligence, an inner meaning, a subtle and lasting charm. It is doubtful if any but an acutely trained mind and ear can follow him. Possibly, too, one must be a musical aesthete to really enjoy his perilous tonal suspensions.

Critics are ever profane and ruthless, and one of the craft reviewing the third movement of his *Hero's Life,* which is a violin solo and intended to be a musical picture of his wife—said: "If it is a true portrait, it is ground for divorce." Again, one of our best known 'cellists on being asked what was his opinion of this same Heldenleben waited a moment and then said with indescribable intonation: "Ach! Muss das aber ein schreckliches Leben sein!"

With all his strength and belligerency our composer has a delicious *naiveté.* He involves himself so boldly and withal so innocently that it will be a mooted question if the conceit that is quaint and interesting can be separated from the conceit that is ridiculous and unbearable. Attractive also from its paradoxical nature is his statement that he has not had any intention of writing philosophical music. Yet he takes for illumination Nietzsche's work, "Thus Spake Zarathustra," which is an allegory upon the development of the human race from its origin up to the author's ideal, the *Uebermensch,* known to the intensely practical as the Crazy People. The questioning mind may logically ask "If this is not philosophical music, what is it?" The entering wedge for splitting this hair may perhaps be found in his declaration that he presents, *not* represents. Thus, it is not philosophical music, but philosophy in music.

*It has never been played in this country in public, and is little known in general. It is Op. 5, and will be found to be entirely *dankbar.*

IV.

Thus far we have dealt with Strauss as composer; the side from which he reflects his strongest and whitest light. But as conductor also he ranks among the foremost. This is by right of his own prowess as violinist and pianist, his intelligent discernment which enables him to establish order out of chaotic conditions and the possession of leadership in general. The writer on hearing him direct a few years ago in Berlin marvelled even then at his slender figure, magnificent brow, nervous movement and superhuman power of concentration. One of the numbers on the program was Wagner's *Faust Overture,* which, by the way, is modestly designated by the composer only by the indefinite article, *Eine.* In the Strauss reading it is lifted from its possible meaningless vortex of sound into its truly rational and regal proportions and becomes *The* Faust Overture.

As master of the Piano he made his début at twenty-one in Mozart's Concerto in C major under the baton of Von Buelow. That same evening he also conducted one of his own compositions, appearing thus on the same program in the triple rôle of virtuoso, conductor and composer; and all this on attainment of his majority.

Of Strauss personally it may be stated that he was born in Munich in 1864. His father is a noted horn player and a man familiar with nearly every known instrument. His mother gave him first lessons at the piano, commencing at the age of four. She belongs to the most famous family of brewers in Europe, the Pschorrs, the name being nearly a patent of nobility. Already a composer at six, twelve years later the world knew of him as famous.

He has passed through dangerous ordeals of illness, being threatened at one time with serious lung trouble. A change to a warmer climate at an opportune moment saved him, and soon after he married Fraulein Pauline de Ahna, a singer of importance, who, appearing in the title rôle of his opera, *Guntram,* won artistic success and a husband at the same time. Now, the trouble in dealing with a contemporary is the lack of perspective. The validity of such a one's claim to honors presents itself, therefore, very much like one of Aubrey Beardsley's pictures; what background there is we make for ourselves.

This proceeding is not infallible, and there is the consequent risk that the view will prove of no value. In Paris, upon the advent of Beethoven, the public and the critics cried out that here was incoherency and clamored for Haydn. As a compromise the Conservatory Concerts presented half of a Beethoven Symphony at the beginning of the program and the remaining half at the end. In New York some forty-five years ago, when Schumann was introduced to the musical public, they in turn declared *him* incomprehensible and demanded Beethoven. As for Berlioz, the best German and French critics of twenty-five years ago attacked him so viciously that if words could have crushed he would have been buried beneath the avalanche. No more can we take unreservedly one musician's estimate of another.

Schumann had scant courtesy for Mendelssohn; and yet he often wrote like him! Spohr had no patience with Wagner; Wagner voted Brahms a bore and Brahms crossed the street to get away from Tschaikowsky. In three decades from now perhaps Strauss will be declared to have been the central sun of our present system of composers and his contemporaries but revolving satellites. All this is to show that it is sometimes the office of the critic to watch and wait.

To the uninitiated it may be suggested that in preparing to do battle with Richard Strauss it were wise to follow the path of discretion and put on the armor of Faith, for probably to them it will only appear, to paraphrase Dickens, that the high instruments take the treble, the low ones the bass and the rest anything they can get. But the Familiar of Orchestras and the Student of the Soul may read into his music at times something akin to this: that Happiness, being feminine, is neither won by woman nor worn by man; that Joy, being masculine, may be trapped and held—for a time; care being taken lest too fierce a grasp reveal a melting shadow or an unwelcome comrade with eyeless sockets and fleshless frame.

TEACHER'S FORUM

This is the teacher's own department, a medium for the interchange of ideas, suggestions, and experiences. Through it encouragement may be given and received, isolation overcome, and a brotherhood established which will be mutually advantageous. Will you avail yourselves of it?

When and how do you teach touch?
In what proportion do you use purely mechanical and the more musical studies?
Do you base your teaching on psychology?
How do you meet the many difficulties arising from differences in temperament?
What has been your experience in teaching beginners? How should the first lesson be conducted?
These are some of the problems teachers are constantly meeting. In these columns they can be discussed freely and fully. No conditions are attached.

THE REFLECTIONS OF A MINSTREL.

P. D. A.

The Minstrel has read, with considerable interest, many of the articles on Verdi, which have appeared in various papers, local and otherwise, and he has commented on the change there has been in the world since Mozart, one of the most gifted ones of earth, was laid away in a pauper's grave, in Vienna, a little over a hundred years ago. Poor, lovable Mozart was taken to his last resting place amidst a terrible thunder-storm and not one friend in all Vienna loved him well enough to follow and drop one last tear of love upon the cheap and unadorned casket as it disappeared in its unknown corner of the Potter's Field of Vienna.

A few days later his widow, having sufficiently recovered from illness, tried to visit the grave, only to find the old sexton replaced by a new one. No one knew where he was buried and no one has ever found out.

Verdi will be honored by his nation, both high and low. The great men of Italy sent wreaths and kind messages and the populace gathered in crowds at his funeral, standing for hours to catch one glimpse of the procession which bore the master to his last resting place.

All that money could buy and the affection of a nation could suggest, was done to honor the master and make the pageantry of his funeral sublime. Not that he did not deserve it. No one would question that or wish it otherwise. But the Minstrel happened to think of poor Mozart, who was vastly Verdi's superior as a musician, and he confesses to have searched for a missing handkerchief to wipe away a tear.

* * *

Verdi was primarily a great maker of tunes. In this he simply followed the example set him by Bellini, Donizetti and Rossini. The old Italian operas, up to the time of Verdi's "Aida" were, in the main, music boxes of melody. The whole musical spirit of the Italian people was turned toward melody as they understood it. They could sit through it well enough if the singers happened to be able to act well, but they must, in any case, sing well.

* * *

So Bellini, Donizetti and Rossini, as well as the lesser lights, endeavored to provide beautiful melodies which the singers could sing and the people could whistle. When Verdi went up to Milan with his first opera under his arm, in 1839, he found the people singing the melodies of "La Sonnambula," which Bellini had produced a few years before, and, indeed, the whole of Italy was ringing with the charming melodies which his illustrious predecessors had provided. It was a great age for singers, for the schools of singing had sent forth many gifted artists who, when once in the right pathway, had only to sing the melodious operas in order to develop beautiful voices.

Verdi did not attempt to open new paths with his first operas. He simply attempted to write what would please the public. Wagner did no better when he wrote "Rienzi." He simply took things as he found them.

But Verdi had a rare gift for tune-making. Some of his earlier operas, which have now fallen by the wayside, contained many gems that would still be popular if they were sung more frequently.

When Verdi came to "Trovatore" he wrote tune after tune that will certainly live many, many years. No one would claim that "Il Trovatore" is a good opera, viewed from our modern point of view. But it is certainly a string of lovely tunes which not only Italy, but the rest of the world as well, still sing with infinite pleasure, as, indeed, they ought. Indeed, the Minstrel believes that, although he lays some claim to being a Wagnerite, he would go a long distance, and foot it, if necessary, to hear this fifty-year-old string of tunes sung, as he heard it some twenty years ago, when Campanini, Anna Louise Cary, Del Puente and the rest of the old-timers did "Trovatore" to the Queen's taste. Indeed, if the Minstrel's memory is correct, he recalls standing up in his seat in the top gallery and yelling like a Comanche Indian as Campanini walked down to the footlights with that electric high C in his mouth at the end of "Di quella pira." In spite of the fact that the singer's mother was supposed to be roasting at the stake and needed her son's assistance, the Minstrel was one of the guilty ones who was willing to have her cook a few minutes longer while her son gave us one more high C.

* * *

It has been said that Verdi was once asked why he permitted himself to put such an inane tune as this very one—"Di quella pira"—into the opera, and he replied that if he wrote another one in its place it would be a worse one.

In 1871 Verdi produced his new opera, "Aida," after four years of absoute silence. He was then a man nearly sixty and his melodies were sung the world over. But he now made a complete change in his style of writing and endeavored to follow out some of the principles which Wagner had been thundering at Europe from his Switzerland retreat for twenty years. The old master was perhaps overcome by the wave of reform which had flooded the whole of the Continent.

In "Aida" we find something more truly dramatic—if there be any such thing in an opera. Verdi no longer wrote for the mere sake of making tunes, but he tried to unite adequate music to dramatic situations. But there is no trace of Wagner's methods in his work. He is simply spurred on to his better self by the greater master—Wagner—without being, in any sense, an imitator. Even in "Aida" the tune is still present in the tenor air—"Celestial Aida"—one of the most delightful of tenor arias.

For sixteen years Verdi wrote nothing for the theatre. Then he brought out "Othello," which will perhaps remain his greatest work. Think of it! An old man, seventy-five years old, writing a tremendous dramatic opera! But even this was not the end. Five years later he wrote "Falstaff," a comic opera of heroic dimensions, in which there is no trace of a trembling hand or the feeble step of an old man.

* * *

The Minstrel would not have it understood when he uses the term "tune maker" in connection with Verdi, that it is to be taken as sarcasm. (On the contrary, it should be taken the other way.) Verdi was an Italian—a type, if you please—of the Italian spirit and character. The Italians are a nation of singers and their folk-songs are the most singable in the world. Verdi has represented this same spirit with the art of a great master and in this higher art—which is the result of his great musical intelligence—he has embodied the essential qualities of the Italian musical life.

MUSIC TEACHERS' TROUBLES.

ANDREW E. ABBEY.

I.

An interesting episode in the recent trial of a case in court gave pointed evidence that musicians live in a world of their own, and speak a language unknown to the majority of people. A lawyer attempted to read an extract from a musical journal and found it difficult to pronounce the words, impossible also to make sense of what he read. A musician was called to translate the extract so as to make its meaning clear to the jury. The several parties to the incident were educated men, but they were unfamiliar with music or its people. This incident shows that musicians may expect to be misunderstood and will, on that account, very frequently find themselves in trouble. Any people or any class of people different from the common run of mankind is subjected to general discomfort. A few years ago when a Chinaman appeared on the streets of an Eastern city he was followed by a gang of urchins and was quite fortunate if he was not hooted at or stoned. It is not so very long ago that all nations of the far east were a curiosity.

Music creates a world. It does not run easily with the usual course of business—that is, pure music. Much that is termed music is used by men of commercial instincts for money making, but music teachers and serious musicians do not look on that as music. It is trash—counterfeit music. That music, and the men who make it, teach, present and sell it, are not of the world of music and know nothing more of the language of music than the rabble. He who has given his years to musical art in the love of what is beautiful, ennobling and grand, and whose ear is trained to hear her messages, receives from her that which carries him above and away from the common trend of affairs. In his usual daily rounds he looks the same as other men, and he can talk the language of other men, but let him appear as a musician and deal with the deep things of music in terms which musicians understand, and he is as odd and strange as was the Chinaman a few years ago. Very naturally the rabble hoots at him. It must be expected by the musician. He must go about prepared for it or keep silent. The greater musician one becomes the more one will be misunderstood. The more deeply he immerses himself in the soul-satisfying art, the more he withdraws himself from the common trend—the further he enters the musical world. When he reaches, as many do, the point where "all is music and music is all," he is quite as much out of the world as the monk in the monastery. No wonder he is misunderstood. It is useless to complain as some do. It is far better to know the truth. It will explain why many things are as they are. Each professional musician selects his place. In the world but not of the world. The position brings glorious comforts, also responsibilitles. When one has chosen music he should make up his mind to accept both conditions, for he will *have* to accept them and it is well to tell him why things are as they are. Tell him why he is looked at as he is by the world, and why the knock he so often receives, and which has often grieved him, is only a proper part of the situation.

II.

Very keen is the cut which comes when a pupil leaves to go to another teacher. The life has been given to that pupil—the best thought of two or three years has been poured out. Just at the time when the lessons become pleasant, because the artistic side of the pupil has come out and the real things of music can be taken up, the pupil decides to try another teacher. Quite often it is not the pupil who wants to make a change, but parents and friends think best to see a new teacher. After a time it leaks out that the new teacher was at the bottom of the trouble. He has ingratiated himself into the family and dropped the remark that "Mary ought to have done more than she has in the length of time she has been studying. She is such a bright girl that she ought to be pushed faster and be able to make more display." A little flattery goes a long way in that family. They do not remember that Mary had a very stubborn voice, which was worthless two years ago. They do not know that her teacher understood her nature and led her as rapidly as it was safe. They know nothing about it. All they realize is that some one says she is a bright child and he appears to under-

stand her well at first sight. So the good work of years is lost. It hurts. But it is part of the world. It must be borne, even with a smile. In this case one may think unpleasant things of the other teacher, but they must not be uttered in hearing of any one. "It is all right. Some one will come to take Mary's place and I will be just as well off." It is all very well to say so, but the "iron has entered the soul."

More severe still is the blow, and more telling its force, when one discovers that a pupil has been coaxed away in the way of trade. It is not known to many people that in large cities there is an amount of bargaining which is astonishing. Compacts are entered into by music teachers which, to say the least, are unprofessional and unmanly. To illustrate: A lady goes to her dentist. During their moments of conversation he asks, "Are you a singer?" "Yes; I am taking lessons of Mr. Smith." "Oh yes, he is very good, but why don't you study with Mr. Jones? He is by far the best teacher." At subsequent interviews Mr. Jones is lauded to the skies; finally the offer is made to take the lady to see Mr. Jones and let him try her voice. If the lady is not of strong and discerning mind she falls into the trap. She does not suspect that Mr. Jones has contracted with the dentist to send him pupils in exchange for dental patients. Teachers in large cities are approached by throat specialists with the open request: "Send me patients and I will send you pupils." It is hard to bear when a pupil is "stolen" for barter in this way. It is one of the teacher's troubles, and all the more real because it unnerves him to find he is at the mercy of scamps. He can do nothing but bear it.

What are troubles for, anyway? They are not pleasant and we do not like them to come. But there is consolation, although it requires philosophy to believe there is any good in troubles. A teacher is best in his older years. Many things combine to make him so, but troubles form a large part of his experience. A strong and rugged man has not always reposed on a bed of roses. He has had thorns. Rubbing and crowding have made him smooth, and the twisting of winter storms has sent his roots into deep soil. Every blow has reached his heart, but the rebound has strengthened his soul. One grits his teeth and thinks "Yes, I have been hard hit. I don't get over those things. I am not tough as is that hardware merchant that one of his customers swore at yesterday." True, and one would not be a musician and a music teacher if he were hardened and tough. That kind of man lacks the nature of the musician.

All troubles, used rightly, destroy that arch-enemy of the musician, *egotism*. Conceit seems to come to most men and women in their first years as teachers. The blows take that all away. Perhaps that is why the Good Lord lets us be struck. Let us see all the good in suffering that we can find. Expect some troubles and, although smarting, tell them to no human being, but examine them on all sides to see what measure of comfort and chance for gain may be gotten out of them.

HELPS AND HINTS.

Suggestions for Young Teachers.

F. C. ROBINSON.

At odd times the writer has received letters from teachers, especially from those remote from our musical centres, deploring the fact that so many of their young pupils have so little time, aside from school hours, in which to study music, and asking how they (the teachers) may best economize the time and strength of each child, disposing of the same to the best possible advantage of the young student. We shall be pleased to offer a few suggestions, but must say, first of all, that how to make an hour a day do for practice ceases to be a problem to one who always advises first that length of time, not considering the question of school hours at all. In teaching pupils aged from eight to twelve, or more (beginners) it is my custom to exact only a half hour at the piano (daily), at home, during the first six months or so, and after that one hour's practice daily, until we reach the third season. Then we do need more time; the more the better, one might almost say. The school problem does not become a problem to me until my pupils reach the high school. Then, while the school lessons are less, the home study is greatly increased and, allowing for a proper amount of out-door life for our young people, (which is *the most important of all!*) music-study does indeed become something of a problem. But my correspondents were, I am quite sure, writing with reference to the earlier school grades and, it seems to me, there should be little, or no, difficulty here. One of a teacher's very first duties, in teaching music to children, is *to show them how to practice.* Then, from the beginners demand a *half* hour daily, and after the first, or, at latest, second season ask for a *full* hour's practice daily. Since the writer would advise this under any circumstances, it may perhaps solve your problem at once. But to answer the question: how may a teacher so arrange and plan the pupil's course so that this half hour and, later on, full hour be sufficient, perhaps a few helpful hints or suggestions can be offered.

Let me ask of your own good common sense: "Do you think the teacher will be wise to require his pupil to devote his hour to scales, five-finger exercises, études, &c., &c., or is there a better way?" The former used to be the plan in Leipzig and in this country, and doubtless there is still much of the old-fashioned drudgery-teaching in our land, but even these teachers are "waking up" a little. What does it profit a pupil to be able to play all the scales correctly, or to go through a dozen such collections of studies as Bertini, Czerny, Cramer, Clementi, Kuhlau, and so on, offer, if it does not result in his being a musical player? If real musical life has been omitted, if nothing is known of the best music so that, from sheer longing to get away from the "grind," only lively dance tunes, or showy parlor pieces, are sought and enjoyed, of real progress there has been none whatever. No, it would not be wise to fill the hour with technical training alone. We must not overdo the mechanical part. Indeed, it will be found impossible to follow any such course with a bright, talented pupil. But try to get such a one interested in really great and inspiring music, be patient while it is played crudely and coarsely and then show the pupil that, in order to do this music justice, she must be able to accomplish certain technical results. The moment *the reason* is apparent, your pupil will show a willingness to go through such technical drill as is necessary and, if you cannot find passages in the pieces themselves, that offer the required technical drill, give selections—short technical exercises—that will cover the ground. You will find that *along with* great technical proficiency you have developed a sense of lyric quality, finish and refinement, that might otherwise have been lost. Sometimes I bless the lack of time that has forced many teachers into demanding less of the old dry, tedious practicing. Nor does this conflict with thoroughness. Not if the teacher has good judgment and knows how to use it. The unfailing rule in music-teaching is: Real Music first, and always; not years of technical grind, more or less indifferently done, with music coming in later on, or more likely, not at all. *"Technic is for music; not music for technic,"* said a renowned teacher.

A delicate question to decide is this: *When* may technical training begin? It is not discussed half often enough to suit me. So many teachers think there is nothing to discuss—no point at issue. But it seems to the writer that many children possess more or less natural grace and technique. It is often advisable to watch a child play and to observe how much (if any) is possessed already, merely attempting to add what is wanting. The less *said* to children about technic the better. In all phrasing work, &c., be careful to say nothing that can produce self-consciousness in performance—a thing greatly to be dreaded both in child and adult. In all training let it be your aim, always, to appeal to the artistic nature at the same time.

Show each child how to divide the practice hour profitably. For my own pupils I have printed Practice Slips divided as follows: Place for pupil's name and date of lesson, then a space for my directions on (1) Technic, Scale-Work, Arpeggios; (2) Studies,—my comments on and directions for practicing each; (3) Pieces; (4) Duets. At the top is printed: Directions for Practice, Mrs. F. C. Robinson, Teacher. Some teachers prefer little note-books, but I prefer a neat printed slip. Such an arrangement leaves no chance for the excuse of "forgetting" and it also enables careful, interested parents to know what the teacher expects. Experience soon teaches one how many minutes to allow for this or that piece of work, or study. At the lesson, besides telling pupils what to do, illustrate by playing scales, exercises, &c., as well as pieces to them. With orderly, systematic arrangement of the practice time you will be surprised to find the results possible from one hour daily, and even from the half hour, while there need be nothing monotonous or wearisome to the pupil.

TALKS TO TEACHERS.

When Are Pupils Ready to Teach?

This is a grave question. Only this week two young ladies who have been my pupils for two or three years came to me with the question, "Do you think that I could start beginners?" One of these girls comes from the Pine Tree State, and she has been very faithful as a student. I think that she has a fair bowing and a general musical education, which will be of aid to her. In her locality there are no teachers, but there are plenty of "fiddlers." I am disposed to think that she can take pupils and give them a start in the system of bowing. My course of study is well systematized and the girl knows exactly what I teach. The other girl is comparatively a beginner, but she had studied the piano for eight years before she began the violin. I do not think that she has by any means grasped the principles of bowing which I insist upon, but in the town from which she comes there are no violin teachers, and I am certain that she can teach little children how to draw a straight bow and how to read music. I really believe that she can teach better than any one in her town.

I should not advise students to begin teaching too early if it were not for the fact that I consider that an earnest young teacher with a good method is far better qualified to teach than a country fiddler who has "picked up" his knowledge. In Europe we should be laughed at for beginning to teach so early, but in America I am sure that necessity and the lack of pedagogical training in small towns alter the case.

The old-fashioned teacher—I saw him on the cars the other day. He looks just as he did many years ago. I think he wears the same hat, the same kind of a coat and the same heavy overshoes. He has a new music roll, but there is nothing new in it unless it is a weak and foolish waltz or a jingling two-step. He solicits pupils and goes about from house to house. Sometimes he rides for several miles to teach one pupil. I imagine that he earns $1.50 a day, and as his wants are few, he must save some money. He never studies, and never goes to concerts. I doubt if he ever entered a Symphony Hall; to tell the truth, he would not like what they play there.

A certain class of people employ him, usually people who work in mills and factories, who think that any teacher who is cheap is better than no teacher, and his music does sound melodious to their ears. By and by, even from the mill and factory people, there will come a protest against the old-fashioned teacher of this type. Why, even a bright young student who is still in the teens, and who has had good training, is better qualified to teach than this man. He is only a type. I have seen him in many places, and he is frightfully fond of himself. He does not need new methods: he thinks he has his own! Men have certificates to practice medicine, to sell drugs, to practice law. Men have licenses to preach. Why should not music teachers be forced to pass an examination before they begin to teach? It might aid matters.

How Far to Take Pupils.

I met a young woman abroad who declared to me that, as she was studying Rode's Caprices, she thought that she should be able to take pupils through that work. I ventured to say that I thought one should have had more advanced work than Rode before one ventured to teach Rode. Of course, the young lady in question differed from me. For ten years I was "part and parcel" of American boarding schools. In only three cases was I ever obliged to teach beyond Kreutzer's Etudes. Only advanced students can take work beyond that. The teacher of average American boys and girls should be rooted and grounded in Kreutzer. This work contains the most practical bowing work which the student needs, and the technical difficulties are such as to inspire honest enthusiasm in one. As to the length of time one should spend in the study of Kreutzer I cannot say, but very few of my students reach it before the fourth year, and then the first twelve etudes quite frequently occupy another year, if one supplements them with Massart's bowings

MUSIC IN THE HOME

CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

SUGGESTIONS FOR HOME STUDY.

First, a little chat with the older members of the family circle: Do you realize that you can make or mar the musical future of your children by showing, or not showing, your interest and enthusiasm in their work? By your apathy, indifference, or disinclination to bear patiently with the necessary practice, you can mar their musical future beyond your present realization. Do not feel, either, that taking lessons from some teacher and practicing the required amount at home is all there is to music-study, or that this alone will make musicians of your children,—intelligent musicians, later on. Think rather of Music as the great Art which it is, also of its tremendous (and sacred) educational powers and decide that in *your* home-circle there shall be an interest taken in, and co-operation with the little students, and a sharing of their enjoyment of music in the home life, and resolve that it shall be earnest and lasting.

There are so many things young people will do, and learn to love to do, if encouraged by their elders and, while the modern, sincere and earnest teacher, can do much, in her Class Talks, etc., she can, by no means, do all that should be done. Let me illustrate one point. Frequently, in putting questions to young music students (aged from ten to fifteen, or even eighteen years) either in class, or through the medium of a music-magazine,—frequently in asking a few very easy questions about great musicians of *the present*, even about Melba, Nordica, Joachim, Ysaye,—or any of the vast number of fine pianists,—I have found them unable to answer anything whatever and, in many cases, they did not know even the names of these distinguished persons living, we might say, right in their midst. Young people need encouraging to *read about musical matters and persons of the present.* Very few of them do so. In class work I sometimes request each pupil to collect and bring to me items of current musical news, simply to lead them to form the habit of looking over such items in our magazines and papers, and I try to ask questions that they will feel ashamed to be unable to answer,—all with the hope that they may be led, or encouraged, to "read up" on such matters. I think home-influence could do a splendid work right here. Do not omit your readings, or studyings of musical history and other standard musical literature regarding things past, but realize also the importance of including in your evening chats, etc.: musical news of *to-day.* Our young people, every one of them, should know something about the great singers, volinists, pianists, etc. who are alive, and before the public *now.* So, encourage the children and young people in your home to read along these lines. Be interested in every question they ask; search for and help them to "look up" this or that matter. Be enthusiastic, too. It will help wonderfully in developing your children musically and, indeed, generally. Be willing to provide (to buy) magazines for your children. Do not call it extravagance to spend money for such reading, or for attendance at good concerts. (I shall have more to say some other time on the value and importance of attending concerts).

Another little point: Sometimes parents while listening to the playing of other children imagine that their own do not play as well. Is it not more likely that the music played by the little visitors is a change, something new, whereas that played by their own children has naturally been worn threadbare with the constant practice which has been overheard? Their neighbor's children have doubtless been through the same amount of practice, but that has not been listened to by these parents. The elder ones in the home must be careful about discouraging the younger ones in their work. The sympathy and friendly help of, not only teachers, but of the parents and older members of the household, are invaluable to the younger ones.

Then we would say place Music on the same level, at least, with other serious studies. Never drop Music out of their studies, for it has an influence and a bearing upon life far beyond most of them; therefor that it may not be dropped out *limit the number* of studies that shall be undertaken. This would lead to a decided gain in thoroughness and WHY should such studies as Physics, the languages—French, German, Greek,—and Botany, Algebra, and the like, receive more serious attention, as studies, than Music? If Music is to be a success it must at least be given an equal amount of time and attention with these other studies, and besides the home pleasure of simply *listening,* as the children progress and can play "nicely," it is your duty to help them in their progress, in all the ways suggested above.

Second: The Home-Club. How are the scrap-books progressing? For preservation in these we offer you a few items in the usual way, but first we give the biographical facts as requested. Last month we gave you Bach, Handel, and Haydn. We continue with Mozart, Beethoven and Schubert. We plan now to run these tiny sketches (or summaries) right up to present times and people, giving pictures whenever it is possible so to do.

FACTS TO REMEMBER ABOUT WOLFGANG AMADEUS MOZART.

1. He was born January 27, 1756, in Salzburg, Germany. His father was a violinist of repute.

2. At three years of age Mozart played little melodies on the harpsichord; at four he played a minuet; at five he composed harmonious melodies; at six he played before nobles and princes. He and his little sister "Nanno," (or Nannerl) who was four years his senior, were taken by their father on a concert tour while aged respectively six and ten years.

3. The record of Mozart's life, from the age of fourteen to twenty-four, is one of hard work, serious study and many bitter disappointments. As he grew to manhood, though he became a great composer, he tasted all the bitterness of jealous persecution that has visited so many gifted musicians.

4. He produced a mass of music, his fertility of invention and surpassing genius being equally remarkable. All of his compositions are marked by artistic strength and definite purpose. As an operatic composer he surpassed all predecessors.

5. His greatest operas are "Don Giovanni," "The Marriage of Figaro," and "The Magic Flute."

6. His "Symphony in C," with the fugue, is pronounced the greatest work of the kind before Beethoven. His "Requiem" is fitly called his "Swan Song," as it was composed almost on his death-bed.

7. In 1782 he married Constance Weber. The fight with poverty increased, and he and his wife, as the years passed, often suffered from actual want. Despondency was alien to his nature, and all trials were bravely borne.

8. During the last five years of his life, years of want and of illness, he wrote three operas: "The Marriage of Figaro," "Don Juan," and "The Magic Flute."

9. The first performance of "Figaro" was a tremendous success. Even the performers on the stage and the members of the large orchestra applauded the composer with enthusiasm, but alas! there was no pecuniary benefit for Mozart.

10. He died December 5, 1791, when only thirty-five years of age, in the city of Vienna, unknown, neglected and miserable. He was buried in a pauper's grave. On the day of his funeral a great storm arose so that the few friends who had learned of his death and made up the cortege were obliged to turn back at the cemetery gates. The body was therefore temporarily laid in a common receiving tomb with a number of other bodies for burial later on, and when in due time, the world awoke to the fact that a great master had died, there was no one to be found who could identify his resting place. Therefor the monument erected to the memory of Mozart in the great Central cemetery of Vienna, stands over an empty grave. Mozart's life forms a sad narrative in musical history.

FACTS TO REMEMBER ABOUT LUDWIG VAN BEETHOVEN.

1. He was born December 16, 1770, at Bonn, Germany.

2. His father was a tenor singer, but shiftless and worthless, and consequently, a poor man. Observing his boy's great talent for music the father decided to "make money" by bringing the little fellow out as a prodigy. Therefore when Ludwig was not at school or asleep, he was kept constantly at practice upon the violin and the clavier. Small allowance was made for the happy times of play which, by right, belongs to every child. The one happiness of Beethoven's childhood and youth was the influence of his gentle and dearly-loved mother. She died when Beethoven was only seventeen, and letters written by him at that time, show how devotedly he loved her, and what the loss of her presence was to him.

3. Beethoven played upon the clavier when four years old and before he was seven he composed little pieces for that instrument. At nine years he was placed with a teacher; at twelve he was able to take the place of the court organist, at Bonn, during the latter's absence.

4. Beethoven's first tour took place when he was sixteen. At Vienna he met Mozart and later, after the death of Mozart, Beethoven was for a short time a pupil of Haydn; but the latter really had nothing to teach one so gifted himself, as Beethoven. Haydn was an old man, too, about sixty years of age.

5. Beethoven became a resident of Vienna in 1793. Occasionally he made brief journeys here or there, but Vienna became his permanent abode.

6. Beethoven was always hampered with ill-health, and in 1797, when he was only twenty-seven, a disease of the ears made its appearance which eventually deprived him, entirely, of his hearing. A recent writer has well said that: "Deafness is the saddest misfortune that can befall a musician." From the time Beethoven was thirty for the rest of his life he was shut up within himself, unable to meet people and be social, or to hear his own general compositions. He poured forth his soul in his music. While saddened by his great affliction, Beethoven never became morbid or sullen, which shows the true nobility of his nature. Another fact which emphasizes the character of the man was his friends,—they were always people of noble character and people of culture; no others had any attraction for Beethoven.

7. His compositions, numbering one hundred and thirty-eight, comprise all the forms of vocal and instrumental music, from the song to the opera and oratorio, and from the sonata to the symphony.

8. Of his nine symphonies, the fifth and the ninth are the greatest. The latter is an unexcelled masterpiece.

9. He produced but one oratorio, "The Mount of Olives," and one opera, "Fidelio."

10. Beethoven's music is best described as "deeply emotional, yet awakening the intellectual faculties by the development of its figures, by its architectural structure, by the symmetrical relationship of parts. Unlike many other great musicians, Beethoven was successful during his lifetime and received much homage. He voluntarily assumed duties and burdens which prevented him from accumulating riches, but otherwise he would have died a wealthy man. His death occurred, in Vienna, March 26, 1827, considerably less than a hundred years ago.

The Editor advises the Young People to cut out for preservation in their Scrap Books, the sketches, etc., on Beethoven on page 441 of our December number.

FACTS TO REMEMBER ABOUT FRANZ PETER SCHUBERT.

1. He was born Jan. 31, 1797. While many great musicians went to Vienna to reside and died there, Schubert is *the one* great composer native to that city. Tourists of to-day find a house, number 54 *Nussdorfer Strasse,* in Vienna, with a gray marble tablet over the centre of the door, with the words *"Franz Schubert's Geburtshaus;"* on the right of the tablet is a wreath of leaves in the centre of which is the date "31 Jänner 1797."

2. Schubert did not come of an aristocratic race. His people were worthy country peasant stock. The father of our composer went to the city (Vienna) and studied later on becoming a schoool master. History records that he was a man of ability and integrity and was advanced, from time to time in positions having to do with the schools of Vienna. Schubert's father was therefore a man of some education, and some ambition. He married early in life, a Silesian woman who worked for her living. According to some histories both Beethoven's and Schubert's mothers were cooks in private families previous to their marriages. The Schuberts had a very large family, losing nine children in infancy. Franz Peter was the fourth of their five living children. The two oldest sons followed their father's "calling" and became school teachers. Little Franz was also trained for the same work, and occasionally during his short life he taught, but he had no love for the work.

3. Schubert's people were poor, so from the very outset poor Franz had to fight his own way with no one to aid him financially. He used the little he could earn by teaching school, to learn about music, to study harmony and composition.

4. From his eleventh to his fourteenth year he was a chorister in the Imperial Choir at Vienna. When only nineteen years old he composed the "Erlking" and "Wanderer." That was in the year 1816.

5. For a time he was musical instructor in the family of Count Esterhazy and some biographers say that Schubert fell in love with a young lady member of the Count's family. Usually Schubert preferred the company of simple common people, so this report may not be true.

6. Beethoven was greatly interested in this young composer, and advised Schubert to write several particular works, but owing to ill-health it could not be undertaken.

7. Schubert composed three operas: "Rosamunde," "Alfonso and Estrella," and "Fierabras."

8. Beside various other compositions Schubert composed nearly 600 songs. How rapidly music flowed through his mind and poured itself forth may be imagined when it is remembered all these hundreds of works were written inside twelve or fifteen years at most.

9. He composed so rapidly that publishers felt they were getting to be overstocked with his works, and not realizing the artistic worth of everything the man wrote, they began to refuse to accept them and poverty for Schubert was the outcome. He finally from overwork and improper food and air became sick with typhoid fever. One of his brothers nursed and cared for him tenderly and kindly, but all to no purpose.

10. This great composer died the 19th of November, 1828, in Vienna, and on his gravestone the inscription reads:

"Fate has buried here
A rich possession, but yet greater promise."

OUR LETTER BOX.

Two Questions For All Our Young People.

We wish to ask just two questions of our young readers and we shall be much pleased to find a large number of postal cards in our February Box answering what we ask. Please send in your replies before March first.

The questions are: (1) Have you a Scrap Book? (2) Have you cut out the following list of articles and pasted them in your books?

The Musician beginning with January, 1903, gave its young readers bits of information in a nutshell, which it has called Scrap Book Items. Here is the list:—

Jan., 1903. About Musical Prodigies.
Feb., 1903. About Various Musical Instruments: The Harp; the Flute; the Bagpipes.
April, 1903. The Origin of the Staves and Clefs.
July, 1903. Brief History of the Church Organ.
August, 1903. How to Make a Wind-Harp.
September, 1903. A Graded List of Beethoven's Sonatas, &c.
October, 1903. The Value of Determination as Shown by Handel When a Boy; Something About Rhythm; About the Concertmeister, Composers' Fortunes, and Some Italian Words of Musical Expression.
November, 1903. The Wonderful Memories of Many Musicians.

Besides these Scrap Book Items we gave several Stories of Operas (in synoptic form) and an article in May and June on Cremona Violins, also one in February About Bells.

We repeat the two questions: (1) Have you a Scrap Book? (2) Have you preserved the articles mentioned in our list? Surely our boys and girls will favor us by answering these questions. We want to find out whether our young readers are interested in this Scrap Book work and wish us to continue providing them with material for the same. Other departments of The Musician contain articles that should be preserved for future reference. My own set of Scrap Books is now nothing short of a set of valuable Books of Reference,—all the items "right at my fingers' end," as the saying goes. I have my book of Teacher's Articles; my book of history and biography (illustrated); my book on *general* musical matters (illustrated); and my book of collections of pictures only. Every teacher and student in the land would have a set of Scrap Books if he realized the convenience and value of the same.

SCRAP-BOOK ITEMS.

Various Instruments.

Drums. The history of the Drum is very interesting reading, for it carries one back many centuries. While drums were only introduced into Europe after the Crusades, they were known in almost every age in other countries, such as in Egypt, Greece, &c., and therefore when we begin to trace the origin of this instrument we find ourselves studying ancient history. The Drum is the most important of any instrument of percussion and of consequent interest to all musicians. We may define a Drum as an instrument made of skin, or skins, stretched over (or on) a frame of wood, metal, or earthenware. History tells us of three kinds.

First: The Tambourine variety: being an instrument with a single skin stretched on a frame or vessel *open* at the bottom.

Second: The Kettledrum: an instrument with a single skin, stretched on a *closed* vessel.

Third: The Bass Drum, also small side-drum, &c., with two skins, one at each end of a cylinder.

The only really artistic or musical (?) one is the Kettledrum. This drum is used in orchestras and its pitch may be lowered or raised by tightening or slackening the tension of the stretched parchment, or the parchment disc, as it is called. Usually a large orchestra has two Kettledrums, tuned at the distance of a fourth or fifth from each other—one being tuned to the *tonic* and the other to the *dominant* or subdominant. Bands, military and otherwise, make use of the Bass (or Turkish) Drum, and of the common, or side-drum.

You have heard of the *tam-tam,* or *tom-tom* of India. It is a cylindrical drum of large size which is beaten with the fingers. These were used in Egypt 1600 years before the time of Christ. Among savage races, whose music is naturally very rude and primitive, the drum is a very prominent instrument. They simply like the noise. Nowadays, when musicians speak of drums they mean the Kettledrums, because the Bass drum and the side-drum can do nothing more than serve to mark time, or rhythm. But the Kettledrum gives forth the musical tone as definitely as that brass instrument called the double bass. Beethoven was the first composer to use Kettledrums as *solo* instruments. Beethoven and, later, Berlioz made a special study of the drum and Beethoven in the *Andante* to his Symphony No. 1 introduces a distinctive rhythm with the drum several times as a bass to a melody played by the violins and flutes. Again in Symphony No. 4 Beethoven gives the drum a passage like this to play alone And in the 5th Symphony there is a wonderful drum passage which has been spoken of as "a pulsation" and " the only sign of life in the deep prevailing gloom" before we reach the grand finale.

In Berlioz's Requiem (upon the death of Napoleon I) several sets of Kettledrums are introduced and played in a soft, muffled manner, the effect being most impressive.

Side-drums are used in military life for keeping time in marching and for various "calls" when the men are in barracks or in action. For instance there is the Sergeants' and Corporals' call, the signal to commence firing, to cease firing, and so on. The Tenor-drum is similar to the side- drum, only larger, and has no snares. It is frequently used in military bands instead of Kettledrums.

The word *snare* is used as a name for the cords of catgut which are stretched across the lower head of side-drums; they rattle at every stroke of the sticks on the upper head. There is the ordinary side-drum, and the snare-drum. The French Tambourin is similar to our Tenor-drum, only longer and narrower, and is beaten with one stick. The drum (Tambourin) is held in the left hand, while the right wields the drum-stick.

OPERA STORY.

(Synoptic form.)

Manon. Music by Massenet.

[Note: In the January 1903 Musician we gave the first of these Opera Stories in synoptic form and stated our object in doing so. We wish to repeat the same, since the stories have appeared somewhat irregularly. When you go to an opera you will find it far more enjoyable and interesting if you are familiar with the story used by the composer. We intend these sketches, or outlines, for preservation in your Scrap Books and advise that you read them before hearing them. It is very important that all students of music (instrumental as well as vocal) should hear good opera whenever opportunity offers. —The Editor.]

MANON.

The composer of the music of this opera was Jules Massenet, who was born at Montaud, Loire, in 1842. He is living now, his residence being Paris, France. He received his musical education chiefly at the Paris Conservatoire, where he won first prize in 1859; another prize in 1862, and still another in 1863. Speaking of him one able writer says: "Since Gounod died, in 1893, Jules Massenet has been the potentate of French Grand Opera, the 'King of the Académie de Musique.'" His published compositions are numerous and varied, and even in his first attempts Massenet showed himself a skilled and graceful musician.

THE OPERA.

Act I.

The first scene is at Amiens in 1721. At the village tavern is a party of three actresses, also Guillot, minister of finance of the kingdom, and De Bretigny, a noble. The arrival of a pretty girl, under charge of a relative excites old Guillot, who rushes to meet her. It is Manon Lescaut, a lovely peasant, vain as she is beautiful, journeying to a convent with her cousin, Lescaut. Manon repels the advances of Guillot, laughing at him. He returns to the house, before which he whispers and tells her who he is and of his wealth. While Cousin Lescaut is playing at cards with the guardsmen, Manon, left alone, is seriously regretting that she is about to enter a convent.

The Chevalier des Grieux, who is on his way to a monastery to take orders, also enters. Surprising himself and Manon, he immediately proclaims to her his love, and, forgetting his religious pilgrimage, he proposes an elopement, which they facilitate by means of Guillot's carriage.

Act II.

To Paris they go; and we find them in the Chevalier's apartments in the Rue Vivienne.

He is seated at his cabinet writing to his father for his consent to his marriage to Manon, for in France paternal consent is necessary to males as well as to females. With Manon the Chevalier reads it over. They are interrupted by the entrance of Lescaut and Mons. de Bretigny. Lescaut resents the Chevalier's conduct, in having run away with the

(Concluded on Page 65.)

VERDI AND WAGNER.

LAWRENCE GILMAN.

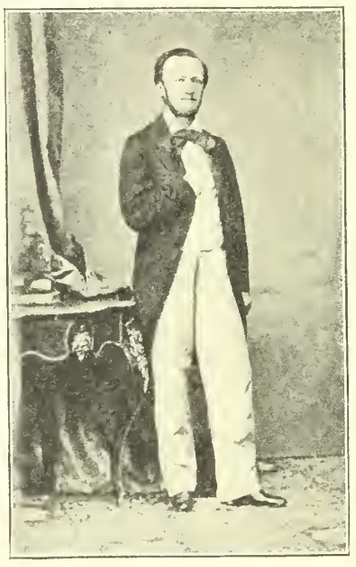
II.

That Verdi has his moments of triumphant puissance—moments when he utters an emotion with resistless intensity and effect—may be unhesitatingly conceded. In *Aïda,* notably, there are passages superb in forcefulness and felicity — such things as the scene of Rhadames' trial by the priests, in the fourth act, interrupted by the agonized interjections of Amneris; — the expression which Verdi has found for those sobbing ejaculations is altogether beyond praise. Thrice admirable, too, is Aïda's nostalgic lament in act three: *"Oh patria! oh patria! quanto mi costi!"* But with Verdi such things are exceptional; his habitual level of inspiration and achievement is very appreciably lower. With Wagner, on the contrary, vividness is of the very fibre and texture of his music; superlatively eloquent expression is as native to his genius — is, with him, as preeminently a matter of habit, as with other composers it is a matter of occasion.

As Verdi's range of expression is limited, and his expression itself — his expression of any single mood or emotion — deficient in poignancy and eloquence, so his psychology is, beside Wagner's, curiously bald and obtuse. One never finds him following the subtler nuances of a scene, its delicate gradations of mood and temper, its shifting emotional timbre, as does Wagner continually throughout an entire score. Verdi apprehends only the surface, the palpable aspect of a situation; there is no modulation (in the emotive sense), no diversity of accent and emphasis. I do not mean to say merely that his expression is lacking in complexity; if that were its sole deficiency, one might very justly rejoin that Verdi aimed at breadth and totality of view, rather than at close and curious analysis. My point is rather this: That he lacks, not so much complexity as variety; not simply analytic acuteness, but penetrative insight — variety and insight, as well as vividness, inevitableness, overpowering eloquence.

Alphonse Daudet, who wrote of music with sensitiveness and acumen, somewhere says of Wagner that his "imagination . . . saturates his work to overflowing with all the sounds of nature. . . . The passion between Tristan and Isolde plunges into the tumult of the ocean which overwhelms it. . . . One invisible power raises the waves and the souls by a single movement . . . water, fire, the woods, the blossoming and mystic meadow, become the more powerful characters." It is in this symbolic use of the natural world — the use of its multitudinous sounds and aspects as an ever-shifting adumbration of the dramatic action — that Wagner stands alone among tone painters of the concrete pictorial. Daudet overshoots the mark, of course, in supposing that Wagner ever exalts the external above the human world, — that he ever permits us to feel that, in his philosophy, "water, fire, the woods, the blossoming and mystic meadow," are "the more powerful characters." His winds and waters, his dawns and clouds and tempests, are wholly at the service of his dramatic purposes. He shows us the natural world as the august and splendid symbol, the vivid reflection, of the emotional life of his dramas. The tornadic prelude to the third act of *Siegfried;* the storm that rages throughout the duel between Hunding and Siegmund; the exquisite orchestral commentary on Isolde's rhapsodizing in the earlier part of the second act of *Tristan,* and the marvelous little seascape at the opening of the third act, — where the violins, mounting in bleak thirds, paint at once the dolorously desolate mood and the pitiless expanse of empty sea, — such things as these have no precise parallel outside of Wagner. Verdi has, it is true, attempted external tone painting (what composer has not?); but one is hardly under the necessity of ignoring such original and poetic writing as, for instance, the brief prelude to the third act of *Aïda* — in which the essential mood of nocturnal quietude and mystery is beautifully achieved — in order conscientiously to maintain that the Italian had neither the German's imaginative sympathy with, nor power of dramatically vivifying, the things of the natural world. Let me allege, at random, the orchestral storm with which *Otello* opens. The music is effectively conceived; it is adroitly scored; but it wants just that final heightening which would make it veracious and vital — in the sense in which the *Walküre Vorspiel* and the overture to *Der Fliegende Holländer* are veracious and vital, — and it has only a theatric, not a dramatic significance.

Daudet—to follow him still further—has also this most pregnant observation: "There is everything in Wagner. . . . He made use of the entire human pianoforte and the entire superhuman pianoforte." I doubt if Daudet quite realized what a memorable thing he was saying; but whether or not he was aware of its profounder significance, his remark is deeply and searchingly true. With his usual clarity of vision, he perceived the essential mystic in Wagner; but he failed, nevertheless, to see how completely and fundamentally Wagner's mysticism pervades and informs his art, from *Lohengrin* to *Parsifal,* and how absolutely the art is dependent upon a right intuition of the mysticism for its fullest comprehension. The matter is a delicate one to



RICHARD WAGNER, ABOUT 1861.

handle; it is so perilously easy, in writing of such things, to decline upon the merely fantastical, and the pitfalls of cant and rhetoric are an ever-present menace to the unwary. Yet I shall venture upon this, speaking as reticently as may be: Daudet's dictum is no mere hyperbolic exaggeration: Wagner compasses not only the human and the natural worlds, but the preternatural — or, as Daudet has it, the "superhuman" world: the world which we touch, and touch only, by inspiration and intuition. I mean, in plainer phrase, that his music, at its greatest, is compact of subtle spiritual revelations — that it is pervaded, in such things as the *Lohengrin Vorspiel, Isolde's Liebestod* and certain parts of *Parsifal,* with the purest, most profound, and noblest mysticism that has ever found expression in music. For Wagner, with César Franck, Peter Cornelius, and the mediæval Italians, is of the few genuine musical mystics; and he is the most inspired of these. . . . I suppose it is scarcely necessary to say that he is here in a different world from Verdi. One cannot conceive, without painfully wrenching the imagination, of Verdi as the author of such a thing as the *Liebestod.* He was anything but a dreamer of dreams. He never lifted his eyes from the teeming earth; nor can one readily believe that he was in the least aware that the earth and its human burdens were not all: even had he lifted his eyes, how much, one wonders, would he have seen?

So we arrive at this summing up of the expressional scope of these two lyrico-dramatic poets: Wagner we find to have made his music, in the deepest and most widely inclusive sense, an interpretation of life — of life as emotion, reflecting the image of the external world, and surcharged with spiritual significance. Verdi we find to be comparatively restricted in scope and vision; but even with the obvious limits of his genius, less perfect a master of purely emotional expression than Wagner, lacking his subtlety of exposition and his consummately eloquent utterance. He was not a path-breaker, and he scaled no heights. He composed, in those later works which alone are the authentic legacy of his genius, "with his eye on the object," and he wrought admirably, nobly, courageously. He has not Wagner's magical felicity, his magnificent tyranny over the emotions, his lofty idealism, his universal range. He is scarcely one of the supreme masters; but he is, after Wagner, the most impressive figure in the musico-dramatic art of the past century.

FOR THE GIRL STUDENT.

HEALTH STANDARDS THAT WILL MAKE HER STUDIES EASIER AND HER BRAIN CLEARER.

The rules in vogue at Wellesley College to promote good health among the students might be practiced by girl students everywhere with benefit. In substance these rules are:

Eat slowly.

Do not study or exercise immediately after meals.

Avoid sweet food, except in great moderation.

Avoid sweet food, pastry, pickles and hot raised bread, except crusts and corn bread.

Eat freely of fruit, especially apples.

Never eat sweets between meals or before going to bed.

Drink freely of cool, but not ice cold, water, especially on retiring and rising and between meals.

USE OF WARM TUB.

Use the warm tub bath occasionally on retiring, the hot tub bath never, except by advice, for the hot bath is a remedial agent in case of a chill or stiffness. It is also debilitating and must never be taken as a luxury.

Take at least one hour's exercise in the open air each day.

After vigorous exercise, such as tennis, rowing, or any "strenuous" sport, this is the method of procedure advised: "Run or walk rapidly home. Before the skin is cool sponge off with warm water, if convenient, before dashing on cold water; but use the cold water anyway. Rub fast with Turkish towels until the skin is in a glow. Occasionally rub in a little alcohol with the hands, especially on the back, legs and soles of feet. (If inadvisable to use cold water, give a dry friction.) Relax in fresh underclothing and lounging robe on bed and rest absolutely. It is most important that repose should follow exertion, in order that the circulation may become normal, the stomach ready for food and all traces of fatigue be overcome."

WHAT TO REFUSE.

Refuse chocolate, strong tea, coffee and sodas.

Accept cocoa, mild Russian tea, cafe au lait (the milk very hot), lemonade, bouillon and milk.

Never use tea or coffee as a stimulant; if dependent on either, leave it off absolutely.

Be sure to get at least eight hours of sleep in a well-ventilated room.

If possible, lie down and relax during the day.

HE KNEW THE TUNE ONLY.

There is an old joke which has circulated so long among sailors that it has become a classic, says the *Florida Times-Union.* It is about the greenhorn who thought he knew how to assume the duties of the leadsman.

The ship was entering the harbor, and the mate called to a leadsman. The young seaman, who was on his first trip, stepped forward and took up the lead line.

The leadsman's duty is to lean over the bridge railing, cast the lead at a sign from the skipper, and give the result in a long drawn-out chant.

The greenhorn on this occasion cast the lead, then sang out in the accustomed wail:

"Wo—ho—ho—ho—ho—ho—o—o—o."

"What?" yelled the captain, "I didn't catch your words. More distinctly."

"Captain," explained the leadsman, "I don't know the words; I only know the tune. I didn't think the words were necessary."

"PARSIFAL" IN AMERICA.

ANNA ALICE CHAPIN.

Some of us, and we are no small band, have given our time, our love and our study to the work of him whom we are wont to call "Der Meister." We have lived in his world of fairy-tales come true, and of elements individualized. We have recognized his call, and have responded, glorying in that we had ears to hear the message whose pitch lies deeper than all tonal possibility. We have seen through his eyes, and felt through his heart, and we have accepted his symbolic utterance as the speech of a prophet and a god.

So Bayreuth, the cradle and the throne of the Wagner cult,—has become for us a shrine as well. We have acknowledged in it a consecration which was partly a matter of sentiment, partly the outcome of conditions. While that great religious dream could only be dreamed in the little Bavarian town, then the little town must be, in one conception, blessed beyond all other little towns, and the very letters that spelled its name must seem to be formed of music-notes, and wreathed in blooms from the Magic Garden.

Then association, that beautiful, uplifting, hampering fetish of us humans, helped to establish the canonization of Bayreuth. It removed the town and its memories to a plain almost as exalted, and as sacred from profanation, as Montsalvat itself. Nothing was lacking to complete the spell. The grave of the Master, the Dream House of his tardy happiness, the good ghosts of his first *Bühnenweihfestspielen*,—all combined to draw the pilgrim into a chain of reverence and of devotion which has been the marvel of many a cynical observer.

The breaking of that chain was a daring task, and the musical world held its breath a trifle, during the work of destruction. This chapter of the history of "Parsifal's" coming to America has been the subject of too much discussion to warrant a possibility of more than a passing word here. Mr. Conried's actions in opposing tradition and Frau Wagner have split Wagnerites into two factions, and both sides may boast a fair share of right mixed with much that is unreasonable.

Frau Cosima, the press to the contrary, is a remarkable person. To the casual looker-on, she does not appear to be guilty of very profound wrong-headedness, in the recent critical situation, nor even of very amazing obstinacy. It is hard to see a fault in her effort to fulfill her husband's wishes, however mistaken may have been those wishes, or however impolitic her interpretation of them. There is something which strikes one as slightly—shall we say unnecessary?—in the fruitless endeavors to overhaul this able woman's mind in a search for possible motives, and in the triumphant exhibition of such motives when found.

But this is only one side of it. The other is briefly stated, and, truth to tell, it overbalances the first. Mr. Conried took the one work of Wagner's career which is without human interest, a work wherein the Master's demands are so subtle as to atmosphere, yet so exacting as to scenic equipment that only a magician would seem to be able to cope with them, a work which had gathered to itself the mosses of prejudice, sentiment, usage, association and every other consecration and hindrance imaginable;—and of that work he made a masterpiece of art, and the triumphant musical success of America. Trees that are transplanted are apt to lose vitality, but here is a tree which has gained in vigor and in verdure. Its roots have struck deep into the new soil, and fruits have ripened on its branches to gladden the hearts of Wagner-lovers.

From that first moment, when Mr. Hertz's baton lifted the long-sustained notes through the tragic and solemn phrase which describes Christ and the Last Supper, to the final curtain upon a picture which suggested the angelic vision which might have come to some dreaming monk of the Middle Ages, the spell was absolute. The seven thousand people in the Metropolitan Opera House knelt with Wagner, in spirit, as it had been prophesied that no New York audience could ever be prevailed upon to kneel.

All that could be done by artists, musicians, singers and managers, was combined in that production,—so fulfilling Wagner's dream of a Union of the Arts. The momentary slurs which occurred in the orchestra, the rather hurried tempo of the last act, the obvious saving of Madame Ternina's voice in the first part of the garden scene, and the occasional departure from pitch on the part of the male chorus, were but passing breaths of mist upon a clear glass. The performance, in all its details, was one to make the enthusiasts weep for pure joy; and weep they did, on every hand!

The Sacrament in the first act, that much-discussed, and impatiently awaited scene, was enacted with such solemnity and reverence that it is impossible to suppose that any soul in the audience was so sensitive as to have experienced that shock to the sensibilities which had been predicted.

The trying and difficult parts were all filled admirably. The incontrovertible fact of the unnatural inhumanity of this great work was as far as possible overcome. Life-blood was poured into even the most pallid scenes, and this without losing for a moment the extraordinary spiritual element which pervades the work. Atmosphere, stage-effect, and enthusiastic co-operation carried the strange and mystic situations without a jar, and without a strain.

Herr Burgstaller's *Parsifal* was intensely human, and Madame Ternina's *Kundry* marvelously vital and convincing. *Amfortas* was a fine and a pitiful figure as presented by that splendid artist, Anton Van Rooy, and Blass surprised his friends by the breadth and dignity of his singing of *Gurnemanz*. The newcomer, Herr Goritz, was a superb *Klingsor*, whose dramatic work never impaired the smoothness of his singing—an achievement which is noteworthy in a rôle like *Klingsor*.

And one should really be permitted a little time in which to rhapsodize satisfactorily over the scene between *Parsifal* and the Flower Maidens in the second act. The stage picture recalled the old Arabian poets' depictions of the terrestrial Heaven of the Mohammedan faith,—a Heaven filled with flowers, and music, and women of beauty past all mortal precedent or imagination. These fair and etherial women, in gauzy draperies, and with flower-crowned floating hair, seemed to fulfill Wagner's own vision of Klingsor's Garden.

It was the master's wish that the maidens should be shown to be without thought of evil, or breath of sin, as innocent as flowers, as soul-less as elves,—the mere dream-like creations of a sorcerer's fantastic brain. Their own song tells what they are meant to be:

> "We are fragrant ghosts,
> Born of the garden's sweetness;
> In spring our master gathered us.
> We waited here, always,
> Through sunlight, through summer,
> At last to bloom for thee.
> Be kind,—be gentle,—
> Give the flowers what they ask!
> If thou wilt love us not,
> We shall fade, and die forever."

"Parsifal" is, in its very essence, unreal. It runs the gamut of unreality, and sounds all the changes on the theme of the unearthly. The red blood and sinews of "Siegfried" or "Tristan" are lacking here. Even the temptation scene is, in its conception, too subtle and symbolical to touch the robust sympathies of the general mass. Yet Madame Ternina and Herr Burgstaller drew this strange and unnatural, if beautiful and powerful, scene within the focus of the least far-seeing eyes. Indeed, throughout the entire performance, an effort seemed to have been made to interpret the work as *humanely* as possible. Mr. Hertz's baton infused into certain pale tonal memories of "Tristan" a passion and virility new even to the students of the score.

There is one distinct and uncomplicated note in this act,—*Kundry's* kiss. There, and there only, do we have the Man,—and the Woman,—and Wagner. The rest is a network of motives, and cross-motives and warring emotions. And what humanity there is there is usually ignored by those idealists who adore the fleshless ghosts of living things. These idealists love to think of *Parsifal* as a young—Buddha, let us say: a being so divine, from the outset, that sin could not touch him nor temptation stir his clear spirit.

It has long seemed to some of us that this general acceptance of the impersonal and exalted purity of the *"Reiner Thor"* was a mistake. An incarnate passionlessness, presented as a stripling, is too unsympathetic an abnormality to be interesting. Herr Burgstaller's reading of the part laid that inhuman ghost, and created a breathing, passionate youth, as far removed from the sexless phantom of the fanatical analysts as noon sunshine from chilly dusk. "Oh, madness of love!" cries the *"Reiner Thor,"* not in terror, nor in loathing, but swayed by an irrepressible intoxication. On this basis his subsequent conquest of temptation becomes something worthy the Chosen King of the Grail.

Kundry—but what remains for us to say of Kundry? This complex, terrible being, who is two in one, and one in two;—this wandering Jewess, doomed to that grimmest of curses: not death, but life;—this incarnate struggle between good and evil;—how find the phrases in which to speak of her? Her Motif of Sorcery steals upward; her Motif of Service downward; her good deeds lead her to sin, her sin, in an endless, horrible circle, back to passionate efforts for atonement. The mockery of her laughter dries up her tears,—as it is also cause of her helpless longing for the relief of tears. She suffers for the sake of sin, and sins for the sake of salvation. "Oh, sorrow! what a curse is here!" cries *Parsifal*, in that divine pity which makes him, at last, even as the Redeemer,—"Oh, terrible madness of error! To seek the goal of Heaven, by the ways of Hell!"

The pathos of this character was Madame Ternina's notable achievement. In the last act she was obviously made up as the Magdalen, and her pitiful enunciation of the word "Dienen (service)!" went to the heart. The brief scene in which *Parsifal* gives her absolution in the Kiss of Good Friday peace is one of the loveliest in the drama, and the music, in tenderness and purity of tone, surpasses the preceeding part, which is very dear to concert directors, and known as the Good Friday Spell.

In color and setting, the Monsalvat scenes were all that the most exalted and artistic purists could wish, and some of the effects,—for instance, that produced by the boys' voices off the stage,—will not readily be forgotten. If there could be a criticism as to the lighting and general stage-effect, it would be that in the pause of expectancy preceeding the burst of light upon the Grail, the stage might be somewhat darker for the sake of contrast.

"Parsifal" has come to America. The spell has been broken, the plunge taken, and the reward of Mr. Conried was that mass of seven thousand rapt faces on Christmas eve. It was a fitting time for the first hearing of the *Bühnenweihfestspiel*. The enchantment lasted, over the sacred midnight, with its associations, traditions, and memories, and into the coming of that new day which once was the birth-morning of Christ. To those who left the Opera House, the two seemed of a piece,—"Parsifal" and Christmas, and the spell of the one affected and derived might from the other.

Surely Wagner would have known the keenest happiness of his life if he could have seen his soul's creation materialized as it could never have been in his own theatre. Surely he would have gloried in the sympathy of the New World audience; and surely the beauty of the production would have electrified the heart of that master whose soul saw pictures and heard songs of which lesser men know not the possibility.

The solemn and sweet Grail Motif sounded beneficently yet insistently through the great, dim building,—the building that was throbbing with hushed response. The impressive visions of consecrated lives and etherialized faith passed before wondering eyes, like strange devout dreams. The ruby cup upraised in reverent hands, seemed, indeed, a symbol of something beyond earth. The great dream dreamed itself out, in all its remote splendor, and peoples' eyes were wet,—for the sweetness and the sadness of it.

And I think that *"Der Meister"* himself was with us, on Christmas eve.

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THOMAS TAPPER, Editor.

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PARSIFAL.

Despite opposition, calumny, and a host of material difficulties, *Parsifal* has been produced in New York. Mr. Conried not only promised but he kept his promise. It is undoubtedly true that the enormous audience which witnessed the first production of *Parsifal,* on Christmas eve, was attracted quite as much by curiosity as by devotion to the works of Richard Wagner.

Quite aside from one's sympathy, or lack of it, with the protest of the Wagner family, with the denunciation of the pulpit, and with the ridicule heaped upon Mr. Conried and his proposition, it must now be confessed that *Parsifal* has been given a significant presentation, that it was successful and impressive. The Wagner family still lives, no doubt just as many people as ever will go to the next Bayreuth performance, the clergy have had their say and if they influenced many to keep away from the Christmas eve performance it was well—for the house was packed as it was.

One hears much more said about the production than about the work itself, which shows that curiosity was, after and before all, dominant. Mr. Walter Damrosch declared that the performance did not "reproduce on me the Bayreuth impression of the beauty and solemnity of the various ceremonials of the Christian Church which are enacted and symbolized before us in the first and third acts. These scenes, which were so deeply moving and impressive in Bayreuth, became dull and almost irreverent last night.

"It was frankly 'operatic,' and the scenes might just as well have been taken from some Masonic ceremonial; in the main lines the 'stage business' was the same as in Bayreuth, but the inner spirit was often wanting."

Mr. David Belasco, while preferring to witness *Parsifal* in Bayreuth, says:

"While I cannot but think that the original scene of *Parsifal* a more fitting place for its setting, Mr. Conried has far surpassed the Bayreuth production. His enchanted garden in the second act, with its wonderfully charming flowers and beautiful coloring, was by far the better.

"In this scene Wagner brought a storm of criticism about his ears by the astonishing size—the exaggerated Orientalism—of his flowers. He had his own purpose in mind, to emphasize the symbolism of his flower maidens. But Mr. Conried's conception was more artistic in that it left more to the imagination. It was a pleasing contrast to the garden in Bayreuth, where many of the ladies—artists though they were—failed utterly to preserve the illusion of youth or the power to tempt. The transformation scene was magically effected. This second act was the scenic blemish at Bayreuth.

"The lights, too, were better here; costumes, detail, accessories, better, better, better! Americans have a way of praising something that takes place at a distance. They may make many comparisons, but there can be no question as to the better presentation of the drama itself."

In a brief paragraph Mr. W. J. Henderson voices an opinion as to the value, as a work, of *Parsifal,* that is undoubtedly echoed by many.

"*Parsifal* is the child of Wagner's artistic decrepitude. It is a decrescendo in inspiration, a ritardando in invention. More than any other drama of Wagner does it rely upon the dazzling of the eye to dull the keenness of the musical ear. It is a most imposing pageant set to unimposing music. Wagner fired heaven once with the immolation of *Brünnhilde.* It was not to be done again. The light on the Holy Grail is white and cold."

The music lover, that is the Wagner music lover, finds little satisfaction in the stage-picture. It is attractive, pretty, even gorgeous, but a weak device. He would it were not there. And the book? One may quarrel with it and offer to reconstruct it, but there still remains the one noble and distinctive element—the music. Whether we regard it the greatest of Wagner's music or not—it is undeniably the greatest element in this drama.

The characters have been variously appreciated. Mr. James Huneker, always fearless (and level-headed with it) sets them forth as follows:

"Parsifal is a foolish bore. He is but a colorless Siegfried."

Kundry "is a ridiculous hag."

Klingsor "is nothing else but a giant or an enchanter in any fairy tale."

"The corpse of Titurel is a horrible idea, yet it fits this Bogie-man's play."

And Gurnemanz, he might have added, has any amount of time to elucidate what is to be explained.

The ethical force of the work creates quarrels even among those who have never seen it. The whole work may be set down as impressive in the ensemble, and most satisfactory musically, whether or not one falls in with the dramatic development.

However, *Parsifal* has been produced in New York and Broadway swarmed with people who could not gain admission.

RICHARD STRAUSS.

This man, universally acknowledged to be the greatest of living composers, is expected to appear in America in a series of concerts beginning this month.

Only Wagner—in later years—has raised so many queries as to the purpose of his work as Strauss has. He has placed more problems in the hands of critics and musicians than any man of the generation. His grasp of the orchestra and its possiblities seems almost superhuman; he paints with it, knowing absolutely every shade as perfectly as if he had a palette before him. One may readily believe that he intends merely to be humorous where many find him cryptic, and the humor is none the less delicious though it has become the theme for deep and earnest study by the faithful.

Richard Strauss will appear chiefly as a conductor. Personally he is a simple yet impressive man. Tall, large of head and broad of shoulders, stooping a trifle, he is a figure at once to compel attention. Approaching the conductor's stand, he seems in thought to be so far ahead of his body that his anxiety is to catch up with himself. Conducting, he seems to brood over the orchestra, and to occupy himself not merely with the repetition of a work, but with a new tonal creation. I have never seen a conductor who so impressed me in this regard; who found so much in the material in hand. Most conductors, even Weingartner, whose name may be confidently uttered with that of Strauss, seems to seek what he has rehearsed and knows to be there. One may anticipate the result with him.

With Richard Strauss one feels that one is present in the actual making of music; all of which means that the man is a great conductor, which like poets may not be made, though many, fashioned by artifice, are abroad in this and other lands.

The works of Strauss, extending to Opus 52, are a remarkable accomplishment for a man not yet forty, judged by any standard of measurement we may apply.

It seems inevitable that conducting his own works, and presenting, with his talented wife, his own songs, he will place himself more securely before the American people and more convincingly, perhaps, than it is possible for anyone else to place him.

COMMENT.

The prize essay contest announced in THE MUSICIAN for December and January closed January 15. The names of the four prize-winners will be announced in the March MUSICIAN.

We invite the attention of all writers on music to another Prize Essay Contest. For the four best articles we will pay *Twenty-five dollars each.* Other manuscripts, if found available, will be published at regular rates. Manuscripts may be sent to the editor from February 1 to April 1, 1904.

The rules for this competition are the same as those already announced in these pages.

1. Short, compact articles are desirable.
2. Write on a subject of *your own experience.*
3. Write on one side of the paper.
4. *Rolled* manuscripts WILL NOT BE READ.
5. Place an assumed name on your manuscript.
6. Place this assumed name with your own name and address *inside* an envelope.
7. Write on the envelope "Prize Essay."

DONT'S.

1. Do not send translations, or
2. Articles aiming to prove that music is a beautiful art, or
3. Poems on music or musicians.

These conditions make it unnecessary for contributors to enter into correspondence regarding the contest.

Articles submitted on the subject "How I Secured My Music Education" (See the January MUSICIAN, p. 34) will not be considered in the above contest.

* *

The March MUSICIAN will be a Russian number. We will present to our readers some unusual portraits and manuscripts which will be found at once interesting and valuable. In addition we shall issue a series of articles on Russian music and musicians. This remarkable school of music compels the attention of the music world. If it is not always convincing in its productions it certainly wins our admiration and inquiry.

Though presenting the Russian school of music adequately, the March MUSICIAN will be found wanting in none of its essential features. In the LESSON CLUB, a new series of lessons in *Elementary Harmony* will be initiated. These lessons will be arranged simply, for self-instruction and for class-work. They will be brief but comprehensive, and they will be found more practical in many respects than a text-book.

* *

We have already received many letters appreciative of the series of lessons given in THE MUSICIAN. The Italian lessons have been especially well received, and many of our readers have requested that French and German lessons be included. At least an elementary knowledge of these languages is indispensable to the musician.

If it is only to understand fully the meaning of musical terms these lessons will prove a great help; but they are most valuable, indeed, to the singer, and to the student who desires to read foreign music magazines and books. The arrangement of the material into four brief lessons for the month, permitting regular work week by week, and the privilege that readers have to address any query regarding the lessons to the editor make these language lessons particularly practical.

* *

An article entitled *The Execution of Embellishments in the Music of the Old Masters,* from the French of Georges Pfeiffer, which we intended to publish in this issue of THE MUSICIAN, is unavoidably deferred until March.

RICHARD · STRAUSS.

(CHILD-PORTRAIT.)

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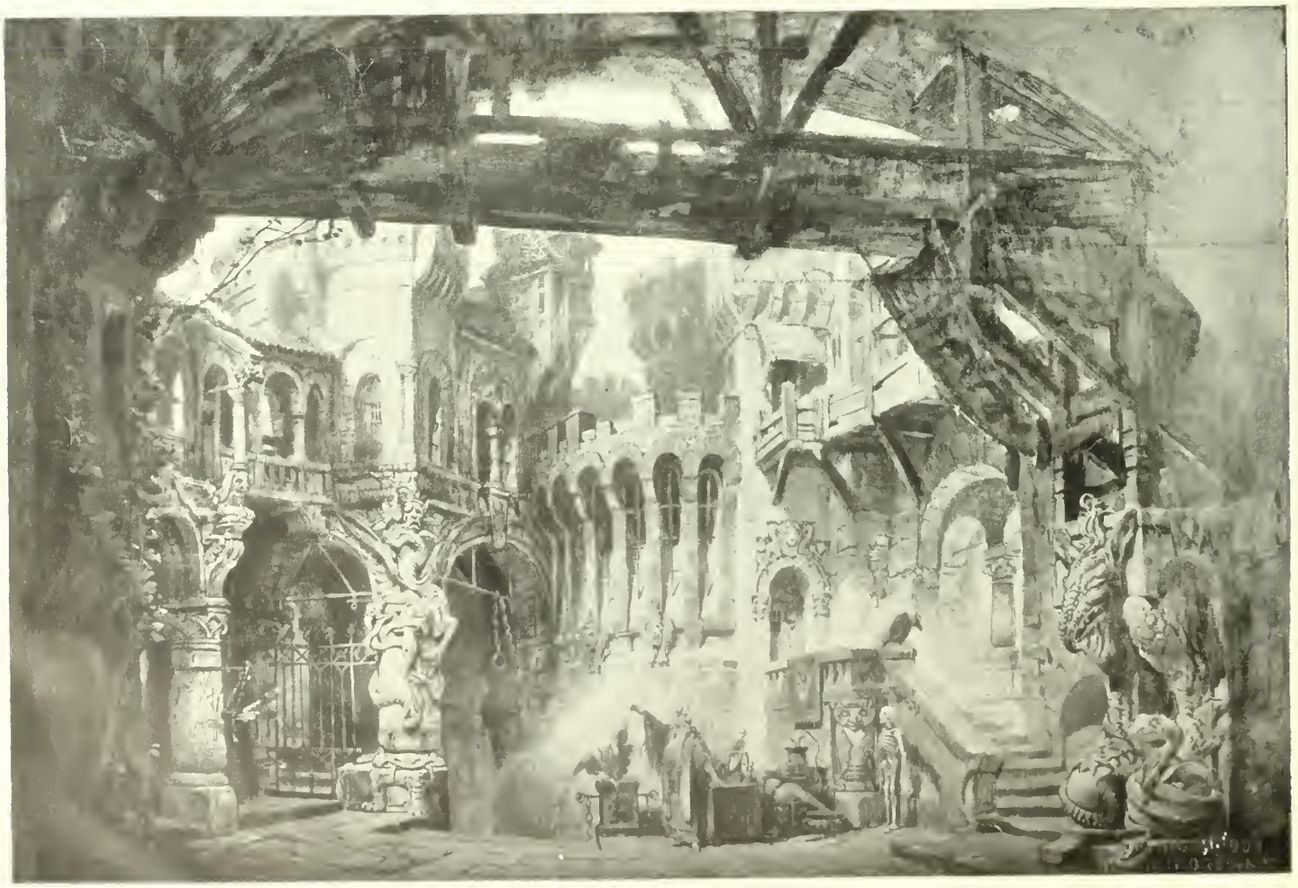

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PARSIFAL SCENES.

RICHARD STRAUSS.

THE LESSON CLUB

CONDUCTED BY
DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

HOW TO MAKE COURSES FOR DIFFERENT PUPILS.

FREEMAN TAYLOR.

I.

While it is most true that there is no "short cut" in learning to play the piano well, and without, by any means, advocating superficial teaching, there are, I believe, excellent reasons why it is necessary, for the best results, to arrange a somewhat different course for pupils who study music as an accomplishment and enjoyment than for those who study with the view of becoming teachers. The question of *thoroughness* is not, in the least, under discussion. In either case the course should be a careful and thorough one.

As teachers, our main desire is to make the result of our labors last for life. We not only wish to teach for the benefit of the school years of our pupils, but for their future years. The question then faces us: "What preparation will best fit students for future independence from teachers?" And this brings at once to our consideration the two facts: (1) That at least four-fifths of all music pupils are girls. (2) That the far greater majority of these study music simply for home enjoyment, or, as I have said above, as an accomplishment and enjoyment.

It is reasonable, therefore, to assume that the student preparing himself for a life work will require a different, a more arduous, a longer course, of instruction than the one who wishes merely to become an acceptable player. The student preparing himself for a life work in music as a profession must be fully equipped as to all technical and theoretical ability, and be well informed in harmony, musical history, and general theory. He must not have acquired only this musical skill, theoretical knowledge and general musical information, but he must keep up these acquirements by work, and must increase them, so as to gain a great reserve force from which to impart to his pupils daily.

But the others of whom we speak—they are studying music at a time when they are also attending school. After these years have passed and they are in active social and home life, they will not find unlimited time to spend with music. Many duties will claim their time. How fortunate, then, if the teacher has taught them the works of great composers, works that can be played to full enjoyment with a fair degree of technical skill, rather than to have spent valuable time injudiciously by making them learn finger dexterity only with now and then a piece for a recital. Besides a good ground work of necessary technical exercises, scales and studies, we should give to these pupils a systematic course of Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Jensen, and may others, more than can be named here.

It is far better for this more numerous class of our young ladies, that can give but four or six years to music, to get fully acquainted with these masters and gain a knowledge of the best ideas these tone-poets have left for us, and of the best contemporary American and European composers, than to spend so much time in learning pieces of acrobatic skill, which they soon lose, without a real benefit to themselves or any one else.

One can do nothing with too little mechanical skill, yet too much of it is likewise useless. We must make good and accurate readers of our pupils, enlarge their musical horizon by making them acquainted with the true works of art. Often we must explain the real nature of the different compositions, and little by little have pupils gain a complete idea of them, so they will love and play them of their own accord.

If the course has been such a one as above outlined, our country's musical training will be raised to a considerable degree, and our children will hear and learn to love the best class of music in the home. From there it will spread to all phases of private and public life.

II.

Following the above subject, viz: That of different training, or a different course of instruction for pupils according to their future requirements, comes a related question: Is it advisable that children shall be made to study music, talent or no talent? I should like to say a few words on this point also. In the matter of music, children may be divided into three classes—those who have ability and industry combined, those who have ability without industry, and those who have no native ability whatever. It is with the last two that the problem rests. For the children of gift and energy a smooth path is clearly marked out. Some of the most rarely gifted children are determinedly lazy in early youth. Such musical natures are a responsibility too often let go to shipwreck because of want of proper insistence that they shall work. Parents make up their minds it is no use to drive them; that, despite all their ear and taste, they can never be made to do anything. Efforts on their behalf are relaxed just at the very point when authority might secure a proper development of the child's powers. It is an absurd decision that all children destined to become anything in a musical way will have the natural disposition to work. More than half probably will not, and one of the most miserable of art cruelties is perpetrated in overlooking their musical possibilities simply because they are idle.

Such children should have a path imperatively chalked out for them, and it should be seen that they walk along it. If they show an aptitude for any particular instrument they should be made to practice it, not to a strict degree at first, but by steady stages until it ceases to be a labor. To impose on their little ardent natures too severe a technical ground all at once is perhaps as disastrous as utter neglect would be. They must be carefully and systematically handled.

For example, let a child who has the capacity to work up between lessons three etudes, but hates and dreads to do it, be given one instead. As regards the children who are apparently without talent, who can scarcely detect the difference between one tone and another, sometimes the result of a little careful ear-training is most astonishing and parents find that their seemingly tuneless child possessed, away far down may be, a germ of music never suspected or discovered by them. It has long been my belief that music should be studied by everyone, not that everyone may become a musical performer, but that character (soul qualities) may be developed evenly and roundly; that music should be studied as the other arts are studied. Many persons believe that all children are born with the latent faculty of song, just as all are born with the latent faculty of speech. I believe the right view to be this: If the musical training shall have opened up, developed and fostered, something in the child-nature and character that, otherwise, would have remained undeveloped, the time and money have not been mis-spent.

Then, it is something to know how to listen to good music with intelligence. Our country needs, and wishes for, a more general music culture; therefore I would say emphatically "Yes, where parents can afford the expense, let *all* children study music; let them also attend classes for the study of music as a literature, and learn something of the lives of our great masters and of their works." And then comes the question, so frequently asked by parents, "At what age is it best for a child to begin taking music lessons?" It is usually well to begin anywhere from the age of five to eight. For children under eight I should, of course, suggest the kindergarten method. For actual regular piano-lessons the best success usually comes from pupils beginning at nine and ten years of age.

There are many reasons for an early start. School duties crowd more when a child is in its "teens." Society, too, begins making demands. But beyond all such considerations it is usually the case that with children who begin at an early age music becomes a second nature, an actual part of the mental equipment.

SOME PIANO ESSENTIALS.

CLARENCE G. HAMILTON.

I do not propose, within the brief limits of this paper, to enter into an historical discussion of pianoforte methods, but shall rather attempt to gather a few useful lessons from a glance at the successes and failures of former generations of teachers who have tried to reduce to a systematic basis the art of handling the keyboard. Successes there certainly have been, else we should never have been supplied with the wealth of material, both in tradition and in composition, which lies at our command. Such names as Czerny, Clementi, Cramer and Moschelles, while associated with many painful recollections, yet cause us to bow in veneration when we consider the rock-solid foundation which they laid for the enormous technique demanded by the modern pianoforte; and, perhaps, even greater homage is due the innumerable band of obscure teachers who, laboring with unspeakable patience, have in many cases produced players whose renown has totally effaced the authors of its existence. Between the gentle tum-tum of the spinet and the magnificent tonal effects of the modern instrument is a gulf which it has taken many systems of technique to bridge; and each of these systems has failed before the discoveries in virtuosity made by pioneers into new fields, like Weber, Chopin and Liszt. A method seemingly adequate for the demands of one school has had to give way to a new method competent to meet the requirements which a new pianoforte genius, like Schumann, created, or which the instrument itself, constantly growing in compass and sonority, has made possible. Thus, like mortal life, the little systems have had their day and ceased to be; and we look back on their peculiarities with an indulgent smile, secure in the blissful thought of our own unimpeachable modern method. It is this same modern method, however, which I invite you to test by the consideration of some of the causes for the failure of these past methods.

We notice, first, the danger of extreme conservatism. It is the tendency of human ideas to run into ruts—ruts which deepen and become more treacherous with the lapse of time; ruts which are dignified by the pleasant word conservatism, but which should rather be termed stupidity. In this way a method of work emanating, perhaps, from an authority, has gradually come to be accepted as the only law and gospel; and new beauties in piano playing that have been invented have been ignored because they did not come within the sphere of this great and only method. Hence it is that many conservatories have been continually behind the times for fifty years or more, and that in order to be up to date, their students have had to begin their study of modern masters after finishing their conservatory course. Do we not remember how Moscheles looked askance at the dangerous innovations of Chopin? How pianists declared impossible the feats of Liszt's arrangements and cadenzas, while he was actually performing them? Piano technique will continue to develop as long as the piano retains its interest, and the method which becomes so fixed that it cannot develop with it must, however excellent now, be prepared to take its place eventually as a back number in company with the teacher who clings to it.

Another tendency, akin to this, has been in restricting a method to the demands of one school or class of compositions, while all others are forced into the same mould. For instance, a student, trained to the soft, clinging tone and rubato effects of Chopin, is allowed to clothe his Bach in the same dress, which sits upon him as incongruously as a modern shirt-waist or golfing suit. The day may come when the multiplicity of piano schools will necessitate the specialism which has arisen in other professions. Already we have had a Chopin pianist. Why not also a Beethoven, Schumann or Liszt player? But while we teach general piano work let us remember that one style of interpretation will not suffice, that the legato of one school does not express the legato of another, and that our Chopin and our Bach should be no more alike than the temperament and times of the men themselves. Again,

we note the mistake in past methods of emphasizing some eccentricity in playing, instead of its essentials. Exponents of some so-called method, wishing to give it a characteristic sufficient to attract the fad-loving public, have, under the name of high art, invested it with all sorts of queer mannerisms. The long-haired virtuoso, with his rolling eyes, Oriental gesticulations and distortions of musical phraseology, is a sample of this. Thank Heaven, he has departed, leaving few traces behind. Sometimes, also, strange traditions creep in to overthrow which requires an iconoclast. Such was the disuse of the thumb by the early pianists, and later on the stern command that the thumb should never be used on a black key. Such foolish notions have been rejected emphatically by practical teachers who have been brave enough to use any possible means to produce the desired effect.

A frequent way in which methods have been misconstrued has been in applying to all pupils instruction meant only for an individual. Miss A, for instance, has a tendency to hold her fingers flat to the keys. The Herr Professor consequently gives her exercises for curving them. Miss A, in turn, teaches curving, curving, curving, until her pupils' fingers are all like birds' claws. Miss B, a pupil of the same excellent Professor, curves her fingers so much that she continually strikes her finger-nails. She is therefore given exercises for throwing them outward. When this is translated to her pupils a flat-fingered method results, quite in opposition to Miss A's, although each is labeled with the same Professor's name, and exhibited as a *fac-simile* of his teachings. It is the same old attempt to find a universal cure-all. The Herr Professor knows, from long experience, that the only way to produce artists is to develop individuality; his pupil teachers, on the contrary, are trying to produce musical machines.

In a word, ultra-conservatism, eccentricity and lack of discrimination are the most frequent defects in past piano methods. Living in this radical age, it ought to be easy for us to stand for progress in our work—a progress which makes us alert to welcome any improvement upon preconceived notions. A great aid in this direction is afforded by the study of the work of our co-laborers, and also by the cultivation of so kindly a spirit towards other methods than our own that we may be able to profit by their inevitable excellencies. The only method that finally will survive is the method of common sense, a method based on such broad, rational principles that it will quicken our apprehension of any spark, however small, of divine genius; for, after all, method is only a means to an end, and that end is the cultivation of genuine musical enthusiasm and inspiration.

QUESTIONS AND ANSWERS IN MUSIC FORM.

PERCY GOETSCHIUS, MUS. DOC.

II. Melody.

What is Rhythm?

Rhythm is arrangement; a principle applied, in music, to the distribution or arrangement of the tones according to their various *time-values*. The metric principle furnishes tone material with all the details of measurement, proportion and comparison; but this, alone, is not rhythm. The system of measurement affords us a basis for rational and definable rhythm, but "rhythm" itself does not enter into the proposition until differentiated factors are associated and opposed to each other. The first measure of the tune "America" (or "God Save the King") is, by itself, merely an exponent of the metric principle, for it consists of three uniform quarter-notes; the second measure however is a rhythmic one, because, by dotting the first of three beats, three different time values are obtained (dotted quarter, eighth, and quarter). Further, both measures assume a collective rhythmic significance by association and comparison with each other.

The terms "duple" and "triple" measure have a certain rhythmic bearing, because they signify two wholly distinct fundamental arrangements of beats,—not according to time values, it is true, but to the equally vital distinction of force.

What is Melody?

Any succession of *single* tones is a melody. If we strike the keys of the pianoforte with two or more fingers of each hand simultaneously, we produce a body of tones which—if the tones are so chosen that they blend harmoniously—is called a chord; and a series of such chords is an illustration of what is known as harmony. If, however, we play with one finger only, we produce a melody. The human voice, the flute, horn—all instruments capable of emitting but one tone at a time—produce melody.

Melody represents, then, *a line of tones*. If (to revert to a simile used in the preceding chapter) time is the canvas upon which musical images are thrown, melodies are the lines which trace the design or form of these images. This, alone, indicates the extreme importance of the melodic idea in music form. Without such "tone lines" the effect would be similar to that of daubs or masses of color without a drawing, without the evidence of contour and shape. One reason, perhaps the chief one, why music is often censured as being "formless," is because the melodic lines are not sufficiently striking, coherent and distinct.

What is good Melody?

A good melody,—that is, a melody that appeals to the intelligent music lover as tuneful, pleasing, and intelligible,—is one in which, first of all, each successive tone and each successive group of tones stands in a rational harmonic relation to the one before it, and even, usually, to several preceding tones or groups; in other words, the tones are not chosen haphazard, but with reference to their harmonious agreement with each other. For illustration (from the first pfte. sonata of Beethoven):

The tones bracketed *a*, if struck all together, unite and blend in one harmonious body, so complete is the harmonic agreement of each succeeding tone with its fellows; the same is true of the group marked *c*. The tones bracketed *b* (and also marked *d*) do not admit of being struck simultaneously, it is true, but they are all parts of the same key (*f* minor); hence their concurrence, though not one of harmony (chord), is one of intimate tone relation. Further, the whole group marked 2 corresponds in its linear conditions, its rising, poising and curling, exactly to the preceding group, marked 1. This is a "good" melody,—tuneful, interesting, intelligible, striking and absolutely definite.

In the second place, the tones and groups in a good melody are measured with reference to harmony of time values; that is, their metric condition, and their rhythmic arrangement, corroborate the natural laws already defined: uniformity of fundamental pulse, uniform recurrence of accent, and sufficient regularity of rhythmic figure to ensure a distinct and intelligible total impression. This also may be verified in the time values of the above example. There are other conditions of good melody, but these two are the most vital.

In pianoforte music, where so many tones are generally struck together, how am I to distinguish the Melody?

You mean—the principal melody. Whenever whole bodies of tone are played successively, a number of melody lines are being described,—as many, in fact, as there are tones in each body. For example, in playing a hymn-tune we describe (upon the keyboard) the four separate melodies known as the soprano, alto, tenor and bass voices (or parts). In a duet, unaccompanied, there are two melody lines; if accompanied, other melodic lines are added to these. Thus we recognize the same principle of associated lines in music as in architecture or drawing. Very rarely indeed does one single unbroken line portray a complete image.

But in music, as in drawing, the lines differ in their degrees of importance and prominence; and, commonly, one line overshadows all, or nearly all the rest in this respect. This strong line is therefore apt to be designated, somewhat unfairly, *the* melody (the "tune" or "air" is more just); but, at all events, it is the most important factor of the form, and it is therefore necessary that the student learn to distinguish it, and give it the emphasis it requires.

The importance of a tone line depends solely upon its conspicuousness; the principal melody is the one which is most salient; which most attracts the hearer's attention. Hence, the composer is induced to place his chief melody, and we look for it, *above* the rest of the tone lines, because the uppermost tone strikes the ear more acutely than the lower ones, and therefore the series of highest tones constitutes a conspicuous line that attracts and impresses the sense most keenly. Here, then, the chief melody will be found,—excepting when arbitrary emphasis (accentuation) is imparted to some lower tone line, so that it, for the time being, assumes a prominence equal, or superior to that of the uppermost line. This is illustrated in the 18th Song Without Words of Mendelssohn (the "Duet").

ELEMENTARY ITALIAN.

In beginning the study of a language like the Italian it is of the utmost importance that its pronunciation be mastered thoroughly as the very first step. Every lesson in translation, every vocabulary, every quotation or single word should be read aloud again and again. We give the accentuation of every word of more than one syllable, and this, together with the rules printed in the first two lessons, will make the acquisition of a precise instinct for pronunciation a comparatively easy matter. The first two lessons, published in January, should be kept on hand for constant reference.

The student ought to neglect no opportunity which may come to him of hearing the language spoken by a native Italian or by a fluent linguist. The pronunciation of the vowels in particular will be much more secure if it is learnt from oral instruction. The dialects spoken by the lower class Italian laborers in this country do not represent the pure Tuscan tongue upon which these lessons are based.

Lesson V. The Definite Article.

The Italian forms of the word meaning "The" are *il, i, lo, gli, la* and *le*. *Il, lo,* and *la* are singular, referring to one thing. *I, gli,* and *le* are plural, referring to two or more things. *Il, i, lo,* and *gli* are used with nouns which are masculine in gender; *la* and *le* are used with feminine nouns. Of the masculine forms *il* and *i* are used in the majority of cases. *Lo* and *gli* are used if the following noun begins with a vowel (*a, e, i, o, u*), with a *z*, or with an *s* followed immediately by another consonant, as in the words *lo schiávo,* the slave. Masculine nouns ending in *o* form their plural with *i;* feminine nouns ending in *a* form their plural with *e*. These endings correspond with the forms of the definite article.

Examples.

La côsa, the thing.	*Le côse,* the things.
La cása, the house.	*Le cáse,* the houses.
La parôla, the word.	*Le parôle,* the words.
La gámba, the leg.	*Le gámbe,* the legs.
La lúna, the moon.	*Le lúne,* the moons.
Il púnto, the point.	*I púnti,* the points.
Il gáudio, joy.	*I gáudii,* joys.
Il figliuôlo, the son.	*I figliuôli,* the sons.
Il víso, the face.	*I vísi,* the faces.
Il giórno, the day.	*I giórni,* the days.
Lo schiávo, the slave.	*Gli schiávi,* the slaves.
Lo schêrzo, the joke.	*Gli schêrzi,* the jokes.
Lo zío, the uncle.	*Gli zíi,* the uncles.
Lo zúccchero, sugar.	*Gli zúccheri,* sugars.

Lo and *la* are elided before all vowels. *Le* and *gli* are elided before *e* and *i* respectively.

Ex. *L'ôcchio,* the eye.	*Gli ôcchi,* the eyes.
L'óra, the hour.	*Le óre,* the hours.
L'êrba, the grass, the herb.	*L'êrbe,* the herbs.

Adjectives in *o* change their form and gender to correspond with the number and gender of the nouns they modify. Thus *néro,* black, has the forms *néro, néri, néra, nére.*

Ex. *Il cavállo néro,* the black horse.
I caválli néri, the black horses.
La cása néra, the black house.
Le cáse nére, the black houses.

Lesson VI. Translation.

Translate the following sentences and commit the vocabulary to memory. The vocabulary contains only those words not given in previous lessons.

Lo schiávo fa úno schêrzo.
Mío zío ha dúe figliuôli.
Lo zúcchero è buôno, ma lo schiávo non mángia zúcchero.
Hô due gámbe ma il cavállo ha quáttro gámbe.
Hô dúe ôcchi néri.
Il cavállo ha dúe ôcchi brúni.
Lo schiávo ha dúe figliuôli néri.
Gli schiávi sono néri.

I caválli sóno tranquílli.
La bírra è buôna.
La ragázza áma il cavállo.
Il cavállo áma le dúe ragázze.
La ragázza ha gli ôcchi azzúrri.
La ragázza ha quáttro caválli.

VOCABULARY.

Hô, I have. *Ha,* he (she) has. *Mío,* my. *Quáttro,* four. *Sóno,* (they) are. *Ama,* he (she) loves. *Fa,* he (she) makes, does.

For reading aloud:

Un giovinétto vêgeto e vigoróso chiêse un giórno la limôsina a un signóre. "Nón hái vergógna, gránde e grôsso cóme sêi, a domandár la limôsina? Perchè non vái tu a lavoráre?"—"Ah! signór mío, són tánto pígro!"—"Prêndi, êccoti sêi fránchi per la túa sincerità."

(A strong and active lad one day asked alms of a gentleman. "Are you not ashamed of asking alms, tall and sturdy as you are? Why don't you get to work?"—Ah! good sir, I am so lazy!"—"Here, I'll give you a dollar and a quarter for speaking the truth.")

LESSON VII. THE INDEFINITE ARTICLE.

The forms of the Italian word meaning "a" or "an" are *un, úno,* and *úna. Un* and *úno* are used with masculine nouns. *Un* is used when the noun begins with a vowel or with any consonant but *z,* or *s* followed by another consonant. Before *z* and *s* followed by another consonant *úno* is the form. *Una* is used before feminine nouns. If the noun begins with a vowel it takes the form *un'.*

Ex. *Un giórno,* a day.
Uno schêrzo, a joke.
Una côsa, a thing.
Un ôcchio, an eye.
Uno zío, an uncle.
Un' ária, an air.

The present indicative of the verb *avére,* to have, is thus declined. Commit it to memory and translate the sentences which follow it.

Hô, I have.
Hái, thou hast.
Ha, he (she) has.
Abbiámo, we have.
Avéte, you have.
Hánno, they have.

The second person singular, *Hái,* of this verb and the corresponding form in other verbs is used only by persons between whom the most intimate relations exist. Its use in any other case implies an insult to the person addressed.

Avéte un cavállo?
Abbiámo dúe schiávi.
Gli schiávi hánno quáttro caválli e úna cása.
Lo schiávo ha un víso néro.
Mío figliuôlo ha úno zío e quáttro zíe.
La zía cánta l'ária cón allegrézza.

VOCABULARY.

Allegrézza, mirth, joy.
Zía, aunt.

LESSON VIII. THE PREPOSITION *Di.*

The possessive case is expressed in Italian by the preposition *di,* of. When *di* is used in connection with the definite article, the two are joined together and become modified in form. *Di il,* "of the," becomes *dél, di i* becomes *déi, di lo* becomes *déllo, di gli* becomes *dégli, di la* becomes *délla* and *di le* becomes *délle.*

Ex. *Dél cavállo néro,* of the black horse.
Déi caválli néri, of the black horses.
Déllo schiávo néro, of the black slave.
Dégli schiávi néri, of the black slaves.
Délla cása néra, of the black house.
Délle cáse nére, of the black houses.

Sentences, to be translated:

Gli schêrzi dél mío fratêllo non sóno buôni.
Il víso déllo schiávo è néro ma il víso dél mío fratêllo nón è néro.
Il víso dél mío fratêllo è biánco.
I vísi déi figliuôli dél mío fratêllo sóno biánchi.
I vísi déi figliuôli déllo schiávo sóno néri.
Gli schiávi hánno i vísi néri.
La cása déllo zío è róssa.
La gámba dél cavállo è rótta (*broken*).
La zía cánta l'ária cón dolcézza.
Lo zúcchero ha dolcézza ed il cavállo áma lo zúcchero.

Vocabulary, to be committed to memory:

Fratêllo, brother.
Dolcézza, sweetness.
Biánco, white.
E, ed, and.

BERLIOZ, WAGNER, AND STRAUSS.

EMILIE FRANCES BAUER.

The present season seems to be the apotheosis of everything that is modern in music. From all sides we have been forced to hear impressions that mean nothing and that are based upon false premises; and, still worse, we shall hear from immature pens such harmonies as would make Richard Strauss turn green with horror. It is not for any one to decide in favor of or against the modern in music, or, indeed, in any art; it is for us to bring ourselves where we can hear with understanding ears—where we can see with a mind, and not alone with the optic nerve.

It is not of to-day that the new is regarded with suspicion, and Wagner was not more abused for his stride into the world of independence than was every other innovator much further back than Beethoven.

To look with calm upon the past, to see the natural trend of musical thought, to realize how one school has grown up and out of that which went before gives one some conception of how little we know ourselves and how very little we can judge of our relation to our own day.

We must allow that Hector Berlioz was the most daring in his casting aside the hide-bound conventionalities, for yet to-day he is as thoroughly modern as Strauss. But Wagner had no more pitiless critic than the great French tone-colorist, and he wrote openly that he could form no conception of what Wagner was trying to get at. If such a musician could not hear, could not understand, it is not astonishing that the layman can not always understand the language in which Wagner expresses himself.

But let us look upon Berlioz.

One hundred years have passed since this great talent was given to a thoroughly unappreciative world. The very honors that have been accorded the dead Berlioz, but serve to accentuate the sorrows that he endured through the slights and the lack of appreciation of his own time. The truth is that even now, attentive as we are to his works when all too seldom they find a place upon the program of to-day, Berlioz is not appreciated as he should be. He, the father of all that is great and brilliant in treatment of the orchestra; he who knew how to suffer the most intense pain and to translate his pain into glowing color; whose outbursts were ever expressive of an elevating nature; who was misunderstood, criticized, baffled on all sides; who saw beyond and above his surroundings—his day, his lifetime—the possibilities in his art, well deserves that his works should be received with bowed heads and in tears. Suffering is not the same to all people. To those, however, who are constituted like Berlioz, whose loves, hates, joys, and sorrows were living coals upon him that were burned into the notes which came from that wonderful pen, his music is a marvelous translation of that which we might well-nigh believe untranslatable. It is the transcribing of a soul into a language that keeps it in this world for the benefit of those who may be great enough to understand. And ears are not all that are necessary. Indeed, it takes mind—and a great mind—one that might have comprehended the man as he was never comprehended, one that comprehends a soul as few people do.

It is thirty-four years since Berlioz died.

It has not taken all this time to understand the material out of which he was made, but he died without the slightest suspicion that he had written himself down among the greatest of those whom he had considered so rare—the great. He had, however, compassion for mediocrity—"The mediocre need mediocrity," said he—but it was not for these that he wrote.

"Now they will play my music," said he, as he was passing beyond, and in this thought he found his only consolation.

Wagner, to whom we owe the debt of making us understand the modern, has been the bridge over which the long line has passed from Berlioz to Strauss. Not that Strauss has not passed with the others and stopped to drink at the fountain of Liszt as well, but Strauss would not have written as he has had Wagner not lived, and he would not have been tolerated for an instant had we not been led by Wagner through what some are pleased to call "mazes." Thus the Wagnerites have given us not only Wagner but they have made it possible to accept Strauss with his unrelenting philosophies and his eternal questionings and delvings into the unknowable.

The operas *Tannhäuser, Lohengrin, the Mastersingers* have come to be within the understanding of young children. The story of the *Ring* is open as a book to young and old alike, and we are ready for new problems, both musical and philosophical, at the hands of the great German. We have just had this novelty in the form of *Parsifal.*

What does it mean to us? How did we hear it? Was it beyond us? Were we ready for *Parsifal?*

It may sound like heresy to say that we have always been led to believe that Wagner's philosophies were deeper than they are in reality. He dealt with complexities—of that there is no doubt; but that he ever solved any of the questions to his own or any one else's satisfaction is another matter.

Wagner was a disciple of Schopenhauer; he was a listener to Nietzsche. In fact, it is hardly possible that a man of his mental caliber should not have been thoroughly open to all philosophies and every writer upon philosophical subjects. But it is through his great art that Wagner has scored. He has blinded philosophers to the inanities of his philosophies; he has made men draw conclusions that were never decided for them; he has been an inspiration and a staff, but a healthy philosophical thinker—never.

Therefore what he has to offer us in truths, through the medium of *Parsifal,* will be of less importance than what he has given us in music or in dramatic worth. The religious element of *Parsifal* may put it upon a different plane towards the hearers, but to those who will attempt to judge the man Wagner from this work it will play a pretty trick, for this is the finale—this is the last—and it is too well known to require more than a reference to the fact that after man has passed through every other emotion, religion is the natural climax to a life such as his was.

Especially is this true of those artistic natures to whom religion is a part of the art, and there are many cases known where men have come into religion through the portals of art.

But Wagner has theories to preach, and therefore he often lapses into page after page of dryness—this for the sake of the philosophy, although the musician has always something to which to listen, for he is beyond everything an artist and a dramatist.

Whether or not Wagner considered this an apotheosis—a great moral philosophy which was destined to show his religious belief to the world—cannot be said, but it is certain that on the intellectual side *Parsifal* shows a greater influence of the emotional and a more dogmatic acceptance of creed, or, to be broader, of religion, than any of Wagner's earlier works. But let us not hamper ourselves with Wagner's intent; let us hear *Parsifal;* let us give over to emotion, to the emotion that art in its highest acceptation, in its fullest sense, means.

The King is dead. Long live the King!

The coming of Strauss this season—the year of the Berlioz centenary; the year of the first presentation of *Parsifal* in this country—makes a trilogy of names and phases that must strike many as a coincidence, at any rate. They have all nursed at the same fountain—that of life from its most serious, most strenuous phase.

These three men have accomplished the feat of making us wonder which side of us they compelled into the keenest activity. Is it the mind or is it the emotion? They have made us feel and they have made us think.

And Strauss will face what Wagner, what Berlioz faced before him. Why should he be accepted without question? It has not been the good fortune of any of his predecessors to pass unscathed through the fiery ordeal of criticism, and why should he? The only thing is that we are here to see for ourselves, and it is a question whether we shall be able to realize the importance of the man and his work. We are not usually able to judge a man at such close range, and it is interesting to know that the present day is making the same conditions for Strauss that the past did for Wagner, and for Berlioz, and for every other name on the roster of greatness.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.

Helps and hints for Teachers, Parents and Children will be given here. Pictures and Puzzles, Brief Biographies, and Simple Lessons will appear every month. In February the first of a series of "First Studies in Music Theory" will begin. Correspondence regarding any feature of this Department will be welcomed.

A NATIONAL HYMN.

BY MISS CAROLINE HAZARD,

President of Wellesley College, Massachusetts.

Great Western Land, whose mighty breast
Between two oceans finds its rest,
Begirt by storms on either side,
And washed by strong Pacific tide,
The knowledge of thy wondrous birth
Gave balance to the rounded earth;
In sea of darkness thou didst stand,
Now, first in light, my Western Land.

In thee, the olive and the vine
Unite with hemlock and with pine.
In purest white the Southern rose
Repeats the spotless Northern snows.
Around thy zone a belt of maize
Rejoices in the sun's hot rays;
And all that Nature could command
She heaped on thee, my Western Land.

Great Western Land, whose touch makes free,
Advance to perfect liberty,
Till right shall make thy sov'reign might,
And every wrong be crushed from sight.
Behold thy day, thy time is here;
Thy people great, with naught to fear.
God hold thee in his strong right hand
My well beloved Western Land.

—*January Cong. Home Missionary Magazine.*

HOME AMUSEMENT FOR WINTER EVENINGS.

There is another use that may be made of musical pictures that will afford pleasure and also prove to be profitable. Our picture shows you two girls and some of their work with card-board, scissors, paste and musical pictures.

Cutting out pictures is fascinating work to many persons and to follow out the suggestions we now offer it will be necessary first of all to cut out and collect your pictures. A great many magazines, besides musical-magazines, have musical pictures that are interesting and pretty. If you have none stored away in your own attic, ask your friends to give you their old magazines. Then you can always cut from those you are now taking. If you live far away from stores you can order cardboard and pasteboard panels by mail, easily. With ten cents worth of cardboard, ten cents worth of paper binding, any color you prefer, crimson, white, red or black (such as is used in *passe-partout* work, some smooth paste, a little card, or ribbon, and your pictures, you have all the materials you will require. We will name one thing more—cardboard panels (of various sizes) such as are used for mounting amateur photographs. In cardboard the dark gray, and a pretty shade of red, are the most satisfactory colors, and dark gray, only, in ready-made panels.

And now we will describe some of the articles that may be made out of these materials.

First: Take twelve (12) panel cards about 5x7 or 7x9 inches and, allowing one for each month in the year, make a musical calendar. Paste on each panel the picture of one celebrated musician. For example, select for January a picture of Schubert, who was born January 31, 1797; for February choose Mendelssohn, who was born February 3, 1809, and so on; under each picture paste the printed calendar for that month. Blocks, including the entire year, may be purchased for a trifle, or, if anyone prefers, and knows how to use, a small paintbrush, or pen, skillfully, the month and dates can be done in gilt lettering and numbers. Beside the pictures, space may be left, if one likes the idea, for pasting some "saying" of the person represented, or for mentioning his principal work. When the twelve panels are ready they must be fastened together, in proper order, by means of a cord, or a ribbon and bow.

Another use for these panels is to make small folios. These make very pleasing gifts, especially to little "shut in" children who may be recovering from an illness.

For a folio the covers should be made of panels (two) that are larger than the panels to be placed within. The cover may be fastened at the back with cord, or ribbon, and also arranged to tie and untie in front. On the enclosed panels, paste some pretty pictures one on each. Mottoes, quotations, and verses, may also be collected, and used in such manner. In our picture we show you several other articles that may be cut out, and made of cardboard. (Even the calendars and folios may be neatly cut out of cardboard if it is not possible to get the panels). You see, in our picture, a large and a smaller-size wall-pocket, suitable for hanging near one's desk, to hold letters that must be answered later. There is also a hanging-basket which would answer nicely for a small scrap-basket hung by one's bureau, or toilet-table. Then there is a fan, useful for decorative purposes only. The fifth article is a square box large enough to hold photographs. This box is held together by the paper binding (and is stronger if also tied at each corner). The four sides of the box will have space for pictures. Then a panel cover can be made and used simply as a cover for holding sheets of writing paper on which may be written, or pasted, musical quotations, etc.

Our young friends will be surprised how much they will learn about musical matters while doing the work suggested.

* *

"It is the books we read before middle life that do most to mould our characters and influence our lives; and this is not only because our natures are then plastic and our opinions flexible, but also because, to produce lasting impressions, it is necessary to give a great author time and meditation. The books that are with us in the leisure of youth that we love for a time, not only with the enthusiasm, but with the exclusiveness of a first love, are those that enter as factors forever in our mental life."

* *

"What we make children love and desire is more important than what we make them learn."

PRIZE PICTURE NO. 6.

This is the last picture of the present series. And next month we shall announce who is the prize-winner (if any one is). Our boys and girls are showing themselves sadly lacking in knowledge of modern musicians. We ask our young friends to try and realize that it is just as important to know about *living* as about *dead* musicians.

QUESTIONS.

1. What is this man's name?
2. Is he is a singer, a pianist or a composer?
3. Where was he born?
4. Where has he lived?
5. What can you tell regarding his talent, ability and character?

Your replies must be in by February 15th.

THE PIANO IN THE HOME.

One cannot lay down a hard and fast rule about the piano that should be in the home. It is not necessary to quote Horace in his native tongue—many persons, many minds. Tastes differ as to the furniture of the average home. But as regards a piano, the safest plan, probably is to buy the severest or simplest kind of case, which is almost sure to harmonize with the rest of well-selected furniture. We are not going into the subject of "collecting" from the artist's point of view. Artists, like angels, visit the dealer rarely. But it is worth while, after all, to try to please those whose tastes are not those of "the man in the street." Simplicity of design is, perhaps, the best key to the situation. Over-elaboration is certainly not likely to please the judicious.

MAXIMS FOR THE YOUNG.

If courage is gone all is gone.
If you lose heart you weaken your head.
Fly from pleasure that bites to-morrow.
Put the best of yourself into all you do.
A wise man can keep silent, a fool cannot.
Prosperity in evil is the greatest misfortune.
A minute may rend what an age cannot mend.
Hurry not only spoils work but spoils life also.
No office can make a worthless man respectable.
A noble failure is better than a disreputable success.
A man should have "the will to do, the soul to dare."
Share the burden of others and you will lighten your own.
More harm may come of work ill done than of work undone.

OPERA STORY.

(Continued from Page 57.)

girl, and threatens to redress the wrong done to the honor of his house. Des Grieux persuades the irate cousin that his intentions are honorable, producing, as evidence, the letter he had written to his parents. Finally Lescaut and Bretigny are persuaded to depart and leave the young lovers together. But as Des Grieux starts outside to mail his letter he is seized and gagged and hurried away.

Act III.

Manon, who is a flighty girl, is easily consoled by the rich De Bretigny, who returns at once, and bestows great riches upon her. But word reaches her that Des Grieux is not to blame for his absence; that it is due, rather, to his parents, who are insisting upon his secluding himself in the monastery, so she hastens to rescue her first lover and they meet just as the third act closes.

Act IV.

For the second time Des Grieux renounces his religious intentions and he and Manon fly to Paris. Again they meet with misfortune, too. In a game of cards they are accused of cheating and he is obliged to send to his father for large sums of money to pay to his enemies, in order to regain his freedom. Meanwhile Guillot, who is jealous of Manon, has her sentenced to exile. On her way to the sea coast she sickens and dies in Des Grieux's arms.

[Note: A book, "Operatic Tales," by Frederic S. Law, has just been published, and every music student, or lover of opera, should possess a copy. In story-form Mr. Law has most entertainingly given the story of some thirty-odd operas, including Wagner's.]

A STRAUSS SYNOPSIS.

Full name: Richard Georg Strauss.
Born (date): June 11, 1864.
(place): Munich.
Father's profession: French horn player.
Mother's name: Pschorr.
Education (in general): Elementar-Schule, Gymnasium and University of Munich.
Education (in music): Study under the following teachers: his mother, August Tombo, Benno Walter, and Fr. W. Meyer.
How many opus numbers: 52.
Number of orchestral works: 11.
Number of vocal works with piano: 88.
Number of works for voice or voices and orchestra: 15.
Number of piano works: 12.
Number of works of chamber music: 4.
Positions held: Von Buelow's assistant at Meiningen, conductor at Meiningen, third kapellmeister at Munich, kapellmeister at Weimar, kapellmeister at Munich, conductor of the Berlin Philharmonic Society and conductor of the Royal Opera at Berlin.
Present position: Conductor of the Royal Opera at Berlin.
First visit to America: February, 1904.
Concerts already arranged: Four concerts with the Wetzler orchestra in New York, one with the Wetzler orchestra in Brooklyn, six concerts with the Philadelphia orchestra, two of them in Philadelphia and two of them in Boston, a public rehearsal and concert with the Philharmonic Society of New York, and a number of song recitals in conjunction with Madame Strauss de Ahna.
Date of first concert February 25, in Carnegie Hall, New York.
Program of first concert:
"Till Eulenspiegel," conducted by Richard Strauss.
Groups of Songs with Orchestra.....R. Strauss
Frau Pauline Strauss-de Ahna
(First appearance in America).
"Thus Spake Zarathustra."
"Tod und Verklärung,"
conducted by Richard Strauss

STRAUSS PROGRAMS.

Music clubs, or those music lovers who desire to devote "an evening" to Richard Strauss and his work, will find this issue of THE MUSICIAN a veritable treasure trove. For biographical matter Mr. Law's article is admirably constructed; short, full of information and pleasing in the method of its narrative.

The Strauss Synopsis is compact and will make an excellent basis for the construction of an original paper. The portraits printed in this issue of THE MUSICIAN are numerous.

Following are three printed programs:

No. I.

I. Sonato for Violin and Piano.
II. Piano Solos, Op. 3.
III. Songs, Op. 49.
IV. Enoch Arden.

No. II.

I. Sonato for 'Cello and Piano, Op. 6.
II. Songs, Op. 27, No. 1.
" 36, " 2.
" 32, " 4.
III. Piano Solo, Stimmungsbilder, Op. 9.
IV. Song, Serenade.
V. Pianoforte Sonata, Op. 5.

No. III.

Morgen .....Op. 27, No. 4.
Ein Obdach gegen Sturm und Regen..Op. 46, No. 1.
Meinem Kinde.....Op. 37, No. 3.
Ach Lieb' wir muss nun scheiden....Op. 21, No. 3.
Die Nacht.....Op. 10, No. 3.
Serenade .....Op. 17, No. 2.
Weisser Jasmin.....Op. 31, No. 3.
Nichts .....Op. 10, No. 2.
Wer lieben will muss leiden.....Op. 49, No. 7.
Aller-Seelen .....Op. 10, No. 8.
Breit über mein Haupt.....Op. 19, No. 2.

A NEW SPECIALTY.

Unheard of not many years ago, the Elementary Specialist in music now thrives abundantly. Disregarding old methods, he sets out on a new basis, and usually succeeds in producing good results. It is inevitable, however, in any departure from established methods, that the one right way be difficult to find; meaning by right way, the perfect and direct way. This is so for the simple reason that it is impossible, particularly in pedagogy, to cast human beings in one mould. Therefore, it is no longer "process modifying pupil;" it is also "pupil modifying process."

He was not a recent philosopher who pointed out that no one can become a successful Elementary Specialist merely by studying Elementary principles. The reason for this, too, is simple. It is only from knowledge of the subject regarded as a whole that one recognizes the place, force, and *ultimate suggestion* of the first steps. The first education necessary, then, for an Elementary Specialist, in any department of knowledge, is a thorough schooling in the whole subject.

Any one interested in music education cannot watch the present splendid effort to begin it aright, especially with children, without praying fervently that no one undertake the work of the Elementary Specialist with the pernicious idea that a knowledge of first steps is sufficient equipment for instructing others in first steps. That teacher is the bane of all intellectual advancement who argues that, knowing a little, he may safely assume to instruct any one who knows less. No mistake could be more fatal. He must be well equipped. To a substantial general education he must add a training in music sufficiently extensive to teach him that all he does must be regarded as beginnings in a very extensive subject.

VIOLIN STUDY

OTTAKAR SEVCIK.

EDITH LYNWOOD WINN.

The pupils of Sevcik, the celebrated Prague teacher, are Suesserman, Ondricek, de Sicard, Serbulow, Kocian, Kubelik and Arthur Hartman, who may far more justly he termed the gifted pupil of Charles Martin Loeffler of this city, with whom he studied so many years.

Some of the best known pupils now in Prague are Leonora Jackson, the daughter of Joseph Wieniawski, and the son of Wilhelmj. Marie Hall is a young English girl of great talents who, after receiving the culture of the German school from Professor Kruse, spent seventeen months with Sevcik. One should not judge a system by the most gifted of its exponents. The rank and file of students are the ones who convince us of the adaptability of a system to the needs of *average* musicians. Kubelik spent seven years with Sevcik. At the time of his entrance to the latter's class the boy had a prodigious technique. *Kubelik was born with a gift for technique,* just as Kipling was born with a gift for story-telling. There is no doubt that Sevcik's method may have finished Kubelik's technique, but any fine teacher in Europe would have found Kubelik the most *adaptable* technician in his class.

Sevcik's system is calculated to develop to the limit of virtuosity the technique of any gifted youth. The very fact that Kubelik at fourteen years of age, after two years of study with Sevcik, actually played in a flawless manner the celebrated *Otello Fantasie* at a Prague concert convinces one that he is a naturally gifted technician and that Sevcik only "fed the flames" of his peculiar genius.

If average students continue to flock to Prague, as they are doing, we shall soon know whether Sevcik's system makes good teachers and whether it fits all conditions and all gifts.

At present Sevcik, after a summer spent in the country, to which place his most advanced pupils followed him in order to prevail upon him to hear their winter's concert repertoire, is not physically able to take a large class and so is limited to the most advanced and gifted pupils in Prague. He has announced that he can take no more pupils till the autumn of 1904. He has also advanced his price from $1.50 to $6.00.

In looking over the Sevcik Studies one is at once filled with admiration and respect for the man who has conceived such a complete system of violin technique and bowing. The logical development of the work is remarkable. Sevcik's mastery of details is wonderful in any age. The system which his mind has evolved is the most complete of any work on violin study belonging to the present day, for it covers the whole field of technique and bowing. To the teacher, especially the American, it is far from dry and lifeless and its scope is fairly appalling in its present shape.

As players play and study in America the system is in its entirety not practical. Granted that it takes, as a Berlin teacher says, seven years to finish violin study—a statement which a teacher of American pupils of average ability might question—it would be necessary, under the Sevcik plan, to give no small portion of that time to the four great Sevcik books on technique and bowing; which means that in America we must do away with our Kreutzer, with the excellent bowings of Massart, our Fiorillo, our Rode caprices which we play for three solid years in the Hochschule, and with some, at least, of the sonatas, concertos and other solo works from the usual artist's repertoire. I have not yet heard that any teacher in America is using the Sevcik works in their entirety. It is not feasible in our present environment. Pupils of most teachers in this city are, in the main, average earnest boys and girls who go to school and learn from books and who put their music in as best they can. Few practice more than four hours a day and more practice two hours.

Again, to practice with profit the American child needs to be under constant supervision during his Sevcik work. This is not possible save in the family of a band master, a "Symphony man," or the member of a theatre orchestra. By constant supervision I mean the understanding criticism of a real musician.

What can the average pupil do with the four thousand Sevcik bowings of one exercise if he tries to "go ahead" by himself? Nothing at all. He must be taught, drilled and tested in the lesson hour, and then what time have we left for other things which parents expect, namely, *the usual violin repertoire?*

American pupils require different treatment from foreign pupils. What suits one does not suit the other. In Europe our teachers serve us our food plain; in America it is spiced. That is why when we go to Europe after a course of intimate and sympathetic teaching, the severity and seeming brutality of European teachers ruins our nerves and makes us shrink within ourselves for a time; but the true democratic American asserts himself in the end and demands to have his questions answered and to be recognized as a human being.

OTTAKAR SEVCIK.

Again, the entire Sevcik system, even in Prague, cannot but be disastrous to the average American. Sevcik exacts seven or eight hours of daily practice from students and you have only to look upon the gifted Kocian and Kubelik to see how the system has worked in the physique of a genius. As to our success with it from a physical standpoint, I believe that it is wholly out of the question unless our musical environment has been unusually good and we have an exceptional technical gift which has been nourished and cultivated from early childhood.

The musicians of Europe admire Sevcik's life work as represented by his books. Such men as Wilhelmj and Joachim would undoubtedly tell you that Sevcik trains executants with masterly skill. They would, however, advise you to study long and seriously in a thoroughly classic musical atmosphere; to study harmony, the piano, ensemble work and other things pertaining to a broad violin education before going to Prague, and then to take a year or two in Prague after having reached a high point of musicianship, in order to profit by Professor Sevcik's specialty, for that is what he has, and it is nothing less than a gift of bringing out the highest technical possibilities.

When I was a student in Berlin I went to three assistants of Joachim for three distinct lines of work; student vernacular, a "fiend on technique," the last was the best teacher of bowing whom I knew. All helped me.

Now, Sevcik has a wonderful *grasp of details,* a veritable strategic mind like that of Carnegie, Bismarck, Von Moltke, Grant and other men who could manage men by the mere waving of the hand or stroke of a pen and know results instantaneously. Many of our pupils who have wailed over the André edition of the Tartini Art of Bowing and who have been overjoyed at the substitution of the shorter Leonard Edition; who stand appalled at the necessity of playing the second and eighth Kreutzer etudes for two or three months with the useful Massart bowings; who despise Casorti and the three octave scale with seventy-five bowings, have only to hear Cesar Thompson play the entire Tartini work with that mastery of technique which makes of him one of the greatest of present day violinists; or, with the utmost concentration, let these students begin Sevcik's book I. and peep into his work on bowing. Such pupils will never find fault with their present course of study after such a test.

In America we are obliged to teach average pupils on the kindergarten plan of entertaining them. We have to make things interesting, at the same time trying to keep up a definite standard.

Our musical standards cannot be as sharply defined here as they are in Europe because we must consider environment, adaptability and temperament. We are a nervous and high-strung race. Our pupils cannot bear musical overdosing. The American, at his best, has to labor at a disadvantage over his European brother who comes here and plays Bach, Beethoven, Grieg and Saint-Saens. The European plays his *national* musical works. We have no musical tradition. Our repertoire is a second-hand one. Violinists in America have to make our work varied and as sound as American conditions will admit. We have to present definite objects of thought instead of wearying details, just as the school-teacher draws out of her bag some morning the "speaking likeness" of a beautiful cat before she writes the word on the blackboard and adds one or more word to the vocabulary of her pupils, who are, if possible, to receive their English education sugar-coated.

Some teacher may wish to know what parts of the Sevcik books are most practical for students. I would suggest that those pupils who are studying Kreutzer and Fiorillo practice the exercises in Book I (part II and part III) simultaneously; that is to say, keep both parts up each day. I see no harm and I am sure there is considerable advantage in this work, especially to those who have a professional career in view. Book I is by far the best and most practical for the American. One may give the first part to children who will devote fifteen minutes a day to left-hand technique. Frequent repetition aids in intonation, evenness of tone and the systematic development of the left hand.

Advanced pupils may practice part II and part III of this book an hour a day. Observe the excellent exercise for the transfer of the bow from string on page 17 (Bosworth Ed.). Avoid the vibrato from the start until pitch and tone are well established. Nos. 14, 15 and 16 are very good for transferring from one string to another.

Observe *No. 17.* This exercise begins with the major triad and we teach the pupil to place all the fingers at once in position for the chords. The fingers lie naturally on the strings and when a new chord is given the hand falls readily into its position for chords or arpeggios. These exercises give one an enormous command of rapid arpeggio work, as you follow them through the book, for they train the pupil to place his fingers almost intuitively in the exact places for changing arpeggios. The pupil learns to look ahead and measure distances, positions, and resulting chords and arpeggios at a glance. One can see in the surprising facility with which Kubelik in the difficult Bruch and other concertos places his fingers at once in the higher positions and dashes off enormous chords and arpeggios of great difficulty the evidence of the superior value of his studies with Sevcik and his acceptance of Sevcik's rules.

If one were to play these exercises of book I at an increased tempo daily for one hour most of us would be fairly amazed at our command of technique in position to work. The fact that the shifting hand moves at once and the fingers fall in unison, evenly and firmly, is in itself an argument toward the

conquering of great violin difficulties. As an argument for *ear-training* one cannot recommend the Sevcik plan too highly. (Examine Nos. 12-14-16 Book I.) Part III of Book I is especially useful for those who are striving to develop quickness in scale work on one string. If practiced with Part II an hour a day the student of Kreutzer and Fiorillo will soon become aware of his tremendous strides in difficult position work and arpeggios.

The scales in three octaves offer nothing remarkably new. Schradieck's *Scales* are fully as interesting and profitable, but his Arpeggios do not train the student to such technical proficiency as the Sevcik plan. Nothing equals Sevcik's arpeggios, in their practicability, in present day violin methods.

Any book on technique must be (for Americans) "sandwiched" in with pleasureable work. One need not lower standards to obtain work from pupils, but we are not "grinders" and we are not, as a rule, *"wunderkinder."*

IV.

One cannot help admiring the honest, hard-working man in Prague, who lives quietly with his paralytic mother, and almost never takes a vacation. His mental grasp of details is marvellous, and what he has given us from his life study and experience is destined to live. He is the teacher of all teachers to whom one would wish to send a pupil after years of thorough study in a classic school of violin playing.

Several teachers say with regard to the Preparatory book of Sevcik: "The book is impractical for Americans, and our serious argument against its use is the fact that Sevcik begins with all the four strings at once. Drill work on the A and D strings is the safest and most practical method in the beginning. The work is thorough, but too detailed for us."

Again, well-known teachers say about the book of studies preparatory to the trill: "It is too long-drawn-out and impractical for us."

As to Books I and II, they are universally adopted by these teachers and the four thousand bowings are used with advanced pupils, or with those who are preparing for professional life.

"Ah," said I to a Boston artist-teacher recently, "I see the well-known red-book (Sevcik) on your stand."

"Oh, yes," replied the artist, "Sevcik has gone through my class like the measles!"

THE VIOLIN.

The human heart's a seasoned violin;
Four masters play the four responsive strings—
The G that groans, the D that softly prays,
The A that laughs and treble E that sings.

G

A sombre span across the gulfs of night,
Whereon the master of a hopeless prayer
Has improvised a cheerless melody
Of echoes from the Valley of Despair.

D

The Master's soothing chord when Sorrow weeps,
And Hope, the Quiet Comforter, is near—
A strand of sunlight shining in the bow,
But on the string the beading of a tear.

A

The mellow note of love, that, out of tune,
Is harsher than raw Sorrow, or Despair;
But, under master touches, clear and true,
Is sweet as swallows, wooing summer air.

E

The silver thread that glimmers in the weave
Of every masterpiece. A whistling boy
First strung it on the wondrous violin—
And plays it now—the silver string of Joy.

G D A E

But when the masters play, the four as one,
Despair, and Love, and Joy and Sorrow's part,
O then—and not till then—shall mortal hear
The strangest, sweetest music of the heart!

—Aloysius Coll in Ainslee's Magazine.

THE LATE HEINRICH HOFMANN.

His Piano Music.

A. J. GOODRICH.

I. The Man.

In offering this brief tribute to a talented composer the writer has in view two objects.

1. To note the fact that the life and death of a man like Heinrich Hofmann are entitled to something more than passing mention.

2. To direct attention to several volumes of original and charming piano music, especially in duet form.

This is not literally a biographical notice of Hofmann, but a few remarks concerning his personality; they are pertinent, if not otherwise interesting.

He was born in the Prussian capital, 1842, and received his education principally in that country. But Hofmann belongs really to that most musical of all European nations, Hungaria. Like Liszt, Nikisch and many other great musicians, Hofmann was imbued with the electric fire and impetuous daring which characterize the Magyar race. Even their itinerant musicians seem instinctively to apprehend the symbolism of those peculiar harmonies, rhythms and cadences which enable us to distinguish Hungarian music from that of other nations. Considerable of Hofmann's music naturally represents an idealized expression of Hungarian folk-song and the traditional ceremonies of the czardas. Such was the temperament of the man. By education he was a musical scholar; by choice he was an impressionist of the romantic school.

Hofmann composed several operas—*Donna Diana, Armin* and others. His *Hungarian Suite,* tho' an early work, has been performed by all the great orchestras. The *Frithjof* symphony also has appeared upon many programs and contains passages of real beauty, but in this work the composer evidently attempted flights beyond his ken, and to that extent the symphony might be classed as a failure. We cannot but feel kindly, however, toward an ambitious composer who has done nothing worse than aim at the mysterious stars.

II. His Piano Duets.

Hungarian Suite, Op. 16, arranged by the composer from the original score; also published for violin and piano. This suite is one of Hofmann's best inspirations, thoroughly Hungarian in spirit.

Italian Love Novelle; six characteristic pieces, Op. 19. These are comparatively simple, but melodious and interesting.

On the Rhine, four sketches, Op. 43, on mottoes from Julius Wolff's *Till Eulenspiegel;* also from Heine and Müller.

These sketches reveal a delightful fancy in expressing romantic moods and situations without recourse to extraneous means or devices. As instrumental music they are good; understood in their relation to the poetic mottoes they are still better, because the poems tell what music cannot express, and the composer reveals that which lies beyond the scope of words. We understand the one—we feel the other. One number, entitled the *Lorely,* is quite extended. These are alluring melodies, sinister harmonies and suggestive rhythms. The last number has a charming vineyard song.

Leaves From My Diary, twelve sketches in three books; *Over the Waters; The Last Farewell* (beautifully pathetic); *Along the Brook; Under the Linden Tree; Hunting Scene; The Nightingale Sings* (a haunting melody); *Rustic Dance* (bright and suggestive); *Parting; Snowflakes; In the Forest Inn; Roving Birds.* Every one of these numbers is interesting. *Parting* is a noble melody, elevating, rather than depressing. It is not so sad as the *Last Farewell,* from Book I, but both are characteristic of the composer, and skilfully harmonized. *Snowflakes* is as light and dainty as possible. *In the Forest Inn* is a sombre piece of pleasantry. This set is published for two hands as well as for four. *Love's Springtime,* five characteristic pieces, Op. 29. Each number is prefaced with a verse from the poet Rückert. These are recommended as fugitive illustrations of impression, or "program" music. *Ekkehard,* six sketches, Op. 5-7 (duet or solo). Another set of impression pieces, quite as fascinating as the Op. 43. No. VI is one of the few good marches composed in recent years. It is richly harmonized and deserves a place beside the famous march from Raff's "Lenore" symphony.

Romantic Suite, Op. 120. Eight characteristic sketches: *Joyous Hunting, Fairy Dance, The Gypsies, The Noble Maid, Lansquenets, Itinerant Minstrels, On the Balcony, Solemn Procession.* These are of moderate difficulty and almost uniform excellence. The themes are fresh and spontaneous, the rhythmic conceits are clever and the harmonic tone colors are adroitly applied. We select at random the *Lansquenets* from Book II. The spirit of the soldier of fortune, rather than that of the mercenary free-booter, is here in full evidence. It is debonair, bold, venturesome, and at times martial, with a touch of Spanish braggadoccio. All these featuresome moods lie well within the scope of tonal language and Hofmann has expressed them faithfully and agreeably.

Ballet music from the opera *Donna Diana,* Op. 75. This is an arrangement, but it serves a purpose.

Hungarian dances. Hofmann composed several of these, but they are without opus numbers. One set is published by Breitkopf and Haertel. These are in the style of the national czardas, but somewhat modernized. Another and newer set is issued by Jurgenson, Moscow. These are Hungarian in accent and in spirit, but not in form. The *lassu* and *fries* do not appear as thesis and antithesis, as they do in the regular czardas.

Another remarkable feature in Hofmann's compositions (and one that appeals to theoretical musicians) is the unconventional, and therefore original treatment of harmonic progression. There are not so many universal tone combinations as in the music of Wagner and Grieg, but with familiar chords Hofmann contrives to produce original effects by the peculiar order of their succession. In other words, he is free from the restraints of certain chord progressions which custom has led us to expect, and therefore to anticipate. As a result the harmonic background assumes a different aspect and suggests a different mood. We need not pause here to inquire whether this trait was inherent in our composer or whether he was led into it by his persistent quest for significant and suggestive tonal expressions.

Among the catalogs may be found the following for piano, four hands. These character pieces, Op. 35 (Breitkopf and Hartel), *Der Trumpeter von Säkkingen.* Six piano pieces, Op. 521 (after J. V. von Scheffel). Two Serenades, Op. 5-4, originally for string orchestra, *Im Schlosshof,* Op. 78, *Waldmärchen,* Op. 79.

Octet, Op. 80. Three Sonatas in small form, Op. 88, two or four hands. Six Genre pieces, Op. 95.

A WORD ABOUT TEACHING.

ERNST PERABO.

Teachers are to a nation what roots are to trees. They gather from different sources the nourishment suitable for their strength, form, and quality, imparting it to the remotest fibre in wise and proportionate quantities. In Nature this wonderful process goes on without interruption, without failure, without criticism. Can this be said of our educational machinery and its results? Are really great teachers wanted? Are they appreciated? Are we of sufficient earnestness to assist their important labors by upholding their standard and securing for them an enduring influence? Are we not ungrateful in allowing trivial, exciting, injurious matters to overshadow their advice, even removing them for younger men—often mere students—for the sake of change, or from social motives, that should have no voice in the sacred cause of a true education? When a large building is about to be erected, the workmen dig many feet below the surface to secure a solid foundation. The builder must be reliable and responsible for every step taken until completion. Quite in contrast with this care, stands the treatment given to the moulding of the mind, that wonderful canopy of thought whose illumined pathway becomes our future guide. No more serious task confronts a teacher than the placing of important information accurately and wisely upon that tender, gentle, grateful, and sensitive Divine tablet, that silently directs decisions and events.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on Page 60. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

VOICE CULTURE.

LEGATO.

ARTHUR L. MANCHESTER.

A favorite expression of those Italian masters of singing, whose skill is traditional, was "Pearls on a string," meaning so perfect a joining of tones that each was well rounded, of perfect proportions and quality, and each touching its neighbor as lightly yet perfectly as the rounded sides of the pearls of the necklace. This manner of singing they called the "Legato style." An Italian maxim had it that "He who cannot join his tones cannot sing." The principles which led these great teachers to place so great stress upon the legato are just as sound now as then, yet such legato tone production as that they commended is a rare thing to-day. The song with the sustained melody and broad phrases is the stumbling block over which the majority of even quite pretentious singers stumble; the quickly moving tune is apparently much easier to sing; and this is true despite the fact that the value placed by these old masters of singing upon the power to sing legato was not a professional idiosyncrasy and is just as evident to-day as it was to them.

Power to sing a pure legato evidences the existence of conditions on which right tone production absolutely depends. It is a question of the absence of rigidity, which is the basis of all good singing, and should be established during the early stages of voice culture. The rigid condition of throat and tongue of those who cannot sing legato causes the voice mechanism to slip as the pitch is changed, with the result that the transition from one tone to the next is accompanied by movements of tongue and jaw which produce disconnected, jerky tones that do not in the least resemble a string of pearls. The rigidity which causes these movements is due to pressure on the vocal machinery arising from lack of breath control; hence, in the last analysis, pure legato, being dependent upon proper breath control, the avoidance of jerky, disconnected tones—or their correction—must be accomplished by exercises which establish such control of breath that all tone is produced with relaxed throat and tongue.

There is another common fault which is very closely allied to the non-legato manner of singing; namely, the habit of attacking a tone below pitch and sliding up to it, or, as Mr. Shakespeare aptly terms it, "scooping it up." This, too, is a result of rigidity. Naturally, the higher the pitch, the more pronounced the "scoop." In this case, as in non-legato, the remedy is the use of such exercises as will enable the singer to produce and sustain tone with relaxed, unconscious throat and tongue.

The first requisite is control of initial tone. This involves power to retain breath without closing the throat, and to give enough breath to the vocal chords to cause them to vibrate freely, while not disturbing the loose, unconscious condition of the throat. To gain this control of initial tone, take breath, retain it an instant to cause relaxation, open throat, then, without disturbing the condition, and with jaw hanging loose and face and eyes easy and natural aspirate *Ah* for ten or twelve seconds. The sound of the aspiration should be a free, open whisper and not a hissing. A hand mirror should be used to show that no breath is being wasted, the aspirating being done without moistening the surface. Continue this exercise until *Ah* can be aspirated with no conscious action of the throat or tongue, and with comfortable face and body. Then use this modification of the exercise: Aspirate *Ah* with right conditions for five or six seconds, then, without disturbing conditions, sing the Ah. If properly done, this initial tone will be made by vocal bands only, the throat, tongue and jaw being relaxed and quiet.

This is the first essential to the acquirement of pure legato, and this exercise should be persistently practised until initial tone can be made with unconscious throat.

To test and further establish the control of initial tone, practise the following exercise: Take breath and retain it with open throat, and sing *Ah* three times without taking breath between. The pauses should be four or five seconds long, each *Ah* being attacked as easily as in the aspirating exercise, and the condition of throat, jaw, tongue, face and body being comfortable.

Both these exercises are valuable only as the conditions of ease are present. The purpose is not loud tone, but easy, quiet production of tone. The mind should be reposeful but firmly in control, and the condition of open throat producing tone unconsciously must be attained. This done, the rigidity which prevents legato and causes the jerky movements of tongue and jaw will be absent. The exercises may be begun on middle C and carried upward as high as the singer can go without strain.

It should be said here that ability to properly sing these exercises will depend on a control of breath which does not involve shutting the throat. In former issues of this magazine, and in the January, 1903, number of "The Musical Record and Review," exercises were given for the acquirement of this breath control.

To free the tongue and jaw, use the following exercise: Take breath and retain it with loose throat, then count rapidly during the one breath, *one, two, three, four, five, six,* changing *six* to *Ah* and sustaining it as long as can be done easily. The movements of tongue and jaw should be free, without exaggeration, the throat quiet and free, the *Ah* being sung with the same attack as in the two previous exercises.

When control of initial tone and power to move tongue and jaw freely without disturbing the vocal apparatus are acquired, exercises on the scale may be sung, watching to see that the open, unconscious condition of throat, and freedom of jaw and tongue are maintained. These exercises may be followed by Concone, Op. 9, or the Sieber, eight measure vocalises, Op. 92-97. The central thought in all these should be quiet, loose jaw and tongue, and open throat resulting from a control of breath that avoids all pressure at the larnyx. One who is endeavoring to overcome habits of rigid tone production, should not attempt to sing loudly, nor be too anxious regarding the quality of tone produced. The chief purpose is establishment of proper conditions, and to this end these exercises should be practised. When the conditions are right the tone quality will also be right.

This lesson deals only with fundamentals. As the student progresses, other phases will bear upon the power to sing legato, but, if the work of this lesson be well done, and the conditions it teaches be established, later phases will not give undue trouble.

SONG RENDITION.

FRANK H. TUBBS.

Among the requests for information the most common is that for new songs. Correspondents reveal the fact that they doubt their ability to select songs for their own singing and for use in teaching. They appear to believe that some one who has access to new music can get all the good things before they do and they ask that such a person shall select their music for them. In this article instruction will be given which will help every one to select his own music and thus make him independent of outside help. One may justly feel proud if he is able to tell the good from the ordinary or bad. So few are good judges that one who becomes such has possession above his fellows. One popular opinion should be combated. Nearly all teachers and singers believe that there is only an occasional success in music publishing; that nearly all new music is worthless. This is not so. Publishers do not take the responsibility of printing anything which has no merit. This does not say that all music is good, for publishers make mistakes. It does say that, contrary to prevailing opinion, most music is good. But very few know enough to see the good in it. Nor is more than ordinary intelligence needed to pick out the good. He who can, and can then show the good points, has a wealth of musical literature which is hidden from the rabble.

Half-knowledge is no knowledge. Positively know a few things and act on that knowledge. When you know, and have tested your knowledge, no longer doubt it. Act upon it. Here is something which you must know in order to select songs. Every song of merit possesses one or more ideas. The idea is expressed in the words of the poem. Read over the poem when you take up a new song and see if it possesses an idea which pleases you. If it has none you don't want that song. If it has you will then examine how the composer has clothed it. But master the idea in the words. When you sing the song you are to do just as the speaker or story teller does. You are to make a point or give the interesting fact or jest in the story. Your success in giving it depends (after you know the idea) in your manner of expression. Just as your way of telling a story determines whether you are interesting company or a good after dinner speaker, your way of giving out the ideas of your song, aided by the clothing used by the composer, determines whether you are a good singer or not.

Your knowledge of what is good clothing aids you in selecting your songs. Just as your knowledge of fabrics, color combination, cut and style of garments enables you to know whether a person is well dressed or not, your knowledge of the material in music enables you to know good songs. And such knowledge is obtainable. One form underlies all musical structure. That is, a general plan is adopted in composition. It has variety, but it always has framework. A hundred houses may differ from each other when they are completed, but every one has a foundation and framework, and these are about the same for all houses. In song writing the framework is the eight measure period. It is so commonly used that it may be called the basis of all songs. Sometimes the period has sixteen measures and occasionally but four, but these departures from the general rule are to accommodate some adjustment of rhythm and are almost always referable to the more strict form of the eight measure period. A period is a musical sentence, complete in itself. It has compound parts, each of which will be shown briefly. To keep this instruction condensed and so compact that it can be grasped by readers, and so become their *knowledge*, the internal form of the period will be made too brief. That may permit elaboration in another article. First grasp the idea that a period of eight measures is a complete sentence. It may be well at this point to take up a few songs and examine the first eight measures of each. You will probably find that those eight measures (a period) come to a definite close or stop. They mark a place of rest. At the middle point (after four measures) there was also a point of rest, but it was not so definite and satisfactory as was that at the close. But even as it was it pointed the division of the period into two halves. These halves are called sections. A period has two sections. Now if we examine the makeup of a section we find it is also made of two parts, each of these having two

measures. These parts are called phrases. The section, then, has two phrases and the period four phrases. (The term "phrase is often used in two senses: in a general way it applies to any passage of music without reference to its length; in a specific way, to exactly two measures.) The phrase cannot well be divided into parts. Anything shorter than the phrase is a motive and a motive has no definite length. It may be one note or it may be two measures long.

The first phrase of a period contains a theme. It is clothing of the first idea in the poem and it should express the idea. In other words, the clothes should fit. In a good song the music permits you to give the idea to your hearers better than you could ever give it to them with words only, no matter how skillfully you might speak the words. That is one of the ways by which you may judge the songs. The second phrase of the period contains an answering theme. In other words, an answer is made to the first theme. If made right the theme and answer (using a section) will seem like the question and answer of earnest conversation. The second section will have another question and answer; or the first question will be repeated and another answer made to it. In a series of periods (most songs have from three to six or seven) there is constant recurrence of question and answer. In this sense a good song is a conversation between two persons and each bears his share of the talking.

There are elements of crescendo and diminuendo, accellerando and rallentando, strength, elasticity, agility and character which enter into the structure of every good period, but as these bear more on rendition than they do upon judging a song they may not be taken up just yet. We are endeavoring to show how to judge songs. At this point it is well to examine one song and point out the application of the above instruction. One example is worth pages of descriptive writing.

*"In the Chimney Corner"—Cowen.

This song is selected because it has strict form, is published in several keys, so that every singer can use it, and is very interesting. The copy we use in writing about it is that for soprano or tenor, in the key of F. But other singers will easily apply the instruction. You need a copy of the song before you, and as it will serve as a model for your knowledge of songs which will aid through many years of professional life, take the trouble to get a copy and follow the directions carefully and thoroughly. Go over it again and again—not once only—until you make the principle of the thing your own. There is no instruction more needed by singers. This knowledge is simply priceless. That is saying a good deal, but the writer recalls his own years of wallowing (please pardon the word) in the mire of musical uncertainty and rejoices at his deliverance from it.

Number with pencil, beginning where the voice begins, the measures of the first stanza. There are sixteen measures (just two periods). Read the poem, or for now, read the first stanza. The first line, "What do you see in the fire, my darling?" happens to be a question. Its swing, or rhythm, suggests recurrrence of accent eight times during that question. That permits us to make two measures out of the question, with four pulsations (or beats) in each measure. In that way the composer determined the time. Now, if you will ask that question in your ordinary speaking voice, several times, you will find that inflection of voice occurs in this way: You will begin in middle voice and, after two or three words, your voice will drop two or three notes lower. It will take downward inflection. But as interest increases the inflection will mount. It will carry your voice much above the point at which you started. There is not enough in the question to make it go to a very high voice, as there would be when you give out the jest in a story. It is only preparing a way. It is from these inflections of the conversational voice that the composer gets his theme. Turn to the song and you will find that Mr. Cowen used just such a theme. The general trend of the theme is rising. That decides the direction of movement in the answering theme. It must be the reverse of the first or downward in this kind of theme and answer. The theme and answer thus used take four measures, or a section. We now proceed into the second section. The same theme used at first is repeated, but it is answered in a different way. The composer looked far enough ahead to see that he must write another period and it was well to prepare the way to its introduction. The different answering theme also allowed him to bring to more complete rest the musical sentence—the period. By his arrangement of chords he transposed the key, but you will notice that he used the authentic close, going from the dominant into the tonic of the new key.

In the second period there must be some variation from the music of the first. The length of period must remain the same but the relation of parts within the period to each other must be different or monotony would follow. In good music there is no monotony. So, instead of having a theme of two measures and an answering theme of that length he makes his theme four measures long, making constant, though gradual, ascension of the pitch. Then must the answer be four measures long and it must reverse the general direction, returning to the lower voice and closing the period in the key in which the stanza began.

One word about singing this stanza. That is its rendition. Most young singers are slavishly bound to follow the marks of shading printed in the page. Happily in this song they are well introduced, but if there were no marks for indicating more or less voice, or faster and slower, we can know ourselves how to use the voice. Rules are very simple. Measures one to four (inclusive) have a question which should be asked in cheerful, light voice. "Gold haired lassie beside my knee" tells to whom the speech is made. Of course it is quiet and the end should have a slight retard. Why? Because it is the end of a section which has a partial close and that partial close may not be reached abruptly. The third phrase, measures five to eight (inclusive) have the first theme repeated and an answer which leads into still more positive close. Whenever a theme is given a second time it must be varied in delivery from its first rendition. Generally, and that is the case in this song, it must be more lively, a trifle faster and louder and with animated manner. In music try not to do two things just alike. Retard very greatly measures seven and eight. The reason is that a close must be made to the period which is complete and satisfactory. In measure nine, resume original time or a trifle faster. When a theme is so long as this one (four measures—from measure nine to twelve) the interesting ideas which it clothes will come thick and fast. Then we must sing them quickly and strongly. Something of agitation must be used. Then the answering theme, the same length as the theme, must have the manner reversed. Measures thirteen to sixteen (inclusive) must be sung a little slower and retard a great deal toward the close.

Were this instruction on the rendition of this song only it must be worth something. But as the same principles are used in thousands of songs the same instruction applies to them all. Learn from this the principles and apply them everywhere.

The second stanza has just the same music as the first and must be sung in the same way generally. But as the words vary you can vary the manner of delivery. So, too, the third stanza has sixteen measures which are like those of the first. To gain variety the composer has said to sing them "pp," to which should be added "and dreamingly." But there are more measures. Six of them. Cowen realized that something for a finish was needed. He made a climax. It has form, too. In measure sixteen of this stanza it might have been brought to an end by placing the word "old" on the tonic, F. Instead it is on the third, A. That permits further development. Measure thirteen is repeated and in measure fourteen the way is prepared to allow the voice to spring up to the octave of the tonic. Then another spring and we land on the third of the upper chord, one of the strongest notes we can use. This is held long and strong, permitting an outburst of vigor which gives a fine climax. From this the voice is let down, but its fullness is retained until the closing cadence. This song is conventional in the sense that it is a sample of correct and good writing. A student who understands it can learn to judge all of its class, and the class is very large.

*Published by the Oliver Ditson Co. For soprano and tenor in key of F; mezzo-soprano in E flat; contralto, baritone and bass, in C.

INQUIRERS' COLUMN.

F. H. TUBBS.

What advantage is there in practicing before a mirror?

It enables the student to acquire a graceful attitude of body and lets him see how to conduct himself before an audience. It permits him to direct facial expression. One should practice before the mirror long enough to allow good habit to be formed. Some may acqquire good position, appearance and facial expression in a month or two, but others may need a year. Whenever a singer is about to sing in concert he should study his songs when standing before the mirror and hold the thought "How does this look to the audience?" in mind. He will avoid much which would not be graceful by so doing. He would not permit swaying of the body or swinging the arms, frequently reversing the feet or shifting the music from hand to hand. He would find himself inclining toward his audience as if giving them something. The tendency to rise on tiptoes would be detected and overcome and he would learn to be pliable and at ease when he is looked upon. One of the most trying moments the singer has is just as he has taken position on the stage and opera glasses are leveled upon him. If he has trained himself to know how he looks the trepidation so often seen will not come and he will sing without embarrassment. Whatever makes the appearance before an audience more graceful and comfortable is of real worth to the singer, and practice before the mirror certainly does help in this particular.

* *

Have you ever known staccato practice to make the tone harsh?

Yes, and if it is done violently it will have that effect. It becomes, if the tone is made extremely short, the "coud de glotte" which, although much used in the last generation, has fallen into disuse. Rather, it has been laid aside as too severe practice. It fatigued the larynx. Staccato practice should be done softly and with perfecet ease. If so used it is beneficial, because it makes the larynx flexible and gives positiveness to intonation. A singer who could not keep the voice true to pitch (and had been told she was tone-deaf) overcame the fault by judicious staccato practice in two or three weeks' time. There was no appearance of harshness. One thing should be noted:—nearly all students can feel a little jump at the "soft place" (in the upper part of the abdomen) at every little note made staccato. This should be overcome, for it presses too much breath upon the vocal bands. Get so that the "soft place" does not jump, sing staccato notes softly and with perfect ease, and they may be used with impunity and their practice will do the voice good.

* *

How long should periods of practice be?

Just as long as the mind holds keenly to the work. Teachers often tell pupils to practice twenty minutes or half an hour. It may be that is all some pupils can stand, but the teachers base their directions on the belief that the voice will not bear more practice than that. If practice is right the voice and the machinery which makes voice can bear any amount of work. So far as the material parts are concerned, if the practice is right, mind you, one might practice all day. A singer has been known to work twelve hours with only one interruption, and that only long enough to eat dinner. In this case the voice was fresh when the day was finished and the next morning called forth unbounded praise from a most exacting master. But the singer was seeking a definite object and the mind did not flag. There was interest in the practice and extreme care was used, not to avoid straining, but that every tone should be made right. This proves that, while under some methods the practice would better be in very short intervals, if the method is right and the attention is given in right way, with good mental interest, there need be no limit placed on the amount of practice. It will be seen that a pupil who knows how to practice is able to do more in one day than some pupils usually do in a week. It means that some can do more to make himself an artist in one year than many do in five. But if one has faulty method the shorter the periods of practice the better.

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 60. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE. Edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

MEMORIZING ORGAN MUSIC.

Although many organists advocate playing organ programs entirely from memory under the plea of freedom of expression, it is really quite a mental task to attempt such an effort, and there are often contingencies which make it safer to have the score before the eyes. Often a sudden ciphering of a key, or some disarrangement of the mechanism will so distract the thoughts that the thread of connection will be broken and the theme lost, whereas, if such an unexpected break should occur, a glance at the notes will keep the connection without the irritation and mortification which is liable to result when the memory is entirely trusted. In interpreting organ compositions one must not only have command of the manual keyboards, but of the pedals and intricate array of mechanical accessories. He must not only comprehend the instrument in its entirety, but understand every detail, and have clearly indicated in advance the varied combinations which are to be used. Although by the time a difficult composition has been fully prepared for public rendition, it is quite well committed to memory, yet it is an added mental burden to perform it without reference to the notes; and if the organist should be behind a screen, the audience would not give thought to the idea as to whether the player had his notes before him or not. A slight lesion of memory, or the accidental touching of a wrong manual or pedal key will so disturb the current of thought that a whole musical passage, and the playing will become confused, adding to the mental strain and concentration which a reference to the score will obviate. Playing difficult compositions from memory is not an essential requisite in the organist's attainments for public performances, although excellent discipline in the preparatory work.

CORRESPONDENCE.

Questions.

I. W. A.—I.—What is most advantageous, a straight, concave or radiating pedal board?

II.—Should the swell pedals be centrally located, or should they be at one side?

III.—Which is the most practical arrangement for couplers?

IV.—What improvement may be suggested as regards the nomenclature of organ registers?

V.—On which side of the console should the pedal registers be located?

PEDAL KEY BOARD.

HERNE D. WILKINS.

Replies.

I.—I prefer a straight pedal board with low sharps, as constructed in the Roosevelt organs. The reasons why a straight pedal board is better than one which is concave or radiating are the same as those which favor a straight line for the manual clavier; all the measurements are more accurate, and the lines of direction are more definite and simple than where curves are used.

II.—The swell pedals should have a central location, so as to be managed by either foot. They should be back far enough, and should be high enough so as never to hinder the playing of the pedal clavier.

III.—Regarding the location of couplers, there are two systems, both of which are advantageous. First, to have all the couplers as draw-stop registers over the swell manual beginning on the left Gt.-Ped., Sw.-Ped., Ch.-Ped. Then the super couplers Sw.-Gt. super, Sw.-super, Ch.-Super, Sw.-Ped. super (a most useful coupler).

The other system referred to above is to arrange the coupler registers with the other registers of a given manual, for example, Sw.-Gt. sub next to the 16 ft. stops of grt.; sw.-grt. next the 8 ft. stops of great; sw.-grt. 4′ next to the 4 ft. stops. This arrangement is logical and consistent, but probably the former arrangement of mechanical stops by themselves is better.

I make an exception in regard to the Tremulants. The swell tremulant register should be next to Oboe or Vox Humana, so as to be drawn with either of them. The Choir Tremulant register should be placed beside the Clarinet register.

IV.—The words unison and octave should never appear on a coupler register; they take up room, confuse the readings and are superfluous. Sw.-Grt., without any qualification, means unison. Sub. means Sub-Octave, and sper means super-octave. The omission of the words unison and octave makes the registers look clearer and cleaner.

V.—Pedal registers should be on the left side, not even occasionally on the right to suit the whim, convenience or indifference of the builder.

It should be the aim of organists to bring about unanimity of opinion among themselves as to all points of console arrangement, composition pedals, crescendo pedals, and so on. It is only through the weight of united and consonant opinions that organ builders can be influenced in a way to secure greater uniformity of arrangement in the details of organ construction.

PARLOR PIPE AND REED ORGANS.

H. J.—"I have lately read through a large number of works on the organ, and can readily understand the enthusiasm which the conscientious church organ builder puts into his work, and how with him it is often less a matter of money making, than of commendable professional pride in building a fine instrument, which every Sunday, long after he has passed away, will testify to his scientific knowledge, skillful workmanship and square dealing.

"No trouble is too great to get the richest voicing for the various registers, the most perfect action and the proper balance for the whole instrument. Apparently, however, he is doing nothing toward making an organ adapted to the needs of the musical amateur of moderate means, who lives in a common sized dwelling.

"Persons who have never been through the experience have no idea what the installation of a pipe organ of only passable variety, in an ordinary dwelling house involves, even if the $1,000 to $3,000 or more which any instrument worth having now costs, is a matter of no consequence to the purchaser. Not one house in five hundred has a room suitable for it, unless it was specially built for the purpose. If by chance there does happen to be a room in which the organ can be placed, it must generally be completely remodeled, its floor timbers strengthened, and a noiseless motor provided to run by water under high pressure, or electricity, matters rarely available in the country.

"A pipe organ of musical value is not in the reach of one music lover in a thousand. A great part of those who do not care to spend a large amount of time and money on the training necessary to fit themselves for professional musicians, would prefer an organ of fair variety in registration, to a piano, if it was equally fashionable. It seems as if it would pay reed organ makers to try to supply this want, and instead of making mere cheap toys, get out something of real musical value.

"The average reed organ of the present day is inferior to that of twenty-five years ago, and no decided improvement can be expected as long as the manufacturers, on account of assumed cheapness in first cost, continue to use the old-fashioned reed, made of wrong material, improperly shaped, crudely voiced by hand in the old way, and furnished with unscientific accessories.

"The large instruments put out by a few makers, which have a considerable diversity in registration, are expensive, and need special motors, so that they are about as far out of reach of ordinary people as pipe organs, especially in the country where they are most needed.

"A parlor organ to have much musical value should of course have two manuals and pedals, and the registers should be well differentiated, but a great volume of tone, necessitating a large supply of wind, is not particularly desirable. To render it the most available, the player must be able to blow it, and when he plays in the evening he does not generally want to disturb others. Persons of sedentary occupations, and professional men, need some active muscular exercise, and after a hard day of brain work, the mind is quieted and sleep is promoted by gentle music. The exercise of blowing and even of playing the pedals is somewhat similar to that of walking in strengthening the muscles, developing the symmetry of the lower limbs, and also improves the carriage.

"Why should the reed organ maker not put as much zeal into his work as the pipe organ builder? Why should not some progressive one, like the elder Steinway, resolve to lead the world instead of merely keeping along with the procession? While the acoustic theory of pipes and strings has been tolerably well worked out, that of reeds has been nearly ignored, and there is no literature on the subject worth mentioning.

"Reed organ makers seem content to follow their occupation simply as a trade, with no adequate conception of the possibilities, or the scientific principles involved in the proper voicing of the different registers and improving their tones. To obtain anything like satisfactory results, the present style of reeds must be discarded for more scientific but perfectly feasible and inexpensive tone producers. It is as absurd to expect a great diversity of registers in a parlor organ from reeds all made alike as it would be in a church organ with its pipes similarly formed."

TRANSPOSITION.

W. E. C.—"I have always read the Organ Department in the MUSICIAN with great interest, and now turn to it for assistance. I am an organist, and am very desirous of learning how to transpose at sight with surety, as an accomplishment which I have not yet attained. I can to some extent transpose by ear, but being of a very nervous temperament, I dare not trust myself to do it in public.

"I have tried transposing hymns and chorals by reading every note say a third or fourth lower or higher, and also by imagining the notation altered. Will you please tell me if either of these ways is correct? They seem to me long, tedious and uncertain roads. Is there any better way? I would deeply appreciate more light on this subject."

Comments.—You certainly have been travelling a long, tedious and uncertain road in transposition. You must learn to think first of musical tones by relative pitch, independent of the absolute pitch indicated by letters on the staff notation. Think of the scale tones by the numerals. Commit to memory a simple church tune, and then play it in every key. Proceed thus with many tunes until you can play them fluently in every key. Then take these same tunes and play them from the printed notes in each of these keys while looking at the notes steadily, and think of them by their numerical names, with the tonic of the signature as *one* of the scale. When you have accomplished this, take a new simple hymn tune, and carefully proceed in the same way without committing to memory. If you then meet with obstacles, please write and explain them, and further advice will be given.

A POSSIBILITY.

F. V. C.—"Would it be possible for me to play a large two manual pipe organ, of which I enclose a description, without instruction thereon? I am a pianist and accompanist of more than average ability; was a student at the New England Conservatory for two years, and have taught the piano for over fifteen years, and have good execution. The new organ which has lately been put in our church is a gift

from Andrew Carnegie, and I have been asked to take the position of organist. I feel as if I could do so, if I could learn the use of the Pedals. I noted your answer to V. S. in the November MUSICIAN, and would esteem it a favor as one of the interested readers if you would reply."

Comments.—The majority of organists throughout the country are pianoforte players and teachers. As you have had so many years of experience in musical education, you would have no difficulty in playing the organ if you would apply yourself to the study of organ music, and acquire the legato organ touch. If you read music fluently you will easily learn the proper use of the pedals, as you can concentrate your mind upon their study, using exercises which have been referred to in these columns. The instrument you describe has all the modern improvements. You should learn the general structure of the interior mechanism, and what pipes produce the corresponding tones. You must learn to recognize the quality of tone of each stop, and the combinations which sound well, and you must be thoroughly grounded in the principles of harmony.

For Boy Choir Organists.

R. M. G.—"I want to thank you for your kind recommendation of my little book "Hints for Boy Choristers," given in THE MUSICIAN for June. I have been spending several months in Europe, and did not see the item until my return home a few days ago, or I should have acknowledged your courtesy sooner. It may interest you to know that the little book has been warmly endorsed by the leading English experts in boy voice culture, including such men as Sir George Martin, Drs. Bridge, Bates, Huntley, J. Varley Roberts, Noble, Lemare, etc., and among our own men who have recommended it are Stubler, W. H. Hall, Gale, Lacey Baker, Hedden, etc. A second edition has already been ordered. If you can furnish me with the address of H. K. M whose letter to you led to your comments, I shall be glad to give him some points on his new work among boys."

Comments.—H. K. M., and all other organists and choirmasters who are interested in the development of boy choirs, will find the address of R. M. G. in the June 1903 MUSICIAN, with whom they can open a personal correspondence. The columns of the Organ Department are leading to personal communication between individuals who are interested in the various branches included in this head, and if access could be obtained to all the correspondence thus developed it would be a pleasing feature, and would furnish material enough to fill the columns of a Monthly devoted exclusively to organ associations. But a large number of readers are reached in a musical paper which is devoted to a wider field, and although the space for the organ comments is limited, there is a sufficient field to cultivate in the interests of the art. All correspondence containing information is welcome.

A Century Ago.

Nearly one hundred years ago an American travelling in Europe wrote home concerning his visit to York Cathedral, that after the sermon he procured the key from the sexton, and ascended to the top of the great tower, two hundred and sixty feet high.—"The weather was unusually warm, and even at that height there was very little air stirring. I sat there upwards of an hour, contemplating the beautiful scenery that surrounded me on every side, as far as the eye could reach, over one of the richest and best cultivated vales in England. The solemn sounds of the deep-toned organ, from the Choir below, vibrating upon my ear, were the only ones that broke in upon the solemn stillness of the scene. For a moment, I lost sight of the beauties that lay in such profusion beneath me, and my mind was borne upwards to the Throne of the Eternal. I rejoiced that in my solitude there was no thoughtless impertinence to break in upon the delightful vision, yet also regretted that there was no congenial mind to share the experience with me."

Reed Stops and the Swell Box.

E. B.—"I take the strong position that all manual reed stops should be enclosed in the swell box, whether in the Great, Swell, or Choir departments. I would also include the 2 ft. mutation and compound stops of the Great, but let the other flue stops stand freely without any enclosure. In this way the prominence of these supplementary stops may be brought into subjection and kept within the control of the organist. Hilborne L. Roosevelt was the first builder who introduced this plan of enclosing a portion of the Great stops in the Swell box, and the innovation met with much opposition. It was a step toward suppressing the prominence of mixture stops which progressive builders are omitting by supplanting them with more useful stops. The blatant and unblending effect of a Great Trumpet is thus held in check and made subservient to an excellent crescendo when more power is demanded. A Choir Clarinet is one of the most expressionless and lifeless solo stops in the organ unless it is enclosed in a swell, but which is then rendered quite beautiful in its tone color. The only hindrance I have ever met in rendering orchestral transcriptions on an organ where a part of the Great stops are placed in the Swell box, is in a sudden change where the Swell is closed for a pianissimo, to a fortissimo on the Great, in which case the Swell must be immediately opened, but in such instances I have usually played my soft passages on the Choir, especially where there have been responsive phrases in contrasted power. On a two manual organ thus constructed, the softer swell stops may be played in making the contrasts, with the swell folds remaining open."

Answer Given to a Previous Similar Query.

G. S.—"As you invite your readers to ask questions for information, I would like to know how to use the following stops in an organ built by Bedell & Co., if it is not too much to ask of you to explain them. On the Bass side are written on the ends of the knobs as follows: Sw. Oboe; Sw. Stopped Diapason Treble; Sw. Stopped Diapason Bass; Sw. Viola, Swell to Great; Great to Pedal. On the right side are Gr. Octave; Gr. Stopped Diapason Bass; Gr. Fifteenth; Gr. Melodia; Gr. Dulciana; Gr. Open Diapason; Pedal Bourdon."

Comments.—Your questions are similar to those asked by a reader in the November number, to which you are referred, hoping that you may be able to obtain those back numbers of THE MUSICIAN which were indicated.

Novices should be very careful to read the names rightly on the stops. S. W. does not mean "South West," and is written Sw.—an abbreviation of "Swell." There is no such stop as a "Tidal Boarder," nor any "Bourbon" stoppled. These mistakes in sending me names when information is desired, presumably occur from being taken from old organs where the lettering has become obscured and partially obliterated.

An Important Query.

S. H. B.—"In one number of THE MUSICIAN a year or two ago, you called the attention of your readers to what has been termed a "Universal Wind-Chest," in which no slides are used, consisting of a large chamber or room in which one may enter and remain while the organ is being played. The article referred to describes that this room contains the motor and feeders, and that instead of a regular bellows reservoir to distribute the wind pressure, there is what is termed a pressure-board on one side of this Universal Wind-Chest, also inside, regulated by steel springs. Now I would like to know if this pressure board constitutes the reservoir to give an immediate supply of wind to any extent, supposing the full organ with couplers drawn, and if not, what is the reserve if the demands are greater than the area of this pressure-board? Is the large chamber a reservoir? In discussing the matter with an organ expert, he says that it makes no difference how large this chest-chamber is. He says that it might cover an acre of ground, and the wind capacity would be no greater than would be supplied by an ordinary bellows reservoir of the size of their displacement board. He says that if the motor is started and the wind is pumped up to a certain pressure, the displacement board would immediately collapse, or very nearly so, and it would be distended enough to give it a little elasticity, like a winker.

"He says that he would think that if an organist should play full chords right along, that the pressure-board would be distended, pressing inward, to its utmost limit. Now where is the air coming from after this board has reached its limit of distention? It would have only the amount of wind which is being forced in by the feeders, and of course, the pressure-board being the controlling factor in establishing the pressure, it seems to me that it will be given to the pipes at less pressure than the normal, and it would only be a question of a very short time, if the supply should be inadequate to the demand, that the wind would be out entirely.

"My friend claims that with such an arrangement the wind capacity is simply just equivalent to the size and movement of the displacement, or pressure-board."

Comments.—You have touched upon a very important point in organ building. This thing should be clearly understood in all systems of bellows or wind-chests, that the source of wind-supply and reserve force depends entirely upon the capacity and size of the feeders and not upon an excessive reservoir dimension. This is an axiom, and a point in which many organ builders fail. A properly built organ cannot be "winded" unless the motor is stopped, whether the old bellows reservoir or a side pressure-board is used.

In my experiments with rotary fan-blowers for wind supply, no matter what the size of the organ, or how long the full organ was played, I used blowers of sufficient size, so that the bellows reservoir could not be lowered but an inch or two, just enough so that the regulating valve would immediately open, and the wind supply kept constantly full, this regulation being adjusted so that the valve would close on the reservoir rising any higher to prevent any danger of an increased pressure by over blowing, which was also additionally guarded against by a safety-valve.

The ordinary bellows reservoir with its weights, is equivalent to the vertical pressure-board with its springs. The effect in establishing the wind pressure is the same, no matter what is the size of the bellows or wind-chest. The wind-chest in any organ is not a reservoir, but is simply a chamber holding compressed air in readiness to be admitted to the pipes when the respective valves are opened.

The feeding capacity and power of the motor used must always be in excess of any demand which can ever be required for a continuous supply of air for the full organ with doubled chords and pedal doppio, in addition to leakages which will occur. Any organ which is not built to meet this demand is defective. A very large bellows reservoir does not compensate for incommensurate feeding capacity.

SERVICE PROGRAMS.

With the passing of the festival season, one settles down to the routine of the regular service, and again feels the pressure which accompanies it. The service programs offered our readers this month are composed of organ selections and anthems well adapted to general use. The organ numbers include older compositions, which have stood the test of use, and one or two newer ones.

The anthems are recent compositions of approved merit. They are truly devotional in spirit, and are worthy in harmony and treatment of the voice part. The singing of the Bach setting of "A Mighty Fortress Is Our God" should impress the truth of Divine interest and protection on any congregation.

Program Number One.

Organ Prelude—Allegretto, (Arranged by E. E. Truette) Gustav Merkel.

Anthem—Jubilate Deo, in B-flat, H. J. Storer.

Response—Hear Our Prayer, O Heavenly Father, Wm. R. Spence.

Offertory—Melody, in G, Op. 13, Everette E. Truette.

Offertory Anthem—I Waited for the Lord, (Arranged for mixed voices by G. Leach) Mendelssohn.

Anthem After Sermon—Holy, Holy, Holy Lord, George A. Burdett.

Postlude—Hosanna, Paul Wachs.

Program Number Two.

Organ Prelude—Pastorale, Georges McMasters.

Anthem—Jesus, Saviour, Pilot Me, P. A. Schnecker.

Offertory—Berceuse, in A, G. Delbruck.

Offertory Anthem—These are They, William Reed.

Response After Sermon—A Mighty Fortress in our God, J. S. Bach.

Postlude—Postlude, in C, Henry Smart.

PARSIFAL.

The First American Performance of Wagner's Music-Drama; New York, December 24, 1903.

FREDERIC S. LAW.

PARSIFAL in New York! The Temple of the Holy Grail in modern Babylon; Klingsor's magic garden within a stone's-throw of our elevated railway; the pangs of Amfortas, the death of Kundry brought to the ken of the Broadway lounger.

These incongruities struck me as, the day before Christmas, I plunged into a maelstrom of struggling humanity whose vortex was the doors of the Metropolitan Opera House. It was a far cry from the sleepy German town where I had heard *Parsifal* a number of times to the busy, bustling metropolis of the New World.

As all know, *Parsifal* was Wagner's swan-song, produced at Bayreuth in 1882, but a few months before his death. The Festspielhaus, which had been closed for six years after the financial failure of *The Ring of the Nibelungen,* with which it was inaugurated, was reopened, and since then *Parsifal* has proved the chief magnet in drawing to Bayreuth at the festival season the most remarkable concourse of visitors known in musical history. By German copyright law the right of performance remains under the control of the composer or his heirs for thirty years. Until now *Parsifal* has never been heard publicly outside of Bayreuth, and it was Wagner's wish to retain it exclusively for the Festspielhaus. Since his death his widow has been endeavoring to secure the passage of an act of parliament which shall extend this period of control, but thus far without much prospect of success.

In the meantime *Parsifal* has been regarded with longing eyes by managers the world over. Mr. Conried, the recently-elected director of the Metropolitan Opera House, New York, looked into the matter, and found that in the absence of an international copyright law at the time of publication it was legally free for performance in America. He therefore announced his determination to signalize his first season as operatic manager by a production of *Parsifal,* and thus drew a storm on his devoted head. Legal steps for an injunction were taken; diplomatic intervention was sought; national prejudices were invoked; religious feeling was appealed to. It was asserted that *Parsifal,* away from its accustomed surroundings at Bayreuth, would shock the community by its irreverent use of sacred characters and emblems.

The legal questions involved were easily disposed of. It was shown that under the laws in force at the time of the publication that the sale of the work in this country, which was admitted by Frau Wagner's counsel, bore with it the right of representation. She steadily refused to give her consent to what she considered a desecration of her husband's work. To her its semi-sacred character demands the retirement and reverential atmosphere of such a place as Bayreuth, much as the Passion Play of Oberammergau requires the peasants of Bavaria and their naïve environment if it is to be acceptable to the serious-minded. Not that *Parsifal* is a passion play; it is a symbolical drama founded on myth and legend, both Christian and Buddhistic, woven according to the fancy of the composer into a bewildering web of religious mysticism, black and white magic, and esoteric philosophy. There is no denying, however, that in several incidents it approaches perilously near the line which sophisticated communities have tacitly agreed to take as the boundary between what is allowable and what is too sacred for representation on the stage, and that as a idealizing power of the music alone redeems this boldness by lifting it above the plane of every-day existence. Fortunately, the spirit of the New York performance was sufficiently earnest and sincere to carry it safely over these dangerous passages.

The Holy Grail, the precious vessel used by the Saviour at the Last Supper, is guarded by a company of faithful knights in their temple on the inaccessible heights of Monsalvat. Their leader, Amfortas, to whose care is confided the Holy Spear which pierced the side of our dying Lord, has succumbed to the snare set for him by Klingsor, a wily magician who for his impurity has been rejected by the brotherhood. Fascinated by Kundry, one of Klingsor's attendant spirits, Amfortas carelessly allowed the spear to slip from his hand. The wizard, who was watching his opportunity, seized the sacred weapon and dealt the imprudent knight a murderous blow, which wounded but did not kill him. At the opening of the drama Amfortas is seen suffering untold agony from the wound, which refuses to heal. It has been revealed that he can be relieved only by a guileless fool *(der reine Thor),* i. e., one pure, and innocent of evil. Gurnemanz, the esquire of Amfortas, thinks he has discovered such a one in the person of Parsifal, and introduces him into the temple, where he sees the solemn ceremony of the unveiling of the Holy Grail by the suffering king. But the lad is apparently unmoved by the sight. His stolidity vexes the old man, who thrusts him forth as one unfitted for so high a mission. Klingsor sends out his spirits in the form of beautiful girls, who endeavor to lure him into sin. Kundry also tries the blandishments which were the undoing of Amfortas—but in vain. Klingsor appears and hurls the Holy Spear at the resolute youth, but it floats in air. Parsifal grasps it and makes the sign of the cross. At this his enemy disappears, all falls to wrack and ruin about him; Kundry sinks prostrate at the victor's feet.

Years pass; Parsifal reappears to Gurnemanz, bearing the spear, which the aged knight recognizes. He hails its possessor as the one destined to heal the king, and anoints him head of the order. Kundry, now repentant, is baptized into the true faith; Amfortas is healed by a touch of the spear, and the new leader receives the sanction of heaven by the descent of the Holy Dove over his head as he solemnly raises the sacred chalice for the adoration of his followers.

Though Mr. Conried's production of *Parsifal* was on the whole noble and dignified, and at times impressive, one could not but feel the absence of conditions which make the Bayreuth performance unique. There it is a law of the Medes and Persians that the doors shall be closed at the beginning of the prelude, after which no one is admitted on any pretext. This it was announced would be the inflexible rule in New York. Yet hardly had the lights been turned down before dancing wil-o'-the-wisps began to distract the eye and attention. They were electric lanterns carried by the ushers showing tardy arrivals to their seats. And this kept up for nearly half an hour after the opening hour. So much for Bayreuth rules in New York

Then, too, in a modern opera house, no matter how much the auditorium may be darkened, the light streaming from the players' stands reveals the orchestral mechanism and illuminates with an artificial glare. This disturbing feature is wanting in the Festspielhaus. There the unseen orchestra, the absence of a visibly gesticulating conductor, the softening of the sometimes strident instrumentation by the "mystic gulf"—the sunken space between the audience and the stage which accommodates the players—are powerful factors in sustaining the dramatic illusion. The auditorium is plunged into almost complete darkness, and when the curtain divides the effect is that of looking into another world. The singers, artists and chorus alike, do not seem to know that there is an audience within a thousand miles; if they look at the conductor none of their hearers knows it. The result is a spontaneity and freedom, and in *Parsifal,* a solemnity, impossible under ordinary conditions. When, for instance, in the two wonderful climaxes, the finales of the first and third acts, where the Holy Grail is unveiled, the spectator has the impression of being himself in the Temple, assisting in the divine mystery. The columns of the sanctuary are so devised that they seem continuations of similar columns in the auditorium, so that the eye can hardly tell where one begins and the other ends. Then the comparatively small size of the theater aids in that sympathetic relation which Wagner sought to establish between his works and their hearers. Facial expression counts for more, voices are more telling, declamation requires less exaggeration than in the much larger spaces of the ordinary lyric theater.

Then again, one enters more or less under the spell of the associations of the place. He has probably seen Wagner's house, visited his tomb and that of his illustrious father-in-law, Liszt. The sight, too, of a whole town given up to the veneration and realization of artistic ideals exercises a powerful, almost hypnotic influenced on the visitor.

All this, of course, was wanting in the New York performance. Its distinctive triumph was gained in the scene of Parsifal's temptation in Klingsor's magic garden. This was undeniably finer than at Bayreuth. Wagner's chimerical idea of representing women as flowers and flowers as women was too extravagant to be realized even there. His short-skirted, petal-crowned flower-nymphs, his huge, glaring, impossible blossoms were wisely discarded for maidens charmingly attired in floating silken draperies and an exquisite garden running over with vines and roses, through which these fairy-like creatures fluttered and disported. This scene awakened storms of applause. Worldly, sensuous, harmonious in color, it appealed to the eye; while the slow waltz by which the flower-girls seek to beguile Parsifal was sufficiently distinct in melody to be caught by the dullest ear. The applause after the first act was gratifyingly light. It showed that the impression made by the suffering of Amfortas, the unveiling of the Grail, the love-feast of the knights, was too deep to be expressed by empty noise. One could not but think of Wagner at the first performance of *Parsifal.* At the sound of applause after the first act he appeared before the curtain and roundly scolded the audience for thus disturbing the sacred atmosphere of his work; then as they were silently leaving the house after the third and last act he again appeared and reproved them as sharply for not encouraging the artists who had so nobly fulfilled his ideals.

Of the singers the chief praise belongs to Madame Ternina's Kundry and to Van Rooy for his pathetic impersonation of Amfortas. Burgstaller was not an ideal Parsifal in appearance or action, but sang with great fire and feeling. The rather tiresome and difficult part of Gurnemanz, who serves as a sort of *deus ex machina* in pushing along the dragging dramatic movement, was well sustained by Robert Blass. A new-comer, Otto Goritz, made a good impression as Klingsor. The chorus had been well drilled, but the nervous excitement of a first night was evident in certain lapses both of action and singing, which it is reasonable to suppose further performances will obviate. At the same time, the sonority of tone, the overwhelming impression of the choral effects at Bayreuth cannot be looked for at the Metropolitan Opera House. The number of singers is smaller and the house much larger. It is simply the ordinary opera chorus, raised to a high degree of efficiency, but the elevation, the rapt expression of the German chorus were missing. The choir boys, who had been dextrously smuggled into the house during the day to avoid the interference of the Society for the Prevention of Cruelty to children, which had been evoked by the opponents of the performance, did not bear the ecstatic look of children admitted to the high privilege of beholding a holy mystery, nor were their maturer companions altogether free from the same criticism. With the German chorus singer an engagement at the Festspielhaus is a source of pride; this shows plainly in expression and bearing—another of the elements which go to make up the impression of unwonted dignity and elevation at Bayreuth.

It would be interesting to speculate on the future of *Parsifal* in America: whether or no it will remain a constant attraction to the public, as have other operas and music-dramas of the master. Its severity; its almost complete lack of melody as popularly understood; the want of human interest in its characters, all of whom, save perhaps the suffering Amfortas, move in a mystical and unreal world; its immense difficulty—all this would seem to preclude the probability of *Parsifal* becoming a permanent factor in our musical life.

There is no question, however, as to its present success. Even at greatly augmented price, the seats for the first series of five performances, beginning December 24, were all sold before that date; and a second series, beginning January 28, to continue for five consecutive Thursdays, is now in progress. In every case the first act begins at five o'clock in the afternoon; a pause of nearly two hours is made before the second act, which begins at a quarter of nine; the last act ends about half-past eleven. The first performance of the second series was designed for the accommodation of visitors from a distance. A special train started from Washington in the morning and took on passengers at Baltimore and Philadelphia, reaching New York in time for *Parsifal,* and returning at midnight.

EUROPEAN LETTER

ORTON BRADLEY

December 23, 1903.

Now that the annual lull in musical affairs has come upon us in London, we have an opportunity of looking back and considering what has been done during the past three months of activity. Nothing could better accentuate the difference between our musical life here and that on the other side of the Atlantic than such an opportunity for reviewing past events. We are to have no concerts of the first rank until January begins excepting the Queen's Hall Sunday afternoon orchestral concerts which Paur is conducting during the absence of Mr. Henry Wood in America. No Saturday or Monday Popular Concerts are announced until the second week of the New Year. The annual "Messiah" performance will be given on New Year's Day by the Royal Choral Society at the Albert Hall, and a Queen's Hall orchestral concert on that afternoon and most of the National Sunday League concerts will take place as usual. In reviewing the active months just past I cannot help being astonished at the great number of eminent pianists who have been heard in London to say nothing of an army of singers and violinists. The mere mention of some of their names is enough to indicate the truth of what I have said in my former letters about the congestion in musical affairs here in London. How is it possible for any one city however large to give proper attention in so short a time to such a list of fine performers? Here are the names of only some of the pianists who have been playing in London this autumn:—

Busoni, Teresa, Carreño, Tagliapietra, Pachmann, Hofmann, Gertrude Peppercorn, Ezon Petri, Frederick Lamond, Fanny Davies, Donald Tovey, Adela Verne, Leonard Borwick, Benno Schonberger, Dr. Georg Schumann, Vianna da Motta and Wilhelm Backhaus.

Of all these there is not one who is not thoroughly capable of giving great renderings of the best works and the difficulty for students and amateurs is to discover who is the best master to follow. Of them all there is little doubt that Busoni is pre-eminent. With his superb technique and his intellectual power in combination he seems to be able to play all things well. His renderings of the Beethoven sonatas are absolutely masterly, and with wonderful versatility he is able to play his Liszt or other lighter pieces with most perfect abandon. His touch is always strong without force or light without flabbiness. Probably in virility Carreño comes next to him, but she lacks something of the perfection of Busoni. Her strength is too noisy and her delicacy too sentimental. At least when I last heard her I wish she had played any other concerto than Grieg's A minor, op. 16, in which she displayed actually too much force. Pachmann's merits and demerits we all know, but it seems to me that this season he has been less guilty than usual of rhythm-breaking and has shown far more than he used the proper consideration for the spirit of his composer. A better performance than he gave at his last recital of the Weber A flat Sonata op. 39, can scarcely be imagined.

There is no space to speak individually of each member of this long list, but I cannot leave them without a line or two about our young English pianist, Gertrude Peppercorn, who is even now with you in America. She is so good an artist and has such strong individuality in her playing that she will not fail to commend herself to all who hear her. It is possible she may even make greater successes on the other side than she has here, because at times she is apt to be a little too original in her readings to please the critics of the old school, but at any rate she has the power of interpretation as well as the virtue of excellent training.

Now to turn to a few forthcoming events.

It was indeed a "pretty kettle of fish" to suggest Elgar's "Dream of Gerontius" for the Gloucester festival, September, 1904. If it were held anywhere else but in an Episcopal Cathedral it would be different, but it is hardly surprising that the Dean should draw the line at "masses on earth and prayers in heaven shall aid thee at the throne of the Most Highest." No doubt "The Apostles" will fill the bill perfectly well. The sketch programme which Mr. A. H. Brewer, the conductor of the festival, has announced promises also the following works: Mendelssohn's "Elijah" and Handel's "Messiah" of course, with Brahms' "Requiem" and two new works, one by Sir Hubert Parry and the other an oratorio on the subject of the Holy Innocents, by Mr. Brewer. March next is to be an Elgar month in London. We are to have an Elgar festival on the 14th, 15th and 16th, at Covent Garden Opera House. It is being organized by the Grand Opera Syndicate under the management of Mr. Schulz-Curtius and Richter's choir and orchestra will be brought from Manchester for the occasion. The programmes will include "Gerontius," which is also announced for their February concert by the London Choral Society at Queen's Hall and "the Apostles," which the Royal Choral will also give in April. For the 4th of March Plunket Greene has announced a new song cycle by Dr. Elgar.

News of two operatic productions comes from the continent. The first came from Paris, where "L'Etranger," by Vincent D'Indy, was produced at the beginning of the month and has since been performed frequently and with great success. The new opera, without being an imitation of Wagner, is full of dramatic writing and characteristic music. The libretto has a distinct resemblance to the story of the Flying Dutchman, but the music is original and very striking.

D'Indy's work is short, so it has given the managers an opportunity for reviving Mozart's "Seraglio," which is played on the same evenings as "L'Etranger," by way of displaying a contrast between modern orchestral music-drama and opera-comique of the old school. The second new opera which has been performed was Davidoff's "La Cloche Englontie," which was given with unusual success last week at St. Petersburg, and created exceptional interest.

Berlin is anticipating the early production of Leoncavallo's "Rolando," which is now nearly complete, and Rome that of "Madame Butterfly," by Puccini, the second act of which Ricordi has already in hand.

The Milanese have at last heard "Rheingold," which was played at La Scala for the first time on the 11th of December (Berlioz night). It is the only portion of the Wagner cycle which has not been heard hitherto in Italy. "Tristan" is still promised at the Paris opera, but has not yet been produced there, although it has been heard in Paris under Lamoureux about three years ago.

It is strange enough that in spite of the many concerts and crowds of musicians we have here we still go without many things that have been heard over and over again in America. Presently you will all have heard "Parsifal," while we cannot hear it without a pilgrimage to Mecca or some other shrine.

Paris has as yet only had one chance of hearing "Tristan," and it has become a popular opera in New York. On the other hand Parisians have recently had an opportunity of hearing Mozart's "Don Juan" in its entirety. Reynaldo Hahn has given three recital performances of the work with Lilli Lehmann, Clementine de Vere, Mdlle. Leclerc, MM. Daraux and Challet and Signor Bonci. The programmes included a solo for Leporello which follows the disappearance of Don Juan with the Commendatore, then a very beautiful duet for Anna (Lehmann) and Ottavio (Bonci) and a fugal finale for all the characters, none of which are given when the opera is staged.

However, here is another instance in a small matter of our English backwardness. A new song-cycle was announced (first time of performance in London) for December 12, to be sung by Dr. Lierhammer. It was nothing but von Fielitz's "Eliland," which I first played for Ericson Bushnell in New York at least eight years ago, and which afterwards became extremely popular. Lierhammer sang it well, but without the dramatic power which the last songs of the cycle need so greatly.

The great feature of the past month everywhere has been the artificial revival of interest in Berlioz, which was so great here as to make an excuse for bringing Strauss to London to conduct a centenary concert. In Paris the excitement was so marked that the Colonne and Lamoureux concerts both gave the "Damnation of Faust" on Sunday, December 13. It seems a pity they did not for once join forces and make a monster festival, for that is the sort of occasion to which Berlioz's music is best suited. With mammoth orchestras and choruses in huge buildings or even in the open air he can be heard at his best. Let us let him go back now to the place he always has occupied, that of the most clever orchestral writer of the first half of the last century.

NOTES

At the fiftieth annual meeting of the Illinois State Teachers' Association music was the chief subject discussed. Papers were read by Mr. George E. Krinbill of Dixon and by Mrs. D. Richardson Lyeth of Chicago. A general discussion was presided over by Mr. Harvey E. Bruce of Chicago. The officers of the music section of the association are: Wm. D. Armstrong, president, Alton; Pauline R. Mantle, vice-president, Springfield; Mary Jackson Clark, secretary, Decatur.

* *

Mr. S. C. Bennett, who has had a long and varied experience as a specialist in voice building, is writing a set of studies for voice development. Mr. Bennett claims that no progressive method of tone building has ever been compiled, but that such a book is greatly needed. This work will be free from any theories, devices, personal fads, etc. Directions will be given how to practice the exercises with a clear understanding of what results are expected to follow.

* *

Camille Erlanger led his new work, *Le Juif Polonais,* at one of the recent Le Rey concerts in Paris.

* *

Edward Laurens, of Paris, is the composer of a suite for piano and orchestra entitled *Silhouettes féminines.* Its movements are as follows: I. *Ingénue,* II. *Parisienne,* III. *Orientale,* IV. *Amoureuse.* The wife of the composer not inappropriately performs the solo part when the work is given in public.

* *

H. Büsser of Paris has written a symphonic poem called *Hercule au jardin des Hespérides.*

* *

A new opera, *Storia d'Amore,* has been brought out at the Lirico Internazionale, Milan. The composer, Samara, has adapted the chief rôle to the voice of the tenor, Cossira.

* *

Jesse G. Crane, a senior in the Indianapolis Piano College, gave a recital in the Third Christian Church in December.

* *

John C. Manning played a group of Chopin pieces in Newton, Mass., at the house of Mr. Fillebrown.

* *

The Pittsfield Symphony Society gave an interesting concert in December at the Colonial Theatre. Among the pieces played were Massenet's *Scènes Napolitaines,* an overture by Rubinstein in B flat, and the entracte and bacchanale from Gounod's *Philemon and Baucis.* The orchestra is composed of a piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, three trombones, one tuba, a set of bells, drums, bass drum, cymbals, and eighteen stringed instruments. C. F. Smith is the conductor.

* *

The Manuscript Society of Philadelphia invites all composers in America to compete for representation on its programs. A special public chamber concert will be given in February, 1904. A similar orchestral concert is projected for May, 1904. Manuscripts should be sent before January 15th, 1904, to Philip Goepp, secretary, 1520 Chestnut street, Philadelphia. Applicants for regular membership, including the right of performance of compositions at private or public concerts, will send a manuscript to the secre-

tary under a *nom de plume,* with a separate envelope containing the address of the composer.

* *

Victor Maurel's school of singing in Paris is attracting more students than can be provided for. A supplementary series of lessons was started in January.

* *

Luigini, known in America as the composer of the *Egyptian Ballet,* led the recent performances of Isidore de Lara's *Messaline* at the Gaité Theatre, Paris. Calvé, Renaud, Victor Maurel and Duc were in the cast.

* *

Charpentier's *Louise* was played at Dijon in December for the first time.

* *

Reynaldo Hahn recently led three performances of Mozart's *Don Giovanni* at the Nouveau-Théâtre, Paris. Lilli Lehmann, De Vere and Bonci were among the singers.

* *

An interesting program played at Monte Carlo under the leadership of Leon Jelin included Henry Büsser's symphonic poem *Hercule au jardin des Hespérides,* a prelude from Richard Strauss' *Guntram* and a *Scherzo symphonique* by Kopylow.

* *

Saint-Saëns' latest opera *Hélène* will be played for the first time at Monte Carlo.

* *

Hermann Wolff-Ferrari, whose oratorio *Vita Nuova* is gaining celebrity in Europe, and who is becoming known in parts of America by his chamber music, produced recently an opera at the Residenztheater in Munich. It is called *Le donne curiose* and is composed upon the libretto of Count Luigi Sugana, drawn from Golden's old comedy of the same name. The music is said to possess both Latin and Teutonic elements, but in this opera the Italian side of Wolff-Ferrari's nature predominates. The music leans toward the style of Rossini. It is said to show admirable workmanship and to be orchestrated in a manner which is rich and at the same time light. The success of *Le donne curiose* with the people of Munich was great.

* *

Another interesting event was the first performance of Eugen D'Albert's opera *Tiefland* or *The Low Lands* at the end of November in Prague. The libretto is by Rudolph Lothar and is founded on a Spanish romance of A. Guimera. It tells of a shepherd who keeps his flocks high in the Pyrennes. He has never seen a woman, but it has been promised him by the Madonna in a dream that his life shall not be solitary. Far below in the Valley lives Don Sebastian, his feudal master, and in the same household Marta of the Lowlands, whose reputation has been ruined by her lord. To cover her shame Don Sebastian brings down Peter the shepherd from the mountains and marries him to Marta as a reward for years of honest service. Peter is ignorantly happy; Marta, believing him to have bargained for her knowingly, despises him. A remarkable change takes place in their married relation. Peter's eyes are opened, and though still loving Marta, he thinks that her inclination is toward Don Sebastian. Marta, who has been no worse than a victim, is gradually attracted by the sturdy virtue of her shepherd husband. Don Sebastian regrets his action in marrying the pair and drives Peter home from the mill he bestowed upon them as a wedding gift. The shepherd returns to find Marta in the power of Don Sabastian. He hears her accuse him of betraying her in her youth; he learns that his wife's only feeling toward their master is hate, and to save her from his rage he kills the tyrant. Then Peter and Marta go to seek a home in a far country.

A dramatic version of this story was brought out in New York in the fall, under Mr. Fiske's direction and proved to be very stirring. The first performance of the opera in the German Theatre in Prague is said to have been most thorough. Bleek led the orchestra and among the singers were Aranyi, Hunold, Alfoelde and Foerstel

* *

The Return, a new opera by Carl Pottgieser, was brought out at the Municipal Theatre in Cologne in November. Franz, a supposedly dead soldier, comes back from the war in time to witness the marriage of his sweetheart, Christina, to his rival, Henry. In despair he sets fire to Henry's house. Christina comes out, pities Franz and confesses that she still loves him. Henry falls upon them and makes to stab Franz. Christina throws herself between the men. Franz in despair throws himself into the blaze of Henry's house. Kleffel led the first performance at Cologne.

* *

Bruneau's *L'Ouragan* is being played at Moscow.

* *

Le Roi Arthus, a posthumous opera of Ernst Chausson, who is known in this country as the composer of the orchestral poem *Viviane,* has been brought out in Brussels. It deals with the story of Arthur, Lancelot and Guiniveve. The music is said to show the effects of the Wagnerian influence while perserving the author's individuality and French lucidity of manner. It will be remembered that Chauson was killed a few years ago in a bicycle accident.

* *

Cilea's *Adrienne Lecouvreur* has been brought out at Geneva under the direction of Emil Huguet.

* *

Richard Strauss led a program of Berlioz's works in London late in December.

* *

The Elgar festival in London on March 14, 15 and 16 will include *The Dream of Gerontius, The Apostles* and a new symphony.

* *

The wonder-child, Vecsey, whose violin-playing has attracted the notice of Joachim, was asked to play for the banker Robert von Mendelssohn, who was suffering from a protracted illness. A fee of five hundred dollars was offered if the boy might play in the banker's sick room. Vecsey's parents replied that they would not allow their child to play in any private house for a fee. They and the boy would be delighted, however, if he might visit von Mendelssohn and cheer him with his violin without being paid. Young Vecsey did so and a few days later received as a gift from the banker an excellent Stradivarius.

* *

Das Rheingold was given at La Scala, Milan, in December. Miss Enrichetta Godard, an American, sang the music of *Woglinda,* Pinicorsi was the *Mime.* The opera was followed by a ballet entitled *The Fairy Doll.*

Another American who has succeeded abroad is Miss Scalar, now singing at The Hague. In the part of Elsa she has triumphed with all classes of listeners.

* *

Raoul Pugno played César Franck's *Les Djinns* at the first Ysaye concert in Brussels with great success.

* *

Michael Balling, now of Breslau, will succeed Mottl as conductor of the Ducal Opera of Karlsruhe. Mottl will go to Munich.

* *

At a recent Le Rey concert at the Théâtre Victor Hugo, Paris, the following interesting novelties were brought out: A symphony in D by Svendsen; an orchestral prelude by P. Carolus-Duran and an *Andante Symphonique* by F. de Léry. Carolus-Duran and de Léry led their works in person.

* *

Miss Marie Nichols, the American violinist who is soon to visit her native country, gave a most successful concert in Paris recently. Interesting numbers in Miss Nichols' repertory are Edouard Lalo's *Fantaisie Ballet* and *Guitare.*

* *

Mascagni's *Marie Antoinette* is reported to be finished. It will be produced shortly at the Costanzi Theatre, Rome. The opera will have seven scenes including the court at Vienna, a reception at Versailles, the arrest at Varennes, the Convention, the Temple, the Revolutionary Tribunal and the execution. In the last scene Mascagni threatens to represent the queen by a papier-maché dummy and to have her visibly beheaded. If this is to be done we tremble for the fate of the opera. The narrow margin between the sublime and the ridiculous will surely not be broad enough to save it.

* *

Mme. Frida Ricci, who delighted the people of Boston in *Lucia* and *La Traviata,* has been engaged at the Opéra Comique in Paris. She will make her first appearance as *Violetta.*

* *

Von Possart, of Munich, will produce Max Schilling's *Pfeifertag* in March.

Bruder Lustig ("Brother Merry") is the title of Siegfried Wagner's fourth and latest opera. Two acts of the work are already finished. It is said to be based upon an old Austrian legend.

* *

Richard Strauss' opera *Feursnot* will be sung at the Hamburg city theatre. When will it be the turn of America?

* *

Franchetti, the composer of *Christopher Columbus* and *Azrael,* has agreed with Gabriele d'Annunzio to set to music the uncut text of the latter's newest play, *The Daughter of Zorio.* The play will be brought out in its spoken form by Mme. Duse.

* *

Interesting works to be given in Naples include Cilea's *Adrienne Lecouvreur* and Giordano's *Siberia* and *Fedora.*

* *

Claude Debussey's new opera is to be based on Edgar Allen Poe's story, *The Devil in the Clock Tower.*

* *

The Blind King, a one-act opera by Hugues Le Roux, will be brought out at the Opéra Comique, Paris.

* *

Miss Belle Applegate, the American singer, took the part of Dalila in a performance of Saint-Säens' *Samson and Dalila* at the Weimar Court Theatre on December 6.

* *

A symphony by Jean Sibelius was brought out recently in Dresden. It is said to be full of thoughts and humors, but lacking in concentration.

* *

Humperdinck is working on a new opera, the words of which he himself adapted from Dumas' *Mademoiselle de Saint Cyr.* It is said that the costume will be modern.

* *

Miss Geraldine Farrar, the American soprano of the Berlin Opera House, will soon be heard in Pederewski's *Manru.*

* *

The Illinois State Teachers' Association held its fiftieth annual meeting at Springfield, Illinois, Dec. 29-31, 1903. President W. D. Armstrong addressed the association. The program follows:

1. Music.
2. President's Address, Mr. W. D. Armstrong, Alton.
3. Paper, "The Necessary Preparation for a Music Supervisor," Mr. George E. Krinbill, Dixon.
4. Music, Springfield High School, Miss Stella Root.
5. Paper, "Music in the High School," Mrs. D. Richardson Lyeth, Chicago.
6. Discussion, Mr. Harvey E. Bruce, Chicago.
7. Music, Violin Solo, Mr. F. H. Boche; Miss Ruth Spalding, accompanist.
8. Question Box.
9. Buisness Meeting.
10. Social.

UNUSUAL OPPORTUNITIES.

Among the opportunities offered by THE MUSICIAN the following will be found to be unusually attractive. They may be secured with comparatively little effort. Full particulars will be sent on application.

I. A trip to the Wagner Festival at Bayreuth, Germany, all travel expenses included.

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III. A week at the World's Fair, St. Louis, summer of 1904, all expenses included.

IV. A year's attendance at any conservatory in the United States or Europe. If Boston is selected, a season ticket to the concerts of the Boston Symphony Orchestra will be included.

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THE MUSICIAN wants a live representative to solicit subscriptions. Full particulars (with sample copies, order blanks, and other helps) will be sent on request.

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BOOK SHELF

WITH COMMENTS ON NEW BOOKS NEW MUSIC AND MUSIC PERIODICALS

NEW BOOKS RECEIVED

1. The Musical Guide. By Rupert Hughes. 2 vols. Published by McClure, Philips & Co., New York.

2. How Ought One to Study Piano Technic? By Heinrich Germer. Published by Breitkoff & Härtel, New York.

3. Scientific Tone Production. By Mary Ingals James. Published by C. W. Thompson & Co., Boston.

4. Operatic Tales. By Frederic S. Law. Published by the Hatch Music Co., Philadelphia.

5. Samuel Pepys—Lover of Musique. By Sir Frederick Bridge. Published by Smith Elder & Co., London. Imported by Charles Scribner's Sons, New York.

6. Music Education. Book II. By Calvin Brainerd Cady. Published by Clayton F. Summy Company, Chicago.

* * *

1. Mr. Hughes' work will receive extended review in a later issue of The Musician.

* * *

2. Heinrich Germer has for a long time been identified with what may be called modern pedagogic thought in pianoforte study. His editions have been carefully prepared and generally they find acceptance among representative teachers. His process of creating an edition is more conservative than that of Riemann and less picturesque.

The little work now before us is sub-titled, "Methodical Manual of Practical Study." The author's purpose is clearly expressed in these words:

In piano instruction, the study of technic should be treated as an independent part of the instruction, from the *Lower Intermediary Grade* onwards. As in the rudimentary teaching of the lower grade, the pupil will have learnt a great deal from the technical exercises, also as regards the holding and the manipulation of the playing-members brought into action, at least in a mechanical sense, this basis must be retained as the one to be further built upon. Experience, however, shows, that this foundation has often not been laid with the reliable thoroughness required, and thus it becomes necessary once more to take up and study these elements here in a condensed manner. In order that the earnest student may acquire positive knowledge on this point, and thus secure a reliable foundation for the explanations which progress render necessary, the two sections:

"Of the organs employed in tone-production" and *"Tone-production through finger-power"*

have been extracted from the author's *"Manual of Tone-Production in Pianoforte-playing"* and placed at the beginning of the whole work.

A great deal, in connection with the practical study of technic, will have been gained, if the instruction-matter be explained to the pupil in an intuitive manner. This manual has furthermore been compiled as a continuation of the author's *"The Technic of Pianoforte Playing. Op. 28. Edition B, in 4 Courses, in the form of concentric circles."*

This system, in which both the *exercises* and *the directions how to study correctly, supplement* each other perfectly, affords a guarantee as to the intuitive, practical method and material of instruction afforded, such as is required and desirable in teaching. 76 pp. Price $1.00.

* * *

3. Mrs. James' book is a manual for teachers and students. It is simple, practical, and deserving of wide reading. Following are the chapters:

Exercises with Closed Mouth.
Exercises with Half Closed Mouth.
Exercises with Open Mouth.
Fullness of Tone.
The Vocal Instrument.
Questions and Answers.
Additional Exercises.

The one hundred or so pages of this volume are clear, direct and valuable. Price $1.00.

* * *

4. Operatic Tales is a welcome addition to a comparatively small literature. Thirty-five opera-stories are given here, including *Parsifal* and *Manru*. The plot is not told in a sententious, scrappy manner, but is carefully narrated so as to carry as much interest as may possibly be found in so thin a human invention as an opera plot.

The original and the English title of the opera are given. There is an index of operas, of composers, and a pronouncing index of all proper names (titles, characters, etc.). This last is a unique and valuable feature. Price $1.50.

* * *

5. Sir Frederick Bridge, apparently a lover of Pepys, says: "Last January I put some of this matter into shape for three lectures delivered at the Royal Institution, and it occurred to me that as this year (1903) is the bicentenary of Pepy's death, it might be interesting to give more permanent shape to a sketch of the various points at which he touched the music of his time."

The lover of Pepys will find here more about him than is given in the famous diary. The compiler has had access to a great variety of matter.

Some examples of the tunes of the time are given and the volume is adorned by a beautiful portrait of Pepys. 126 pages. Price $1.50 net.

* * *

6. Many readers of The Musician will recall Mr. Cady's book published recently and entitled: *Music Education: An Outline*. This book, in its songs and studies, is intended to illustrate the principles and processes of music-education as set forth in *Music Education*.

The volume encourages creative work and stimulates, not vaguely but concretely, the poetic faculty as expressed both in words and in tones.

The thoughtful teacher, desirous of widening her horizon, cannot afford to overlook these volumes. However much one may or may not agree with Mr. Cady in details, one must confess that his work is stimulating, helpful and valuable.

* * *

FIFTY MASTER SONGS: Edited by Henry T. Finck. Issued in two editions:

(a) For High Voice.
(b) For Low Voice.

It has been said that in choosing the Ten Best Books, every lover of English would agree upon the first book, and possibly upon the second, but no one could say what another person's choice would be for the third. Hence, any list of the Ten Best Books must indicate in eight-tenths of its units an individual choice, in which must be figured education, breadth of view and personal preference. The less the education, the less the breadth of view, the less valuable is the personal preference, and in turn, the less valuable is the list itself. One can see at a glance that substituting fifty for ten and the task, whether it be books, or pictures, or poems or songs, becomes infinitely more difficult.

Mr. Henry T. Finck is one of the best possible authorities on the song and his selection of representative examples is the selection of a man who is abundantly provided with the education and the breadth of view necessary to give such a list value which promises to be pertinent.

In this volume Mr. Finck has performed a noteworthy task. Endeavoring to secure variety in form, subject, and composer, the restrictions placed upon him were many. The result, however, is highly satisfactory. Here are the works of twenty composers, extending from Mozart to our own time, and including examples from Richard Strauss, Edward MacDowell and Ignace Padcrewski.

One may quarrel with the editor for a selection or two, regretting the absence of a personal favorite, and yet it is doubtful if any better guide than this volume exists to the cream of song literature. There is culture and education in song in this single book.

Every care has been made to place before the music lover accurate music text, the original text of the poem, a translation (new if necessary) which preserves the spirit of the poem and is singable; in every case, when the fact is ascertainable, the original key is indicated, and the year in which the song was written.

As prefatory matter Mr. Finck has supplied a general note on the song, a few paragraphs entitled "Hints to Singers" and finally some valuable analytical and suggestive notes on each song of the volume.

So much care has been spent upon this work, from the choice of the editor to the mechanical care of the binder and printer, that the volume is an indispensable one to all. To the song lover it is a veritable Vade Mecum,—not less so to the professional singer; it will be found indispensable in private libraries, as well as in the collection of teachers, students, music clubs, High and Normal Schools and music schools in general.

Boston: Published by Oliver Ditson Company. Price, in paper (cloth back), $1.50 postpaid; in full cloth, gilt, $2.50 postpaid.

* * *

MUSICAL FANTASIES. By Israfel.

This volume is made up of sundry chapters rescued from the periodicals of the day, one of which is the Musical Record and Review, now consolidated with The Musician. The author would immediately be dubbed "original" by those who care to be done with it in a word. And true it is; but the point of view may be more simply described. It is a strangely attractive compound of Oriental richness tied to a shrewd string; and tightly tied, at that. The steed of fancy may canter and caper, and gyrate and gallop, but he never gets away. If it is to be driven along the Avenue Richard Wagner or the Bois de Vladimir de Pachmann it never runs over the curb on either side, though it makes a fanciful zig-zag off into the distance.

Such chapters as "Tschaikowski in October" and "The Week-ends of Chopin" are exquisitely written, full of humor and of philosophy. Any book which contains even a trace of these two qualities is worth taking home for a closer walk.

London: Published by Simpkin, Marshall, Hamilton, Kent & Co., Ltd. 1803. New York: Charles Scribner's Sons. Price Five Shillings net.

A NEW MUSIC BUILDING FOR WELLESLEY COLLEGE

President Hazard, of Wellesley College, announced at Christmas the gift of a new Music Building from the Billings Estate, to be known as Billings Hall. The college has already a four-story brick building of forty rooms devoted to the uses of the Music Department, but the new building will give the department opportunities of doing work which it has long desired to undertake, but for which it had no facilities.

Billings Hall will be a separate building from the present Music Hall, to which it will be joined by a passageway. It will be 114 feet long by 45 feet broad, beautifully situated, overlooking Lake Waban. There will be a small hall seating 420 people, with a three-manual concert organ, a grand piano and ample stage, convenient anterooms, etc. There will be two class rooms for theory classes, a fine library and reading room, 42 feet by 25 feet, with open fireplaces and pleasant furnishings; also offices for the professor of music. The building will be of brick, with stone trimmings. It is believed that Wellesley College by September, 1904, will have a more complete plant devoted to the study of music from the academic point of view than any institution in the country.

* * *

Special Notice.—The *Musical World*, hitherto published by Arthur P. Schmidt, Boston, at One Dollar per year, has been acquired by the Oliver Ditson Company, Boston, and will henceforth be incorporated in The Musician, published by the Oliver Ditson Company, and edited by Thomas Tapper. Subscribers to the *Musical World* will receive in its stead, without extra cost, The Musician, annual subscription to which is $1.50 per year.

PUBLISHERS' PAGE

SUGGESTIONS TO TEACHERS.

We have been called upon to suggest teaching pieces in different grades for a large number of teachers. Our comprehensive catalogue enables us to do this to the teachers' advantage. Our Teachers' Department gives particular attention to these requests, and all selections are made by a teacher of over twenty years' experience (who is still actively engaged in teaching). Those who wish to avail themselves of this assistance should state their needs fully, giving definite information regarding the particular cases for which music is wanted. The grade, technical and musical peculiarities of the pupil should be stated. All such requests will receive prompt and painstaking attention. Our teaching-pieces in the first, second, third, and fourth grades are the most practical, musical, and attractive ever offered to teachers; hence we are pleased to receive any inquiries for material to use in special cases. Write the Teachers' Department freely.

Indexing Material.

A prominent teacher recently showed us his teaching list of piano pieces. He made use of the card catalogue idea, and on guide cards placed the grades from one to seven. Under each grade he wrote the name of each piece he had found, by examination, to be useful. As will be supposed, he had accumulated a list of exceedingly valuable piano pieces, with each of which he was thoroughly familiar. He wished to add suitable material from our publications, and was delighted when he found so much that met his needs. We can especially help those who want to increase their teaching lists. Our publications cover every phase of the teacher's work, and, with the co-operation of our Teachers' Department, many attractive pieces can be added, giving the teacher's repertoire fresh interest. We shall be very glad to co-operate and solicit correspondence.

Music on Sale.

We are now sending out music On Sale in large quantities, and are ready to supply all requests without delay. The great number of publications especially adapted to teaching purposes issued by us each month enables us at any time to add to the original packages of our patrons an unusually large amount of fresh material, and, by our system of sending On Sale music, we know just what pieces and studies each patron has received, so that no duplicates are sent throughout the year—in fact, several years—unless they are desired. The advantage of this system to our patrons is evident; they are not continually annoyed by receiving pieces that have proved unsuited to their wants, their packages always being made up of fresh material. Those who, season after season, have spent valuable time in examining the same old pieces will appreciate this feature of our system. Blanks describing our On Sale plan are sent on request.

The Choir and Choral Magazine.

Helpful suggestions for choirmaster and organist will be found in the *Choir and Choral Magazine*. In addition to articles and news of interest, it contains special notes on choir music. A sample copy will be sent on request.

A New and Important Pianoforte Work.

We have recently issued a very important work for teachers by Mr. Thomas Tapper. Its name, *One Hundred Rhythmic Studies for the Piano*, is descriptive of the work. The studies are in grades one and two, and will supply a need long felt by teachers. They not only treat the subject comprehensively, but with the authority to be expected from a writer so thoroughly experienced in child-training. A distinguishing feature is the extreme care with which they have been graded. There are no abrupt transitions, but a progressive and natural development. An exceedingly helpful preface fully explains the salient features of the various exercises. This set of rhythmic studies should be used by all teachers who wish to advance their pupils in this essential of good performance.

IMPORTANT TEACHING MATERIAL.

We have recently published a new edition of *Hohman's Practical Violin School*, edited by Benjamin Cutter, and can furnish it complete in one volume or in parts. *Scales and Chords for the Violin*, by Eugene Gruenberg, another new publication, is the first single volume to contain so many systematically classified and arranged varieties of scales and chords. Franz Kneisel and Fritz Kreisler have strongly endorsed it. It also may be had in two parts, or complete in one volume. In connection with our edition of *Forty-Two Studies*, by R. Kreutzer, which has long been conceded to be the best offered to students, we have just published a fifty-six page handbook, *How to Study Kreutzer*, by Benjamin Cutter, which contains explanations of the left-hand difficulties and their solution, and directions for the systematic acquirement of the various bowings, both firm and bounding.

Some New Pianoforte Works.

Three other recent publications in which teachers will be particularly interested are: *Very Easy Piano Duets in first and second grades; Easy Four-Hand Piano Pieces in second and third grades; and Four-Hand Recreation in the third grade.* These are collections of duets made from a careful selection of pieces in the grades in which satisfactory four-hand music is hard to obtain. They combine attractiveness of melody and harmony, with points of touch, technic, and phrasing in a manner to heartily interest the young student. Enthusiastic recommendations are being received from teachers who have used them.

Music in the Home.

Sacred Duets for Church and Home and *Sacred Trios for Church and Home* are two new publications. They are octavo books, containing a choice selection of duets and trios for various voices. The retail price of each volume is fifty cents. Choirmasters seeking duets and trios for church use will appreciate these collections.

Köhler, Op. 190.

We have ready a new edition of Köhler's *Very First Studies, Op. 190.* The exercises contained in this opus furnish material for the first lessons in note-reading to little children. It is taken for granted that the hand of the little pupil has been prepared to keep the proper position over the keyboard, and has also gained some control and independence of finger. The studies have been carefully edited and fingered, and are introduced by a suggestive preface, which names attractive piano pieces and duets suited to this early stage of the little pupil's progress. We recommend this edition of these studies, and will send them on examination.

Correspondence.

No teacher who is anxious to supply his pupils with such music as will keep their interest in their musical studies continually at the highest point, can afford to attempt to do without our publications. No matter how well satisfied he may be with the treatment he is receiving, he is sustaining a serious loss in depending upon one source of supply, because he limits his acquaintance with teaching material to a small list of publications. We are continually publishing new music by composers who know what sort of music teachers want, and have the skill to write it and the musical inspiration to make it interesting. If you have not kept yourself in touch with these, you have narrowed your horizon and are suffering a distinct loss.

We can supply any thing in music that teachers need. Our foreign department is ready with the latest foreign publications, and we are agents for the celebrated Peters, Litolff, and Augener Editions. Our immense stock enables us to fill orders promptly and fully. Our Teachers' Department will correspond with teachers, making helpful suggestions and answering questions. This is the time to prepare for the season's demands. Write us, addressing

Teachers Department,
Oliver Ditson Company,
Boston, Mass.

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* * *

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* * *

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* * *

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* * *

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* * *

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* * *

The advertisements of an up-to-date magazine are a commercial history of our times. They are a succinct statement of the present day.

* * *

Therefore the man who tears out the advertising pages in order to make the rest of the magazine handy is losing part of the bargain.

* * *

The best advertising is that of the satisfied customer, one who has tried the goods, found them satisfactory *time after time.*

* * *

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* * *

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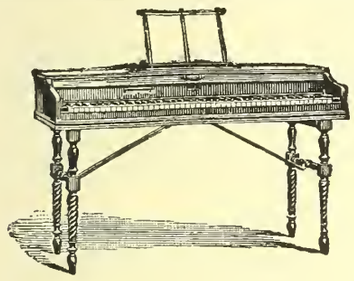

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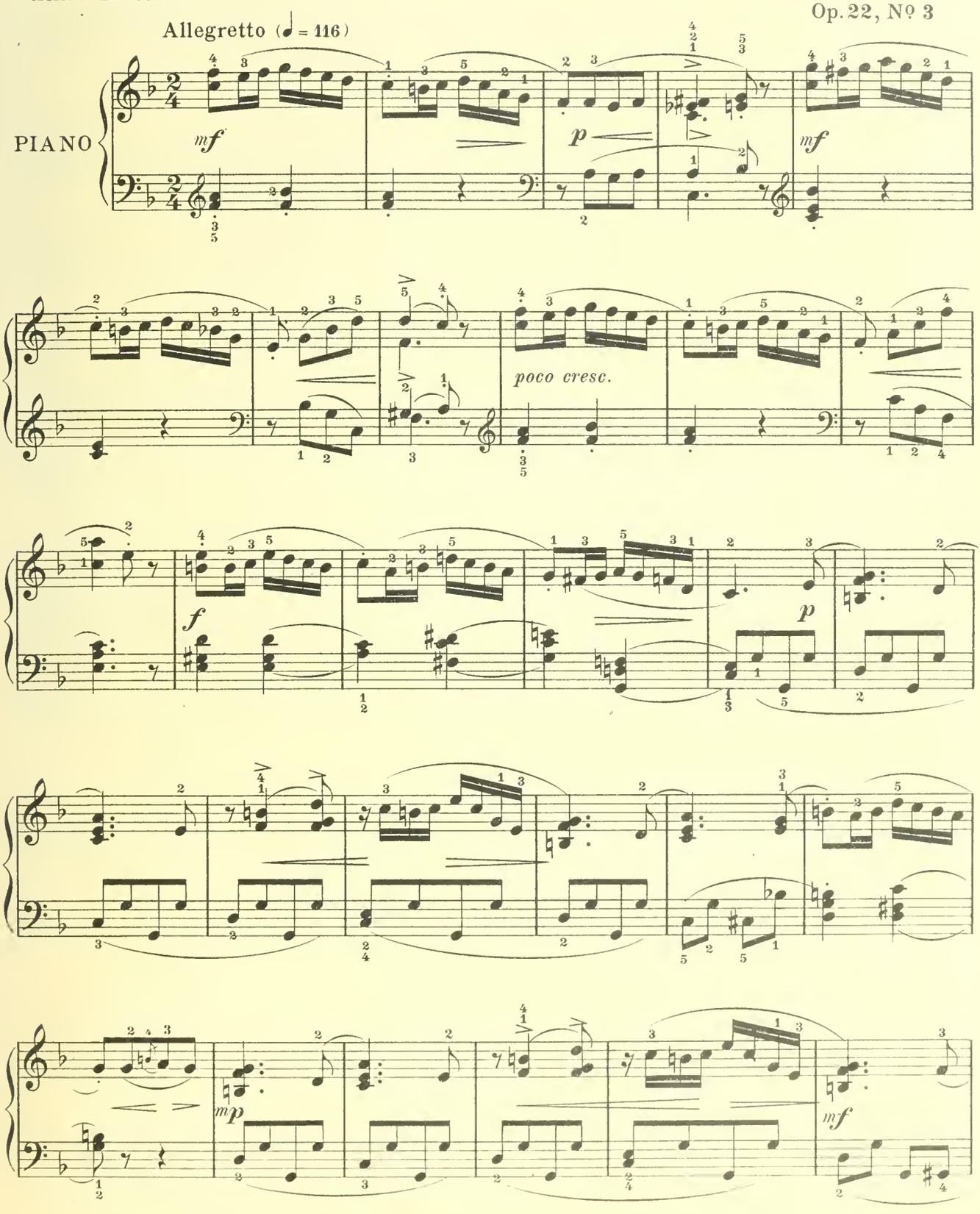

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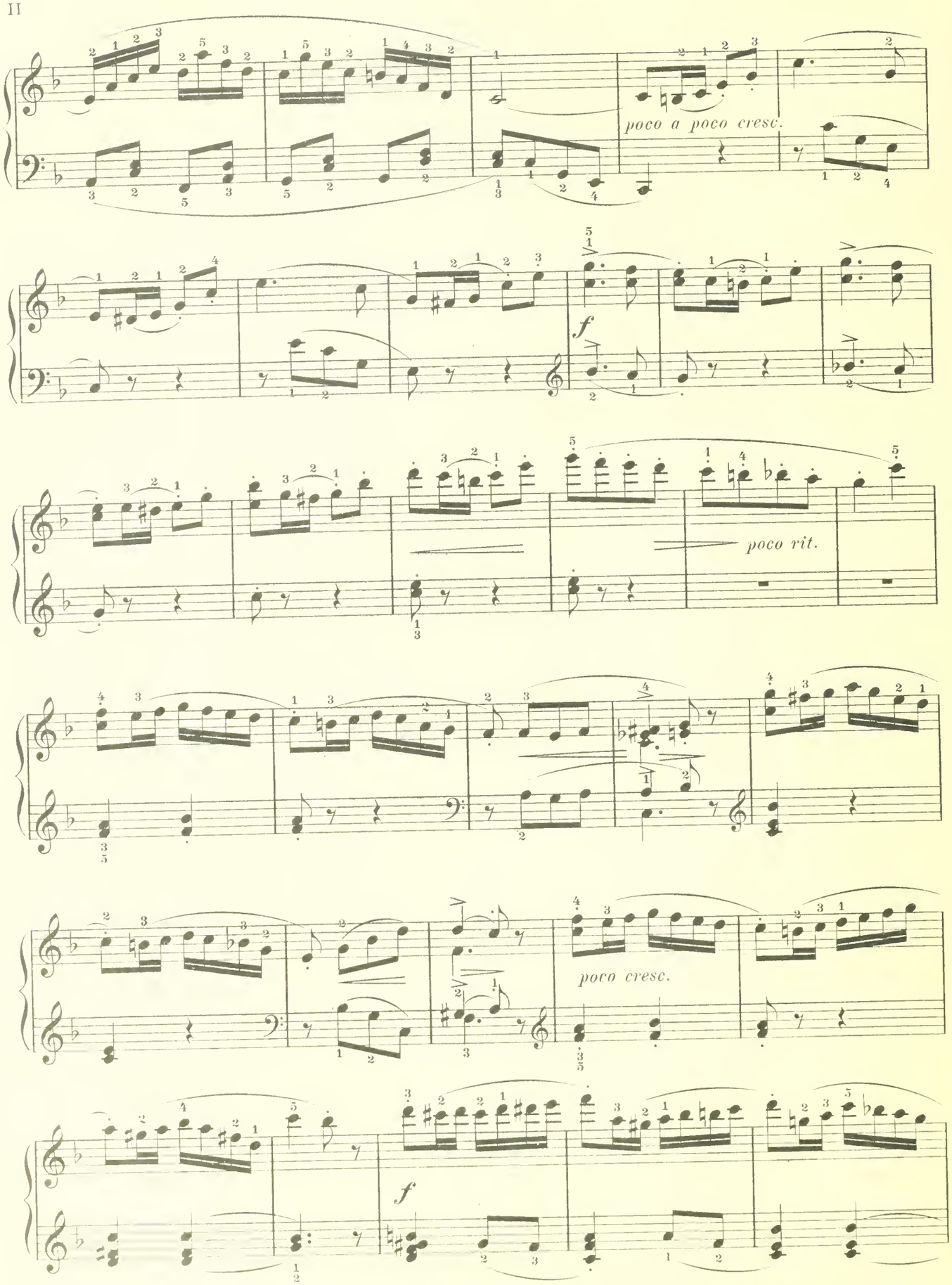
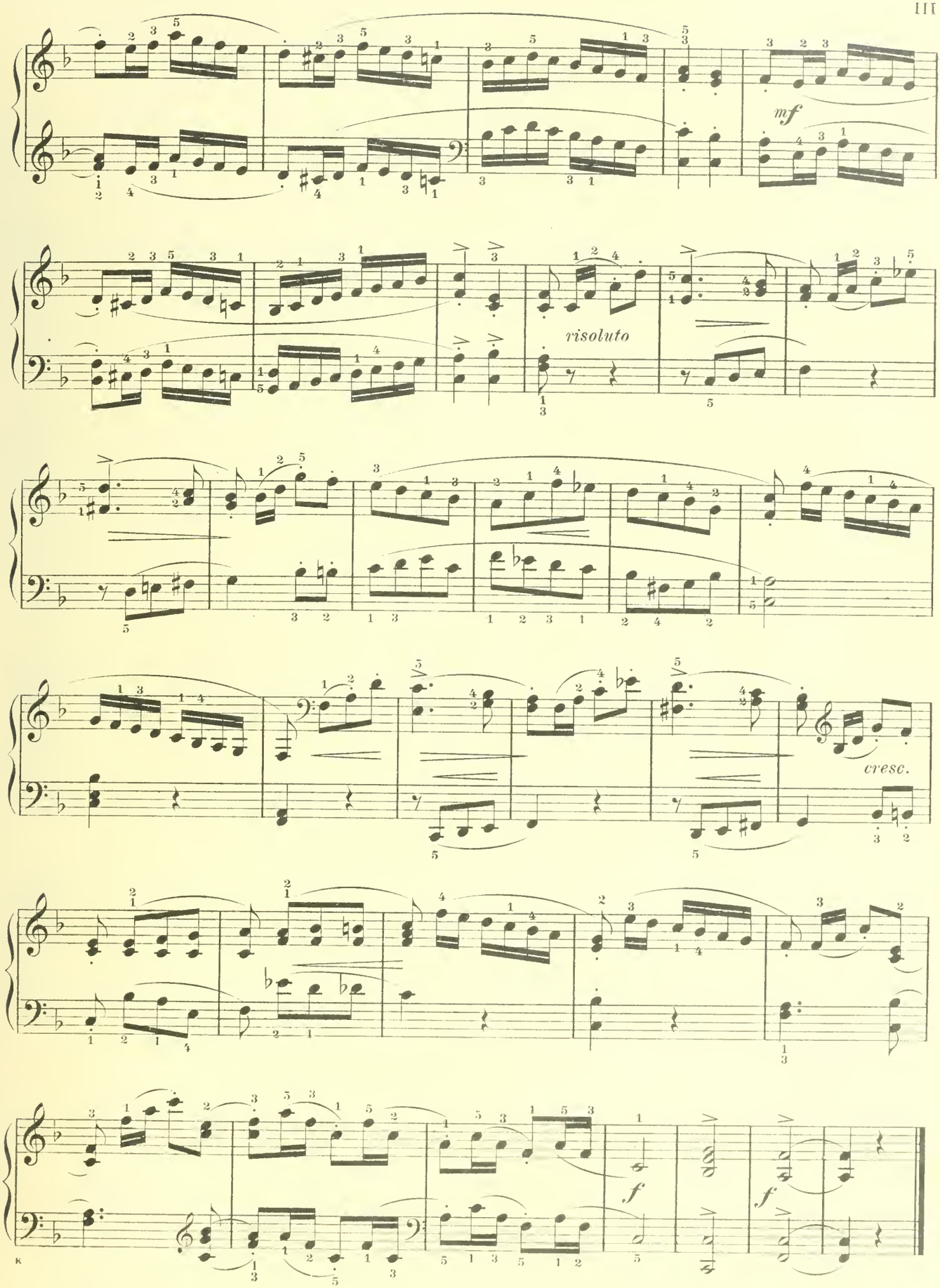

poco a poco cresc.
f
poco rit.
poco cresc.
f


mf
risoluto
cresc.
f
f

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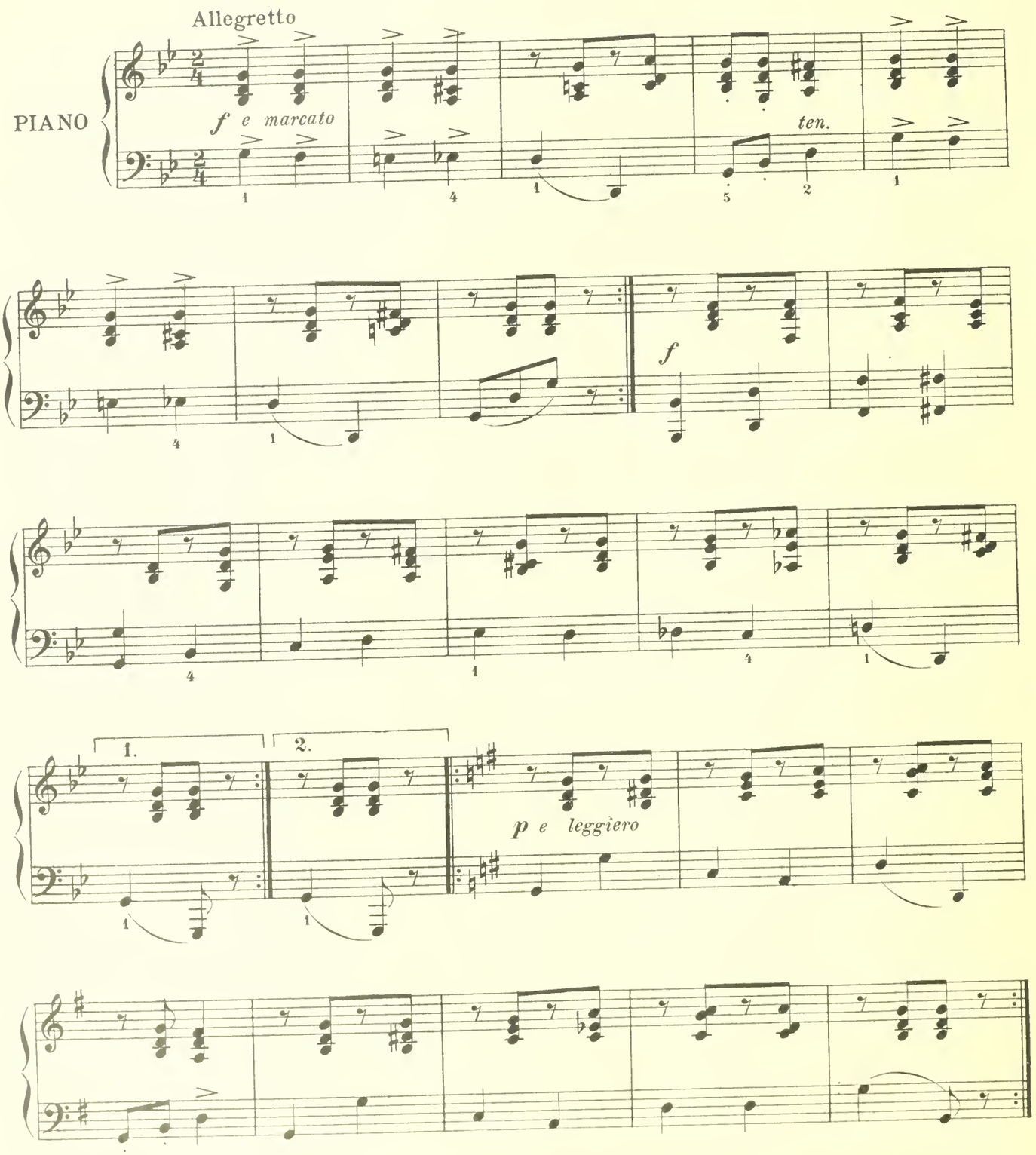

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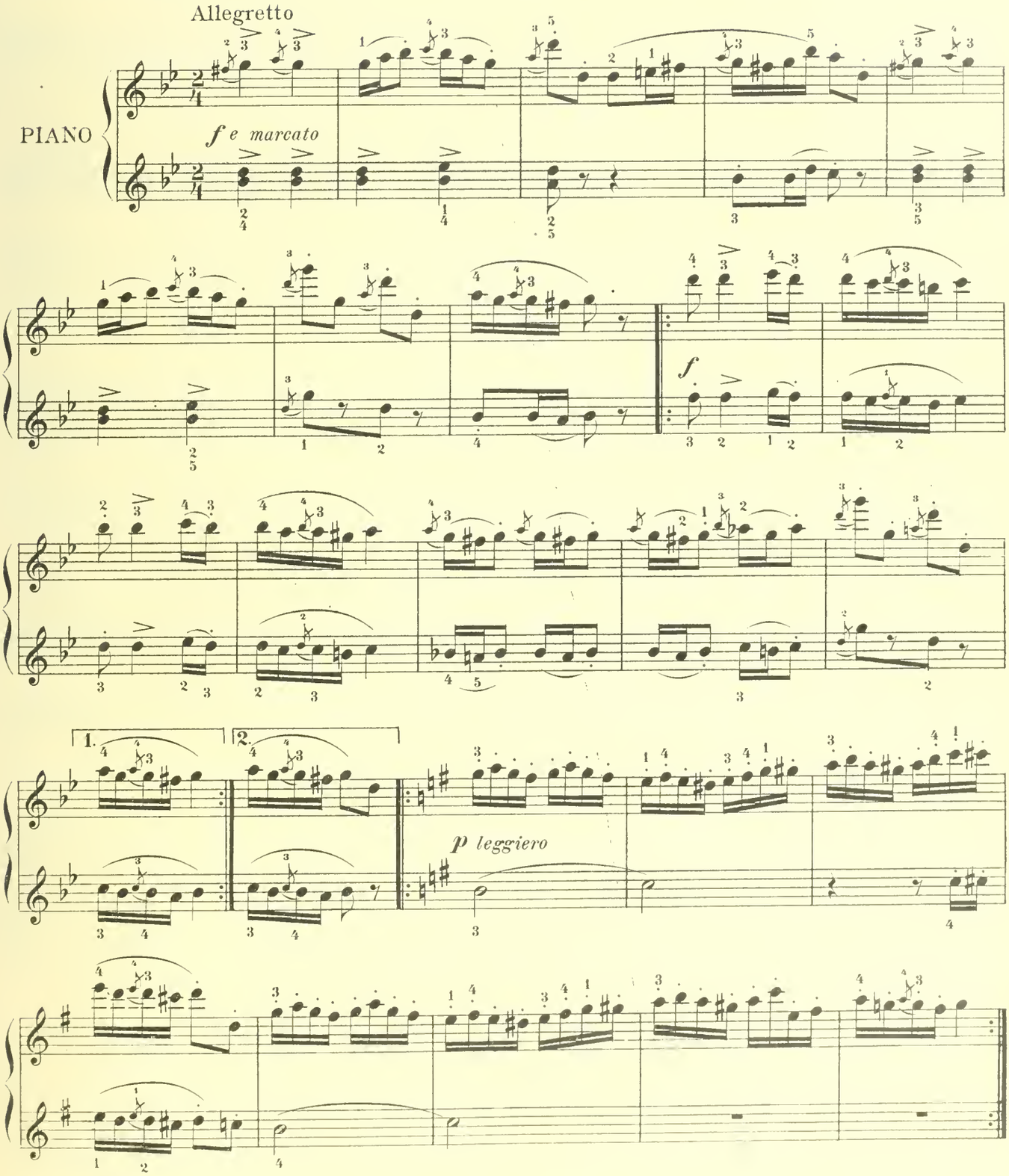

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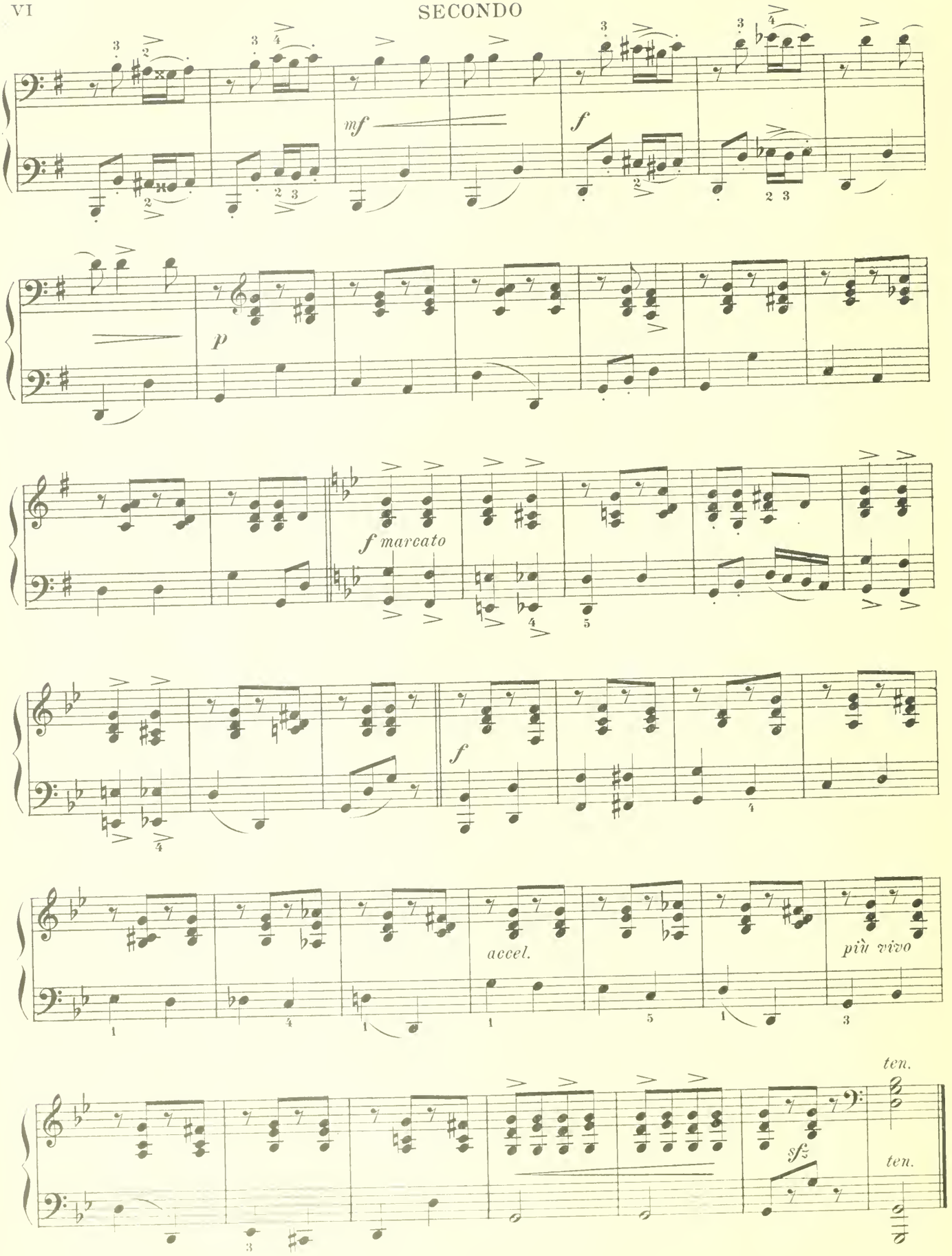
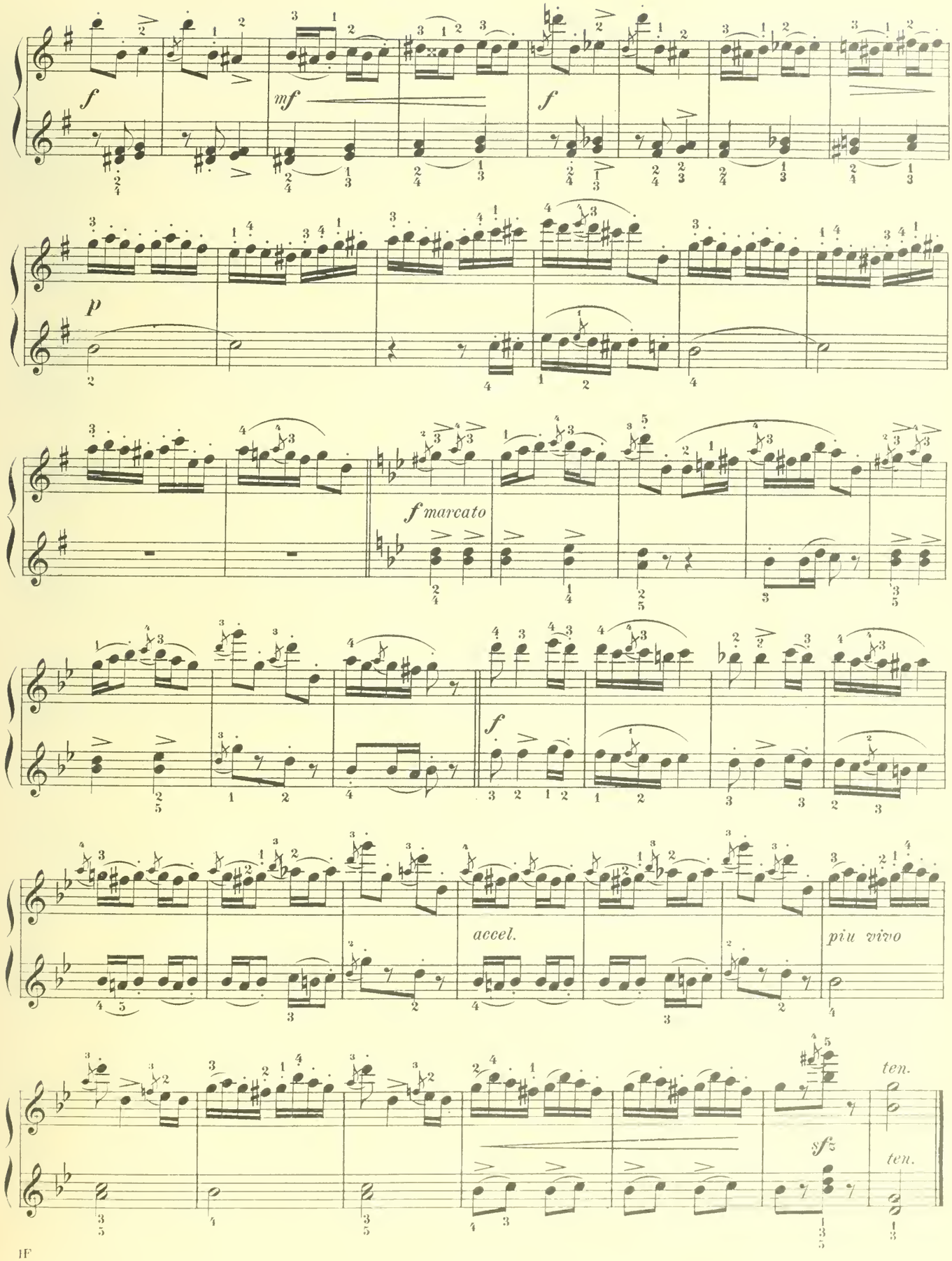

mf
f
p
f marcato
f
accel.
più vivo
ten.
sfz
ten.


f
mf
f
p
f marcato
f
accel.
più vivo
ten.
sfz
ten.

DIALOGUE

(ZWIEGESPRÄCH)

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RUDOLF THOMA, Op. 43

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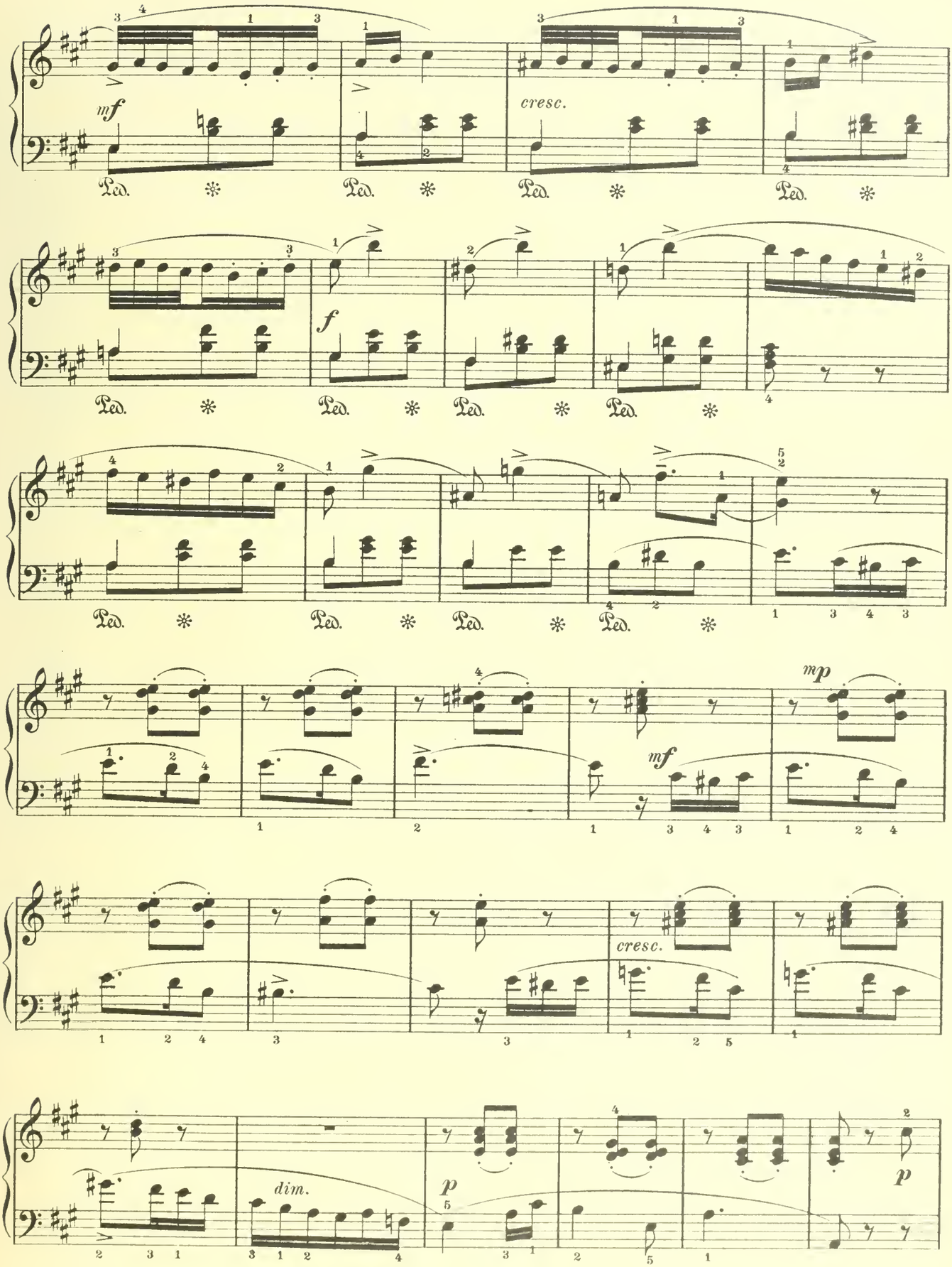
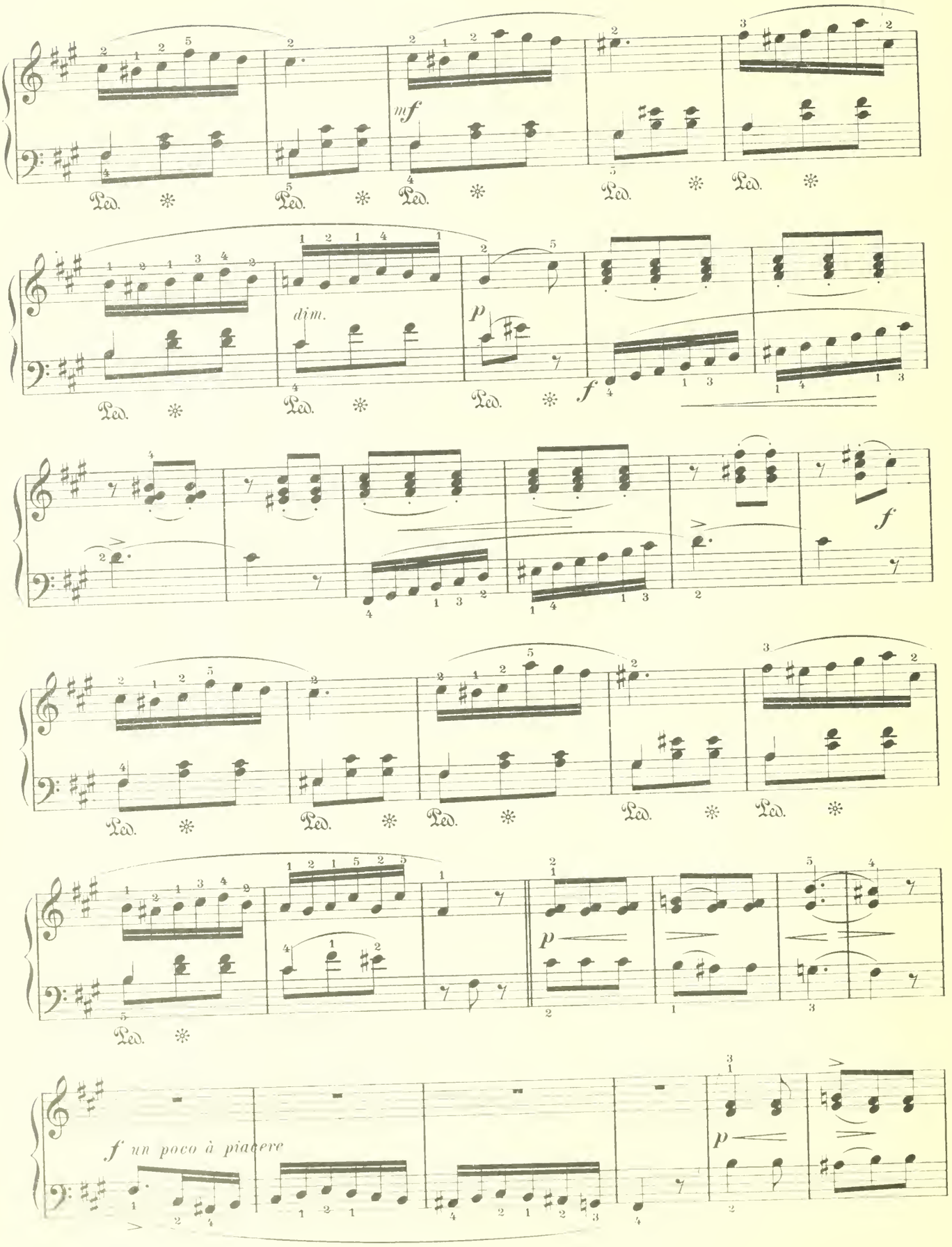
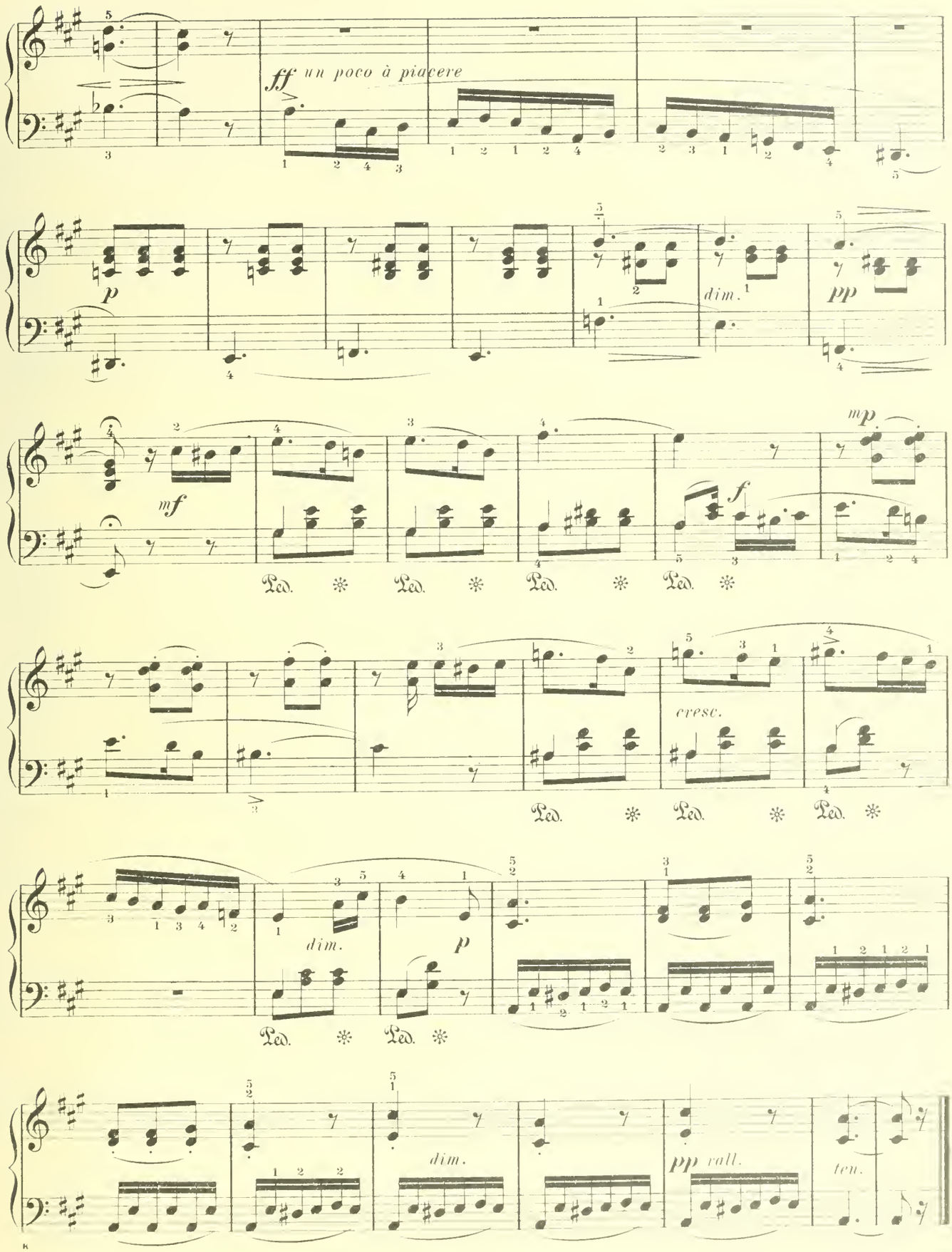

mf
cresc.
Ped.
f
mp
dim.
p


mf
dim.
p
f
f un poco à piacere
p

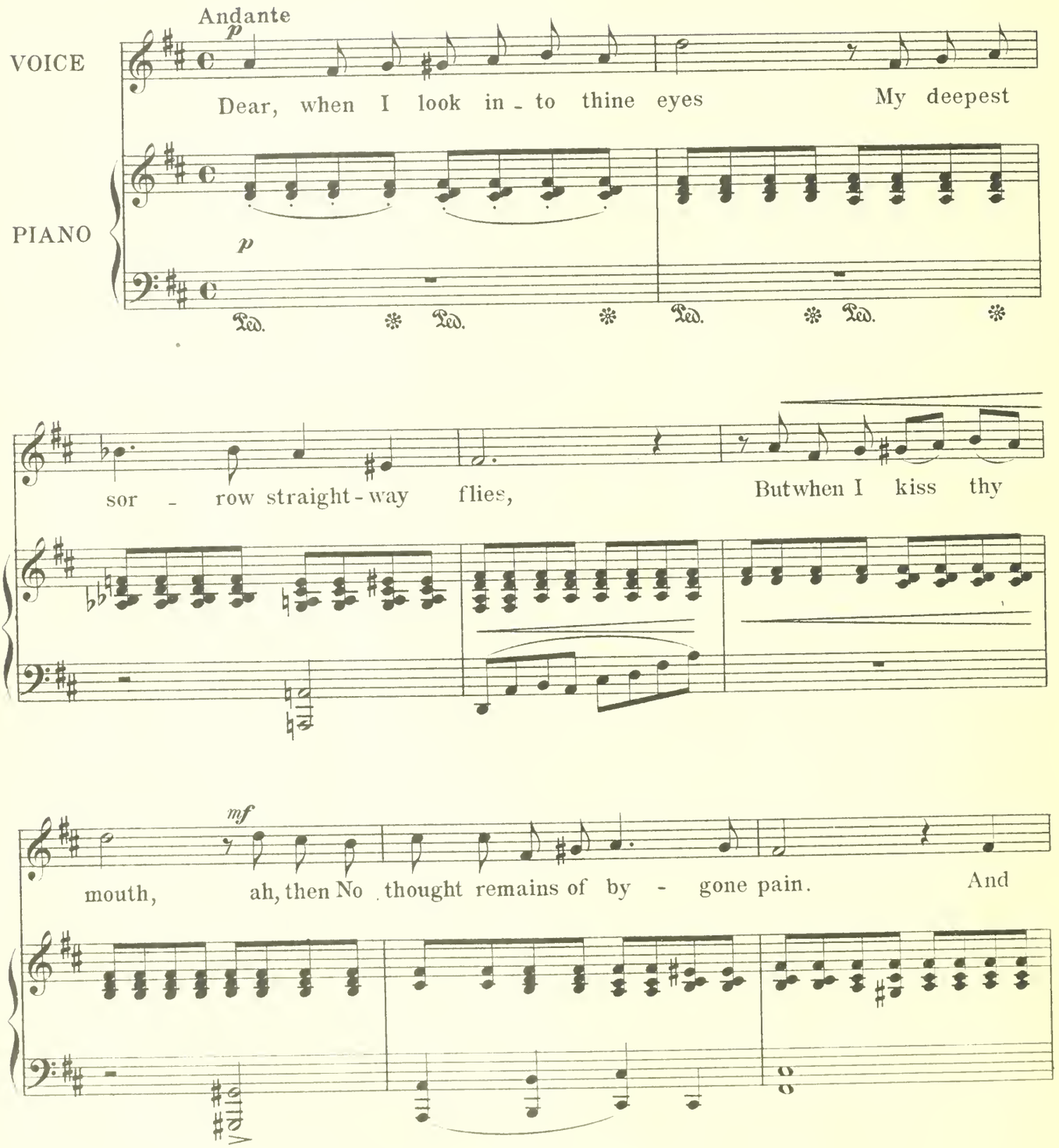

ff un poco à piacere
p
dim.
pp
mf
mp
f
Ped.
cresc.
dim.
p
dim.
pp rall.
ten.

To Miss Clara Virginia Biddle

LONGING

From the German of
HEINRICH HEINE

W. C. E. SEEBOECK


Andante
VOICE
PIANO
Dear, when I look in - to thine eyes My deepest
sor - row straight-way flies, Butwhen I kiss thy
mouth, ah, then No thought remains of by - gone pain. And

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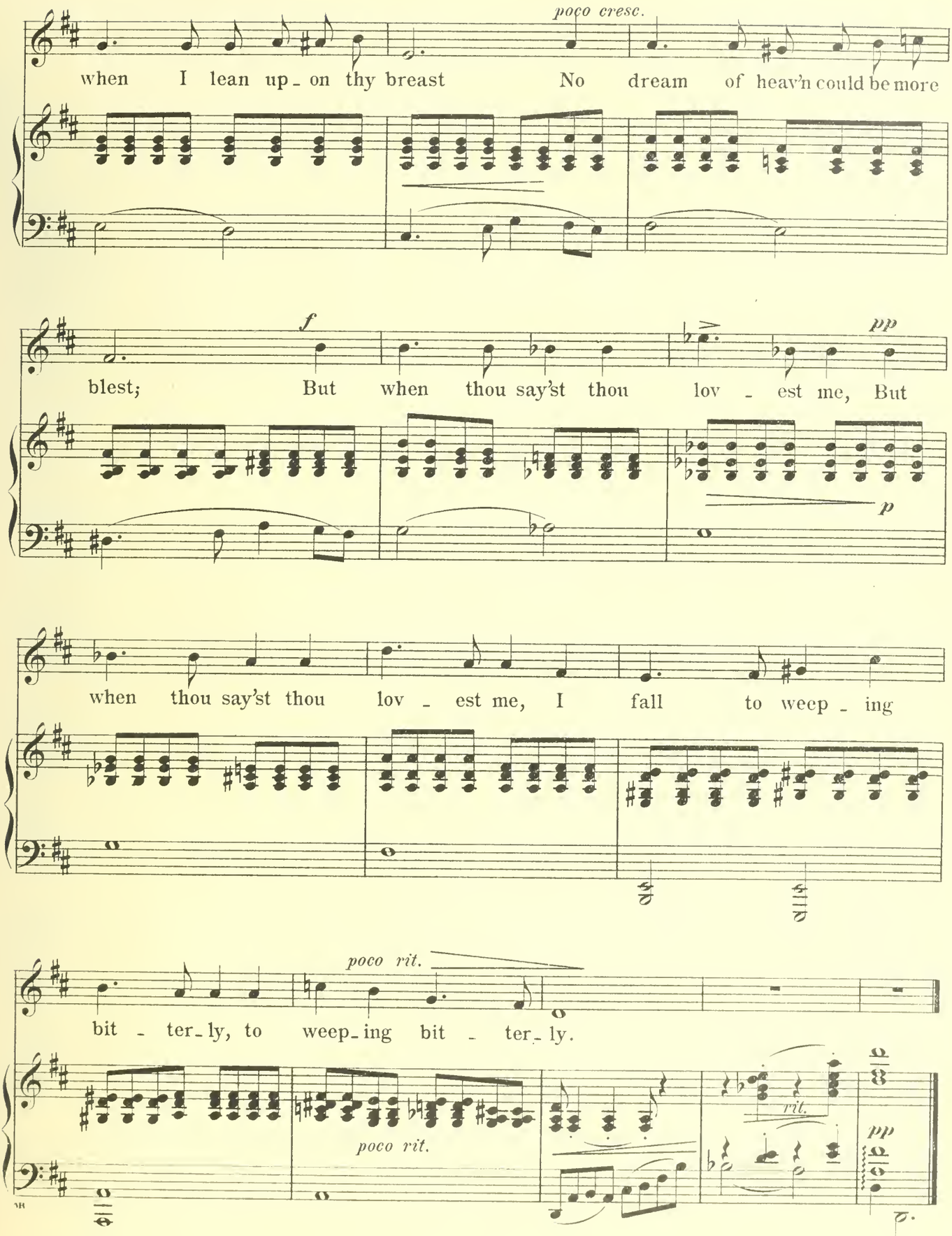
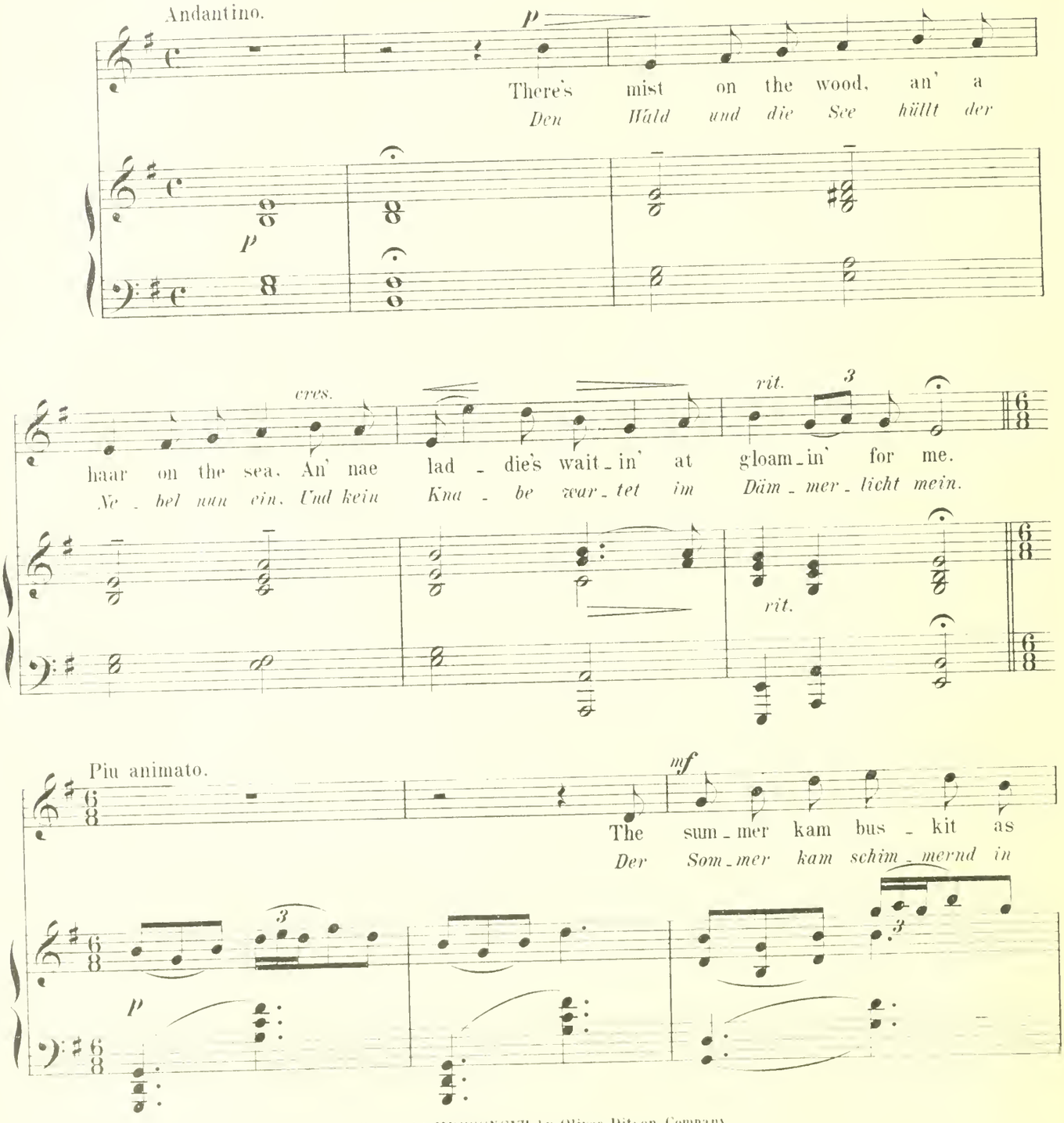

poco cresc.
when I lean up_on thy breast No dream of heav'n could be more
f
pp
blest; But when thou say'st thou lov_est me, But
p
when thou say'st thou lov_est me, I fall to weep_ing
poco rit.
bit_ter_ly, to weep_ing bit_ter_ly.
poco rit.
rit.
pp

A Lament.

Klage.

GABRIEL SETON CRAIG.
Deutsch von Johanna v. Lössl.

HELEN HOPEKIRK.


Andantino.
p
There's mist on the wood, an' a
Den Wäld und die See hüllt der
p
cres.
haar on the sea. An' nae lad - die's wait - in' at gloam - in' for me.
Ne - bel nun ein. Und kein Kna - be war - tet im Däm - mer - licht mein.
rit.
3
rit.
Più animato.
mf
The sum - mer kam bus - kit as
Der Som - mer kam schim - mernd in
3
3
p

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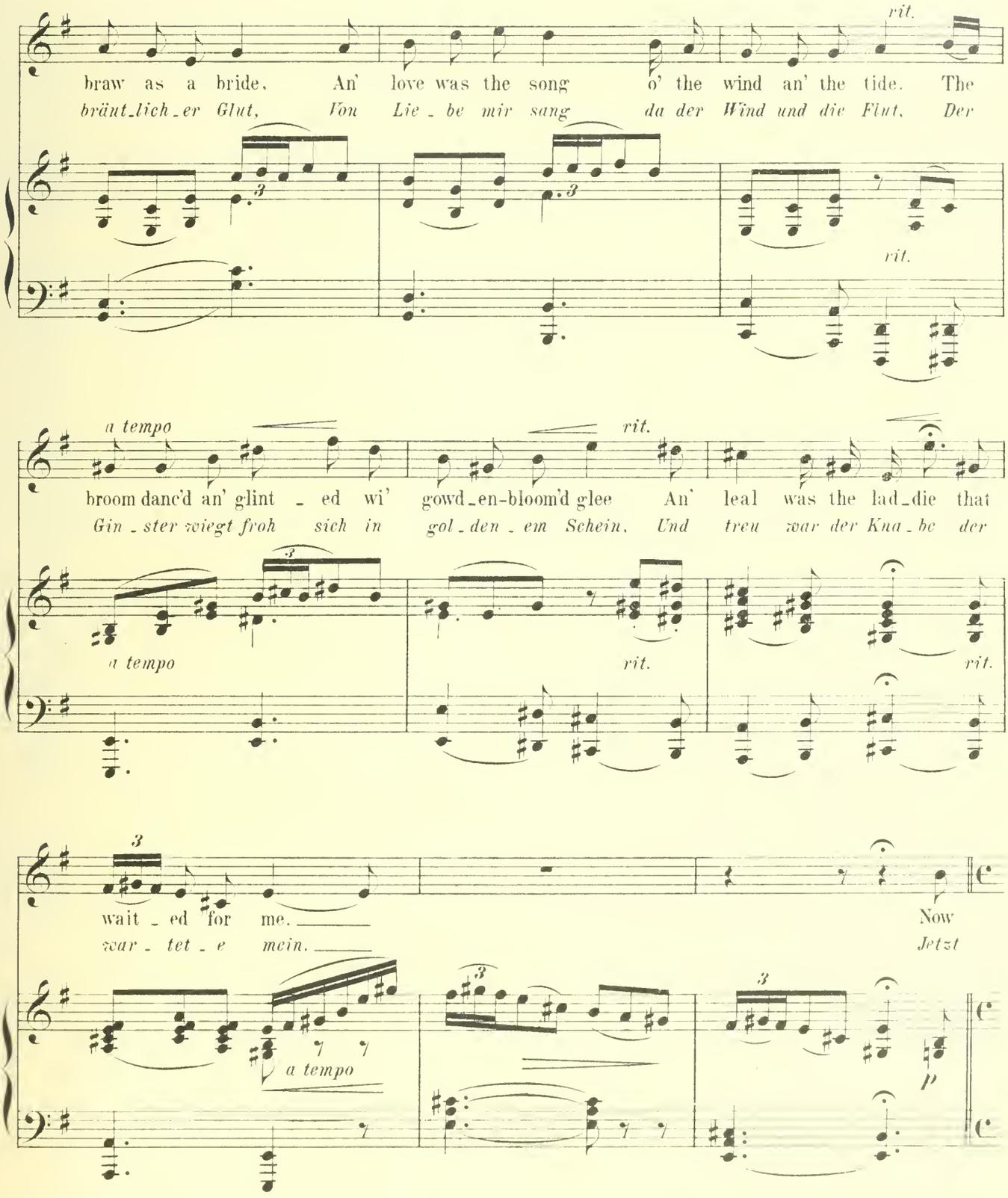
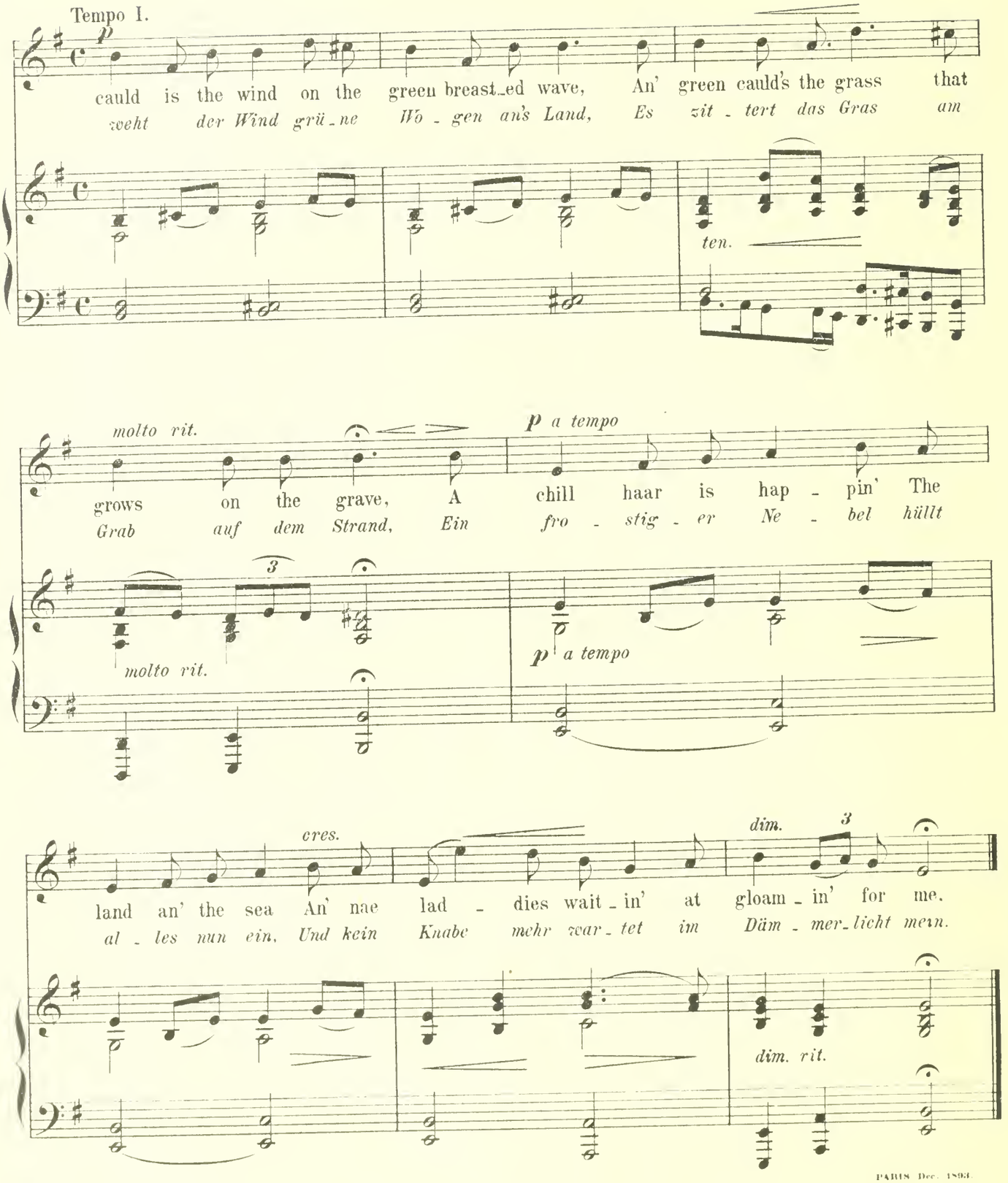

rit.
braw as a bride. An' love was the song o' the wind an' the tide. The
bräut_lich_er Glut, Von Lie_be mir sang da der Wind und die Flut, Der
rit.
a tempo
rit.
broom danc'd an' glint_ed wi' gowd_en-bloom'd glee An' leal was the lad_die that
Gin_ster wiegt froh sich in gol_den_em Schein, Und treu war der Kna_be der
a tempo
rit.
rit.
wait_ed for me.
war_tet_e mein.
Now
Jetzt
a tempo
p


Tempo I.
p
cauld is the wind on the green breast_ed wave, An' green cauld's the grass that
weht der Wind grü_ne Wo_gen an's Land, Es zit_tert das Gras am
ten.
molto rit.
p a tempo
grows on the grave, A chill haar is hap_pin' The
Grab auf dem Strand, Ein fro_stig_er Ne_bel hüllt
3
molto rit.
p a tempo
cres.
dim.
3
land an' the sea An' nae lad_dies wait_in' at gloam_in' for me.
al_les nun ein, Und kein Knabe mehr war_tet im Däm_mer_licht mein.
dim. rit.
PARIS Dec. 1893.

SERENADE

(STÄNDCHEN)

(1886)

(Original Key)

ADOLF FRIEDRICH von SCHACK (1815–)
Translated by Isabella G. Parker

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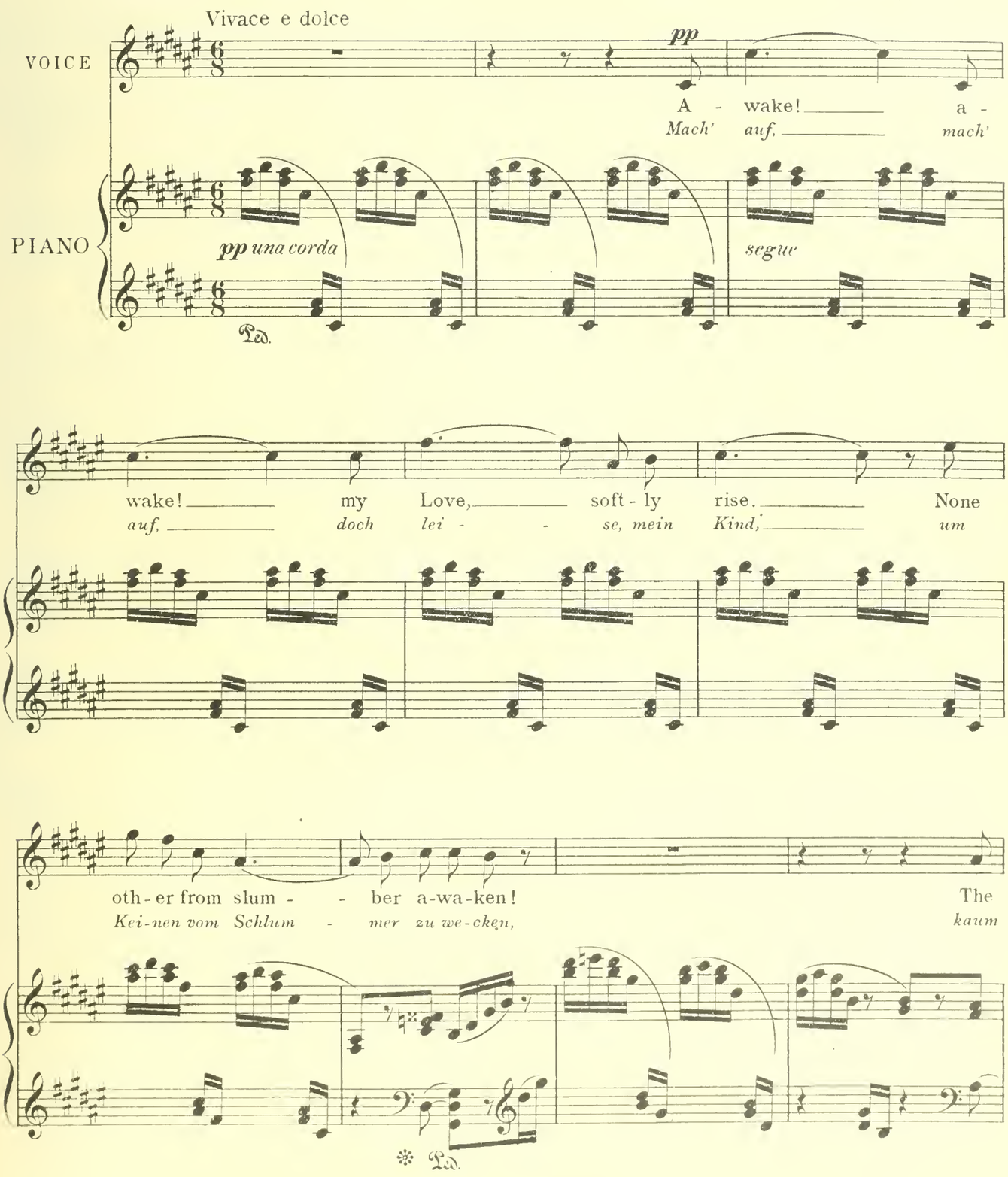
(1864–)



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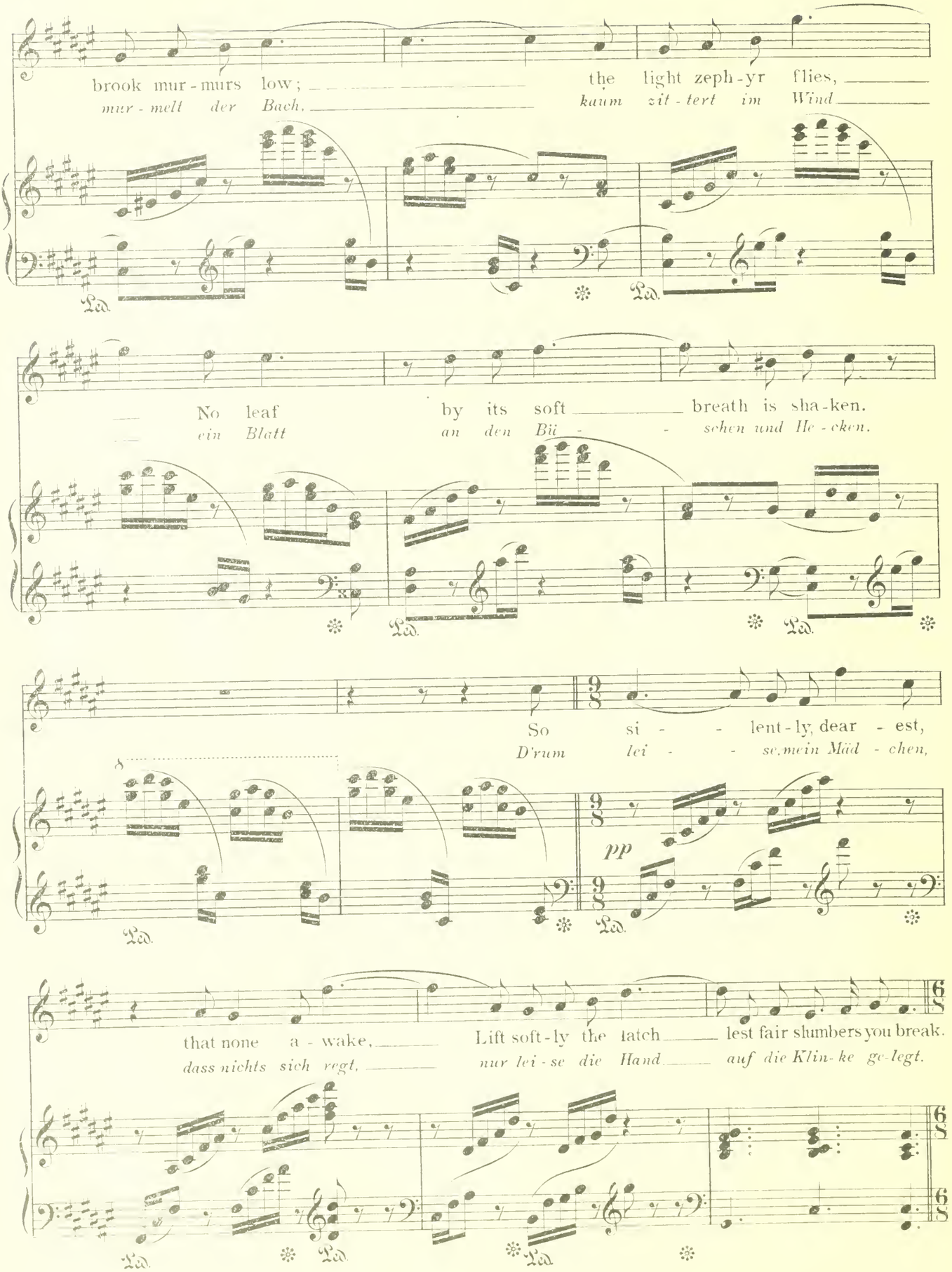
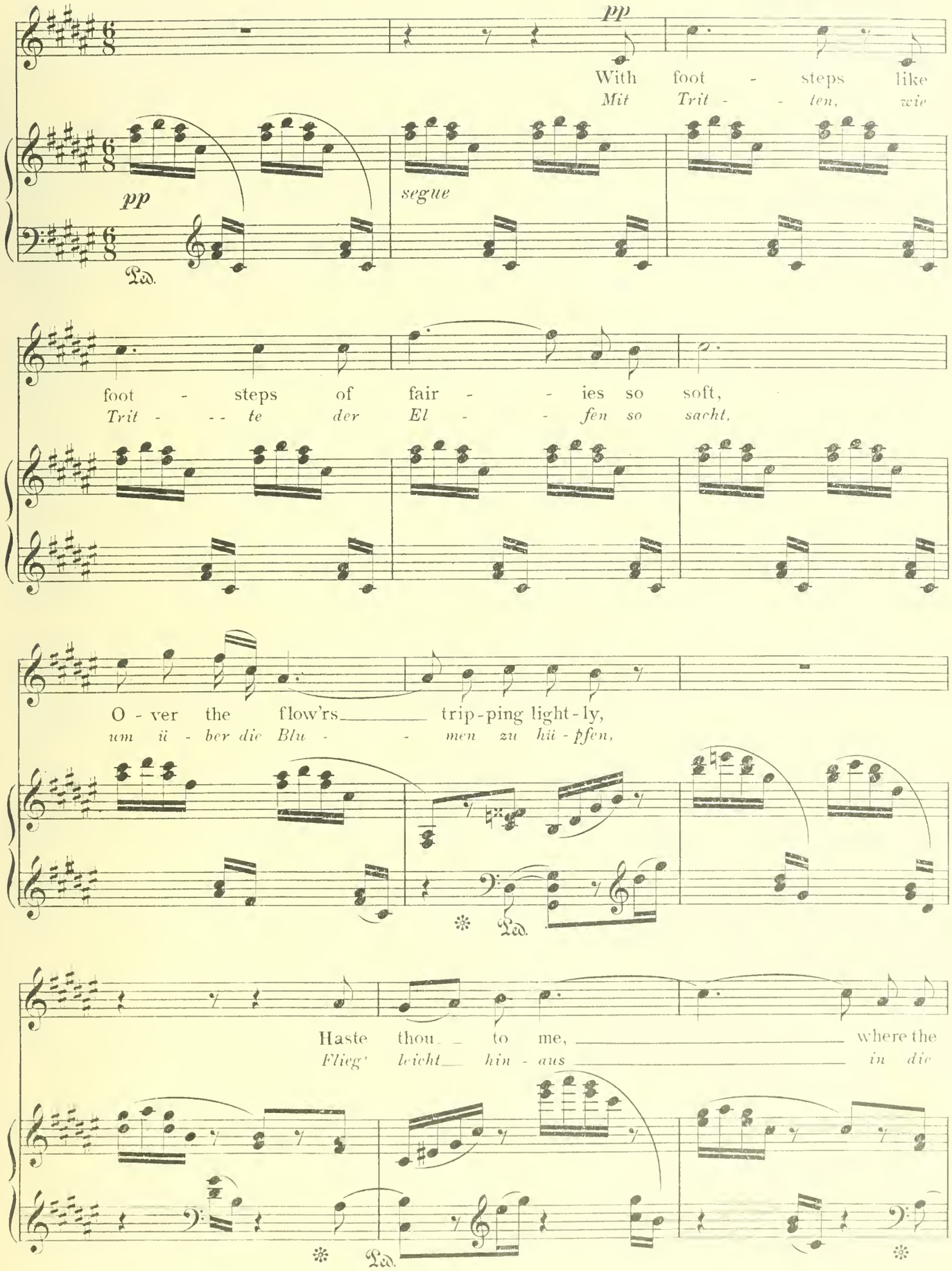
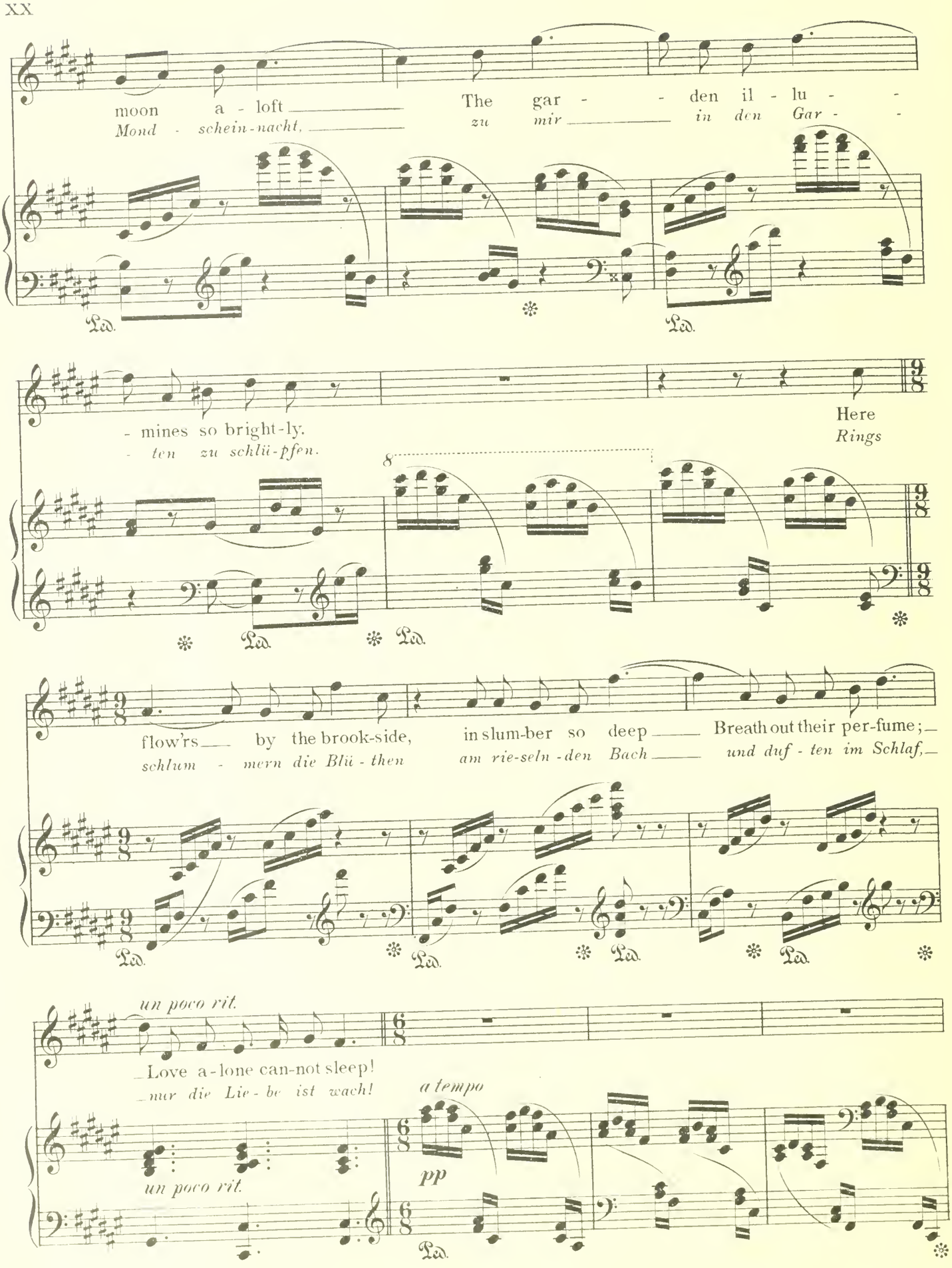
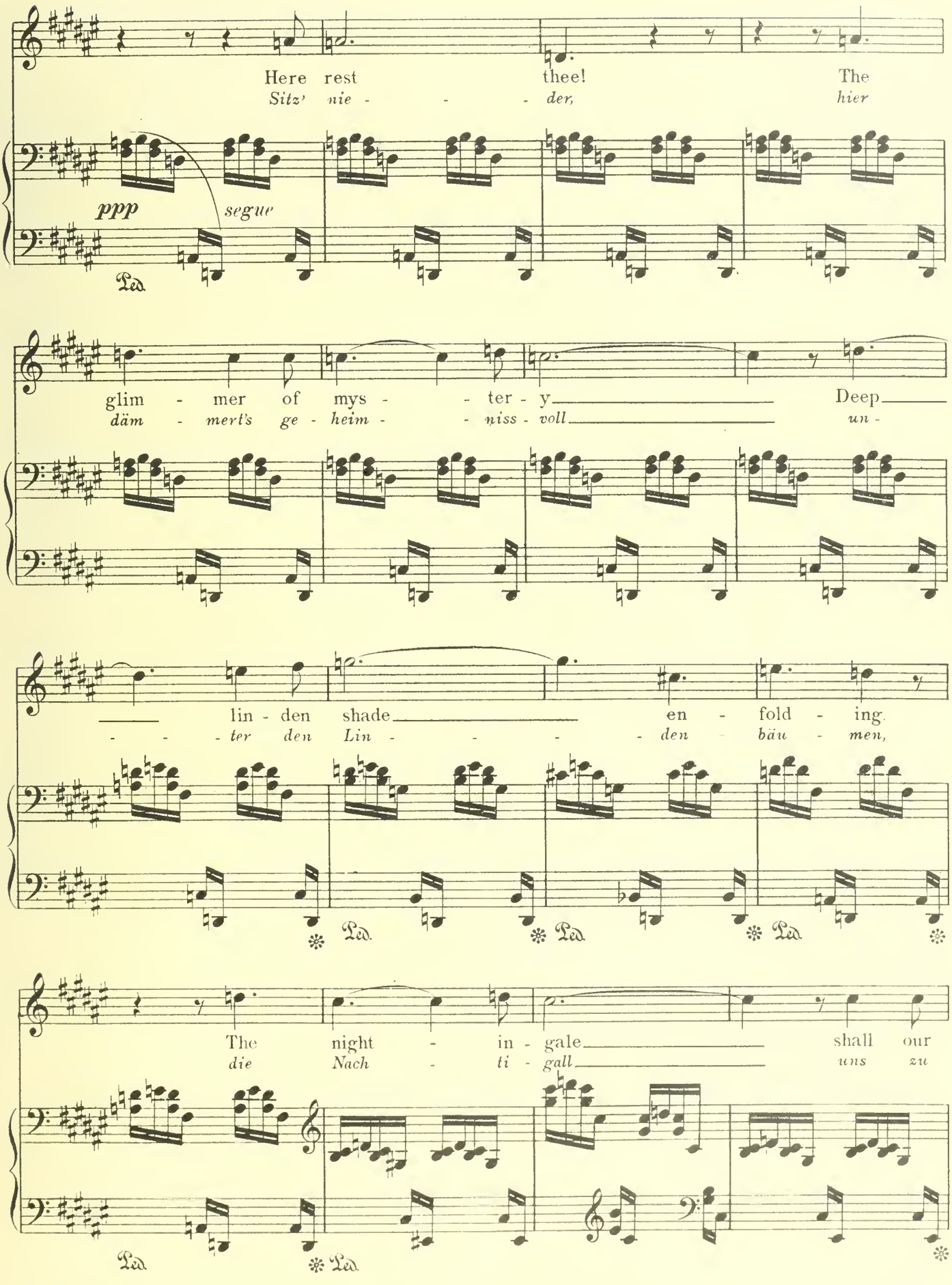
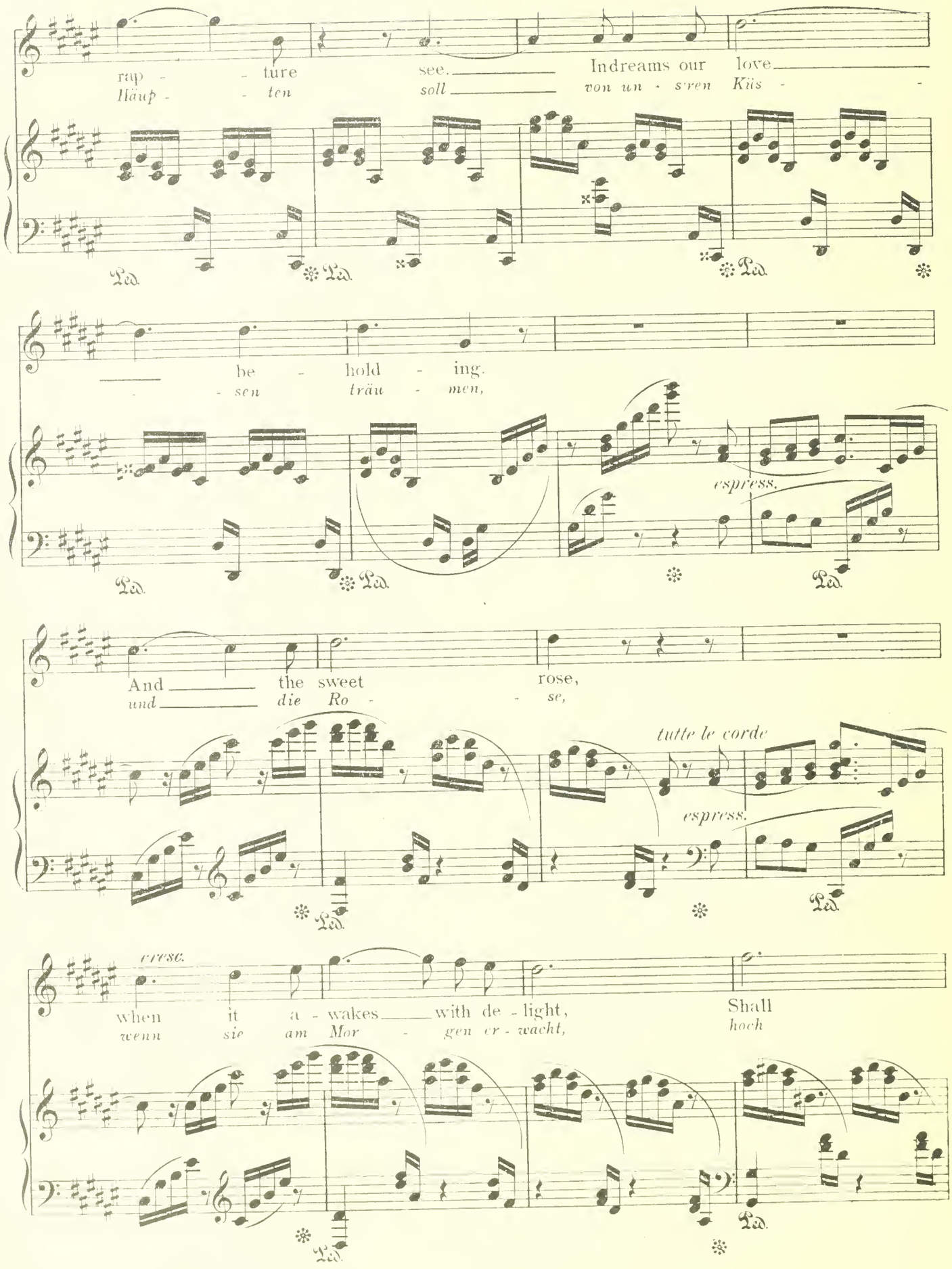

brook mur - murs low;
mur - melt der Bach,
the light zeph - yr flies,
kaum zit - tert im Wind
No leaf by its soft breath is sha - ken.
ein Blatt an den Bü - - - schen und He - cken.
So si - - - lent - ly, dear - est,
D'rum lei - - - se, mein Mäd - chen,
pp
that none a - wake,
dass nichts sich regt,
Lift soft - ly the latch lest fair slumbers you break.
nur lei - se die Hand auf die Klin - ke ge - legt.


pp
With foot - steps like
Mit Trit - - ten, wie
pp
segue
Ped.
foot - steps of fair - - ies so soft,
Trit - - te der El - - fen so sacht,
O - ver the flow'rs trip-ping light-ly,
um ii - ber die Blu - - men zu hii - pfen,
Ped.
Haste thou to me, where the
Flieg' leicht hin - aus in die
Ped.


moon a - loft
Mond - schein-nacht,
The gar - - den il - lu - -
zu mir in den Gar - -
Ped.
- mines so bright-ly.
- ten zu schlü-pfen.
Here
Rings
flow'rs by the brook-side,
schlum - mern die Blü - then
in slum-ber so deep
am rie-seln-den Bach
Breath out their per-fume;
und duf - ten im Schlaf,
un poco rit.
Love a-lone can-not sleep!
nur die Lie - be ist wach!
a tempo
pp
un poco rit.


Here rest thee! The
Sitz' nie - - - der, hier
ppp
segue
Ped.
glim - mer of mys - - ter - y Deep
däm - mert's ge - heim - - niss - voll un -
lin - den shade en - fold - ing
- - - ter den Lin - - - den bäu - men,
Ped. Ped. Ped.
The night - in - gale shall our
die Nach - ti - gall uns zu
Ped. Ped.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be - hold - ing.
- sen träu - men,
espress.
Ped. Ped. Ped.
And the sweet rose,
und die Ro - se,
tutte le corde
espress.
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wenn sie am Mor - gen er - wacht, hoch
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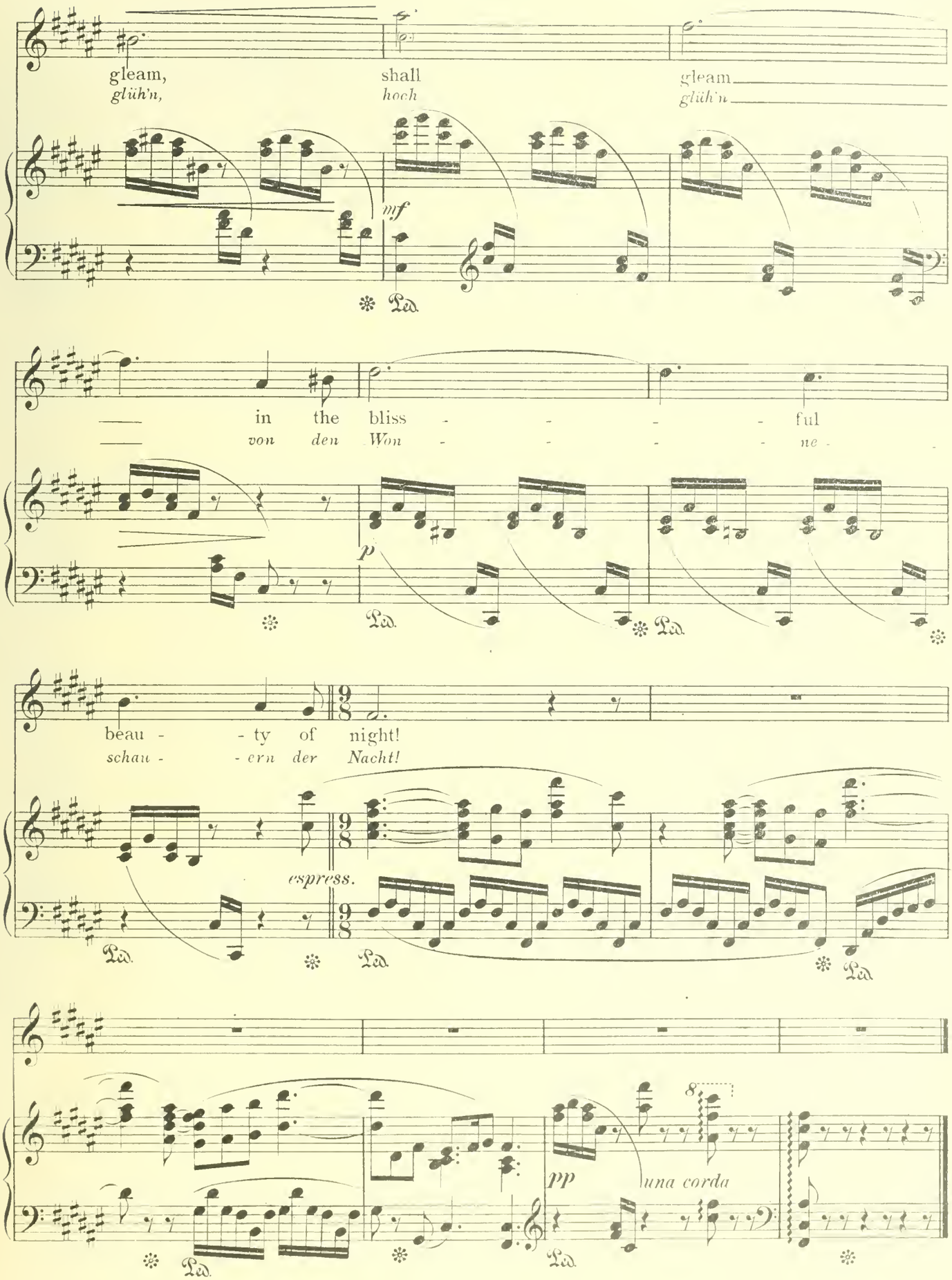
gleam, shall gleam
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in the bliss - - - - ful
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beau - - ty of night!
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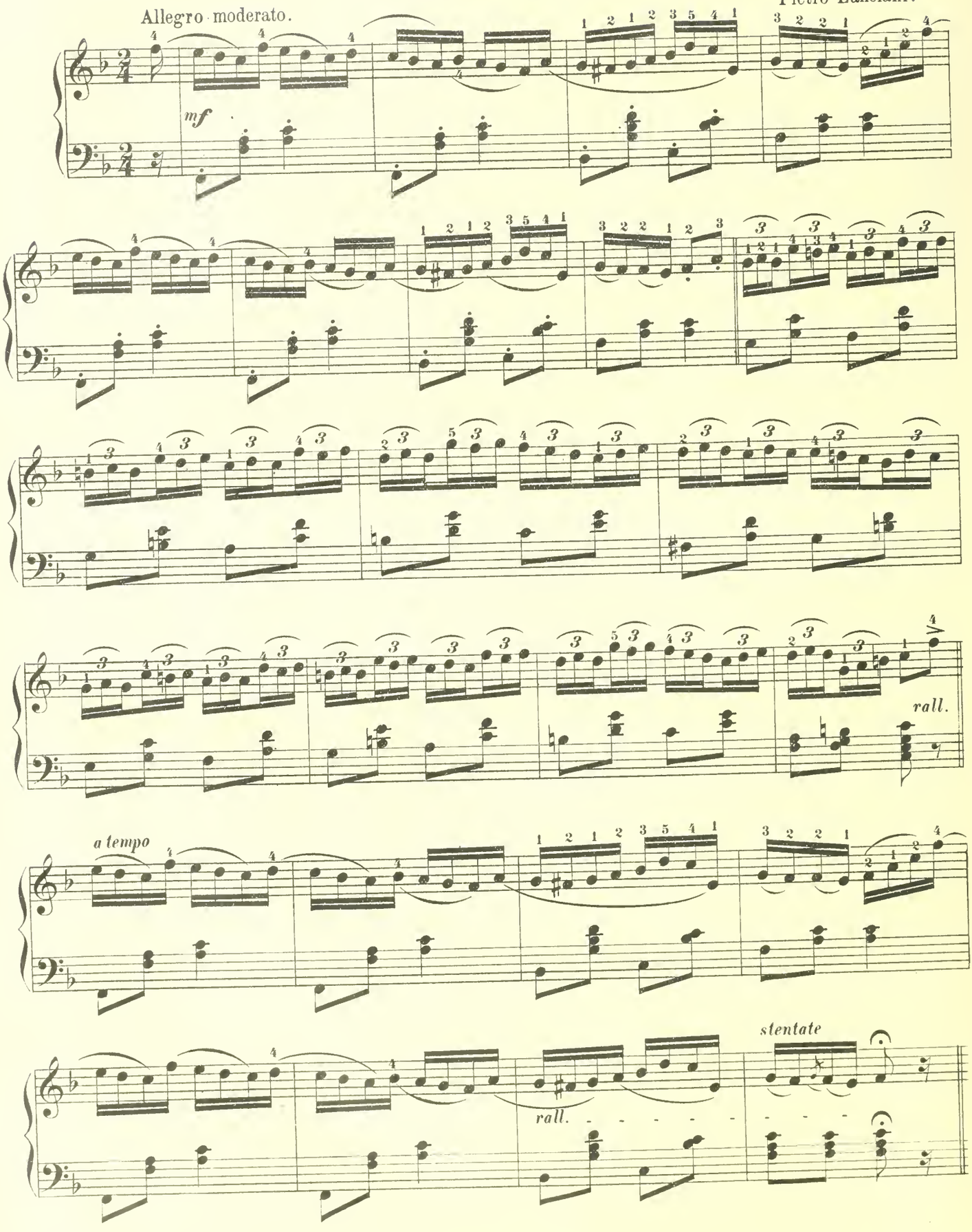
Little Study.

Pietro Lanciani.



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THE MODERN RUSSIAN SCHOOL OF COMPOSERS

HENRY T. FINCK

A visitor from some other city dropping into New York during the first fortnight of the present year might have come to the conclusion that he was in Moscow or St. Petersburg. On the seventh of January a newly-organized Russian Symphony Society gave a concert, the program of which was devoted entirely to Russian music, while on the following two days the Philharmonic Society rendered a program arranged by Henry J. Wood, the chief apostle of Russian music in England, the man who has made Tschaikovsky as popular as Wagner in London, and who naturally chose works by Tschaikovsky and Rimsky-Korsakoff to introduce himself to a New York audience.

It was, of course, a mere coincidence that gave those three days such a very Muscovite musical atmosphere. Nor did the event cause any special comment, owing to the fact that Russian compositions are always a prominent factor in American programs. We are slow in importing new operas, but new symphonies and overtures are generally produced in our leading cities before they are in London, Paris, Berlin or Vienna. Theodore Thomas has always been very hospitable toward novelties, including those of the Russian school. Anton Seidl adored Tschaikovsky, and interpreted him *con amore;* nor did he neglect the other Russians. In 1891 Tschaikovsky was brought to this country for a series of concerts by Mr. Walter Damrosch, who also gives a prominent place to Russian music on his own programs, as do Mr. Van der Stucken and Mr. Fritz Scheel. Even the conservative Mr. Gericke often places Russian compositions on his Boston and New York programs. Accordingly, Mr. Altschuler's motive in founding a new society for the exclusive purpose of giving Russian concerts, certainly cannot have been the neglect of Russian music in America.

The present vogue and general appreciation of Russian music are the more remarkable when we remember how very young this branch of European art is. Folk-music there has been in abundance for many centuries. Anton Rubinstein went so far as to claim that "the folk-songs of Russia stand alone" and that "only those of Sweden and Norway are worthy to be compared with them for enchanting melody." However this may be, it cannot be denied that Russian folk music is a gold mine which has enriched the works of most of the native composers. What I wish to emphasize is the recentness of all this Russian art-music. The Russian school is the modern school *par excellence,* a school of which the works of Liszt, many of which are still music of the future, are the chief source of inspiration next to the folk-music of the country.

Rubinstein tells us in his autobiography that between 1860 and 1870 much was accomplished in the direction of reform in the methods of musical education in Russia, and that "before that time very little had been done for music; and in spite of the genius of Glinka, Russian opera was held in disfavor." Regarding the period 1849-1854, he writes: "At that time, with the exception of Glinka, there were no Russian composers,—nothing but amateurs, dilettanti landlords, dilettanti clerks: musicians, real artists, who looked upon their art as the very essence of their lives, were nowhere to be found." And again: "It was not until 1860 that the Russian musician won for himself that acknowledged position which the painter had held for a hundred years."

In other words, only about half a century has elapsed since Russia began to claim a place among musical nations, and in that half-century she has outstripped all but three of the countries of Europe, winning a place for her works on concert programs the world over next in importance to the productions of Germany and France. In the operatic field she has also lagged behind Italy; but it is surely quite enough to have attained third place in the concert hall in so short a time. Some of the enthusiasts are convinced that the time is near when Russia will hold the musical leadership altogether. A prophesy cannot be contradicted or disproven; but one thing is certain: the Teutonic atmosphere in modern music has been very appreciably modified by the winds blowing from the homes of the Slavic, Hungarian and Scandinavian masters—Chopin, Liszt, Grieg, Dvorak, Tschaikovsky, and others.

TSCHAIKOVSKY IN 1868.

Glinka was the first composer who deliberately employed Russian folk-music to give a national coloring to his works and who at the same time had sufficient talent to win success outside of that country. Rubinstein's ranking of him as one of the five greatest composers of all times and countries is of course absurd; but he wrote some orchestral works, and two operas—"A Life for the Czar" and "Russlan and Ludmilla"—which still enjoy great popularity in St. Petersburg and Moscow, the first-named having been sung 587 times in St. Petersburg alone in the first fifty years of its existence. With Glinka begins also the preponderating influence of Liszt and Berlioz on Russian composers. The admiration was mutual: Liszt heard "Russlan and Ludmilla" at the Russian capital in 1842 and spoke highly of it; and Berlioz, two years later, wrote enthusiastically about some of Glinka's works that were performed in Paris.

While Glinka's instrumental music has, especially in its rhythms, a strong national coloring, his vocal style is modelled after the Italian cantilena which had so long prevailed in Russian opera houses. Hans von Bülow compared him, with reference to his cantilena as well as his contrapuntal skill, with Cherubini.

Wagnerian influences began to manifest themselves in Russian music with the works of Dargomizsky, a younger contemporary and friend of Glinka; notably in "The Stone Guest," which was completed after his death by César Cui. In this opera the composer is said to have gone even beyond Wagner in his desregard of operatic traditions. It was not a success, however, and Dargomizsky's fame rests today chiefly on his earlier opera, "Russalka," which written in 1856, has shown a remarkable vitality, being still frequently performed in Russian opera houses. Among his orchestral works breathing the national spirit are a "Cossack Dance" and a "Finnish Fantasia." In 1867 he was appointed President of the Russian Musical Society and his house became the rendezvous of the "Young-Russians," among them the so-called "five innovators," Balakireff, Mussorgsky, Cui, Borodin and Rimsky-Korsakoff.

While Dargomizsky was, toward the close of his career, a radical, his work as a whole has characteristics which cause the Russians themselves to class him in the old lyric school, together with Glinka and Seroff. Alexander Seroff was a man of very strong conditions. He vigorously championed the "third-style" Beethoven and Wagner, and thrice established a musical periodical to promulgate his views. He expressed his disbelief in conservatories and musical education, and stoutly opposed Rubinstein as a conservative. Like Wagner, he wrote his own opera texts. He was also interested in Russian folk-music, and wrote essays on it.

César Cui and Borodin have been called amateurs, and, so far as I know their works, this seems to be a correct characterization. Cui, in particular, appears to me little more than a drawing-room composer; his six operas did not win a lasting success even in Russia. I have often been amused at the condescending way in which he speaks of Rubinstein and Tschaikovsky as not being real Russian composers (in his otherwise valuable book on music in Russia). Borodin is known in this country chiefly by a piece of program music which strikingly depicts the monotony of the Siberian steppes. Balakireff is another devotee of program music; he is also fond of local color, which he seeks in Bohemia, and even in Spain, as well as in Russia. Mussorgsky is an ultra-realist both in his orchestral compositions

and his operas, the best of which "Boris Godunoff" has been a favorite in St. Petersburg ever since 1874.

The most talented of the so-called innovators is undoubtedly Rimsky-Korsakoff. I have read somewhere that Theodore Thomas places him above even Tschaikovsky. I can hardly believe that that veteran conductor ever expressed such an opinion, except, possibly, in an ebullition of enthusiasm over "Antar" or "Scheherazade," or "Sadko." These are excellent pieces of program music, but they pale before the splendors and the emotional sweeps of Tschaikovsky's, who is certainly at the head of the Russians. Rubinstein, in my opinion, comes next, and Rimsky-Korsakoff third. In saying this I admit frankly that I have heard very little of Glinka's music; but that is not my fault; it is fair to infer that if his music had as much intrinsic value as the compositions of the three men just named, it would be more frequently heard outside of Russia.

TSCHAIKOVSKY'S MOTHER.

Possibly his day may come. Tschaikovsky's has come already, although it must be confessed that most music lovers know him only as the writer of the Pathetic symphony (the most tragic composition in the whole range of tragic music), the barbarian "1812" overture, and the delightful "Nut-Cracker" suite. There is much music of the future in the list of his works. Most experts will agree with me on that point. Fewer will follow me in the belief that there will some day be a great Rubinstein revival. To me his "Ocean" and "Dramatic" symphonies seem much greater works than any of Brahms's symphonies, except his second, for which my admiration knows no bounds. Rubinstein is certainly not one of the neo-Russians; but he is a Muscovite all the same. The Czar's empire is a vast country, and Rubinstein's Orientalism (as revealed in his Mirza Schaffy songs and other works) has as much claim to be designated Russian, as the Cossack characteristics of the neo-Russians.

One of the peculiarities of the Russian composers is that not a few of them were men of science, or statesmen (Borodin was a military physician) before they became professional musicians—sometimes late in life. This accounts for the comparatively small number of their works. Yet in the aggregate there are plenty of them. I have before me a catalog containing the Russian works published by Belaieff. It contains 212 pages, and some of the names in it, not previously mentioned in this article, are Akimenko, Alcneff, Alphéraky, Amani, Antipow, Arteibouchеff, Blumenfeld, Ewald, Glazounow, Ghère, Gretchaninow, Grodzki, Kalafati, Kopylow, Liadow, Scriabine, Sokolow, Stcherbatcheff, Tanéiew, Tschérépnine, Wihtol, Winkler, Zolotareff. How many of these are destined to spread the fame of the Russian school?

TSCHAIKOVSKY (1840-1893).

FREDERIC S. LAW.

I.

Russian music is of comparatively latter-day origin. As an independent art-growth it began in 1836 with the production of Glinka's *Life for the Czar*. This opera awakened the liveliest popular enthusiasm, not only on account of its stirring patriotic theme, but also because of the folk-songs which gave it a distinctively Russian character. Up to that time music had been almost entirely monopolized by foreigners, both artists and composers, principally Italians. Their influence was all-powerful at court and among the nobility; the first attempts at founding a national opera were greeted with disdain: such an undertaking was looked upon in the higher circles as plebeian and unworthy serious consideration.

This backwardness in musical art must not be attributed to lack of sensibility or appreciation on the part of the Russian. On the contrary, no other nation has such a rich store of folk-music. It is singular in being based upon neither the major nor minor scale, as understood at the present day, nor upon the pentatonic scale which is so characteristic of primitive music in general. The genuine Russian folk melodies are founded upon the mediæval church modes in their earliest and strictest forms. This results in a curious blending of major and minor in one and the same key; the absence of a leading tone gives them a weird, fascinating color to ears accustomed to the harmonies of Western Europe.

Soon after Russia embraced Christianity in the tenth century religious fanaticism sought to banish all innocent amusements. Music and the theatre were considered by the priesthood as snares of the evil one. It was not until the time of Peter the Great (1689-1745) that the ban was finally removed, and the people were allowed to enjoy their national songs and dances without fear of punishment both spiritual and secular.

Glinka's success at first naturally turned the attention of composers to the stage, but the next generation of musicians invaded the fields of orchestral and chamber music with dazzling success. The suddenness of this irruption into modern concert rooms occasioned Lavignac's remark: "Though Russian music doubtless has a future, it appears to have no past."

II.

Peter Iljitsch Tschaikovsky, admittedly the chief representative of the modern Russian school of music, was born April 25, 1840, at Wotkinsk in the eastern part of European Russia. As a child he had piano lessons, first from his mother and later from other teachers, but displayed no remarkable musical precocity. His father destined him for an official career, and music was only one factor in the scheme of a well-ordered education. At the age of ten he was taken to St. Petersburg and placed in the Rechtsschule, an institution for the education of youth for government employ, and two years later his family removed to the capital. Though he took pleasure in playing the piano and delighted his school friends by improvising little dances for them, it never occurred to any one that music might prove his vocation. Indeed, half a century ago such a prospect to the average Russian would have been something to be deprecated. There were no concert associations for the playing of great orchestral works, no conservatories for the preparation of professional musicians; but few cities in the gigantic empire possessed an opera, and in every one the director was a foreigner. The lack of opening for native talent explains the curious fact that nearly all noted Russian musicians are, strictly speaking, amateurs—that is, they pursue another calling or profession in addition to their musical activity.

Peter's father noted his son's interest in music and provided an excellent teacher for him. He questioned this man, a German of great experience, as to the possibility of the boy's becoming a professional pianist—he was then fifteen. But as he gave very little attention to exercises his technical progress was slow and the teacher gave the father no encouragement in what was only a chance thought.

At nineteen he finished his course and was assigned a secretaryship in the department of justice. But he soon felt that his heart was not in his work. His thoughts began to turn more and more to music; he took up the study of composition with which he filled all his spare time. In 1862 the opening of the St. Petersburg Conservatory of Music under the direction of Anton Rubinstein gave an impetus to the development of music in Russia such as had been hitherto totally lacking. For the first time a youth who wished to study music seriously could do so without leaving his native country, or being obliged to take instruction from foreign teachers who practically monopolized the higher branches of the art. Tschaikovsky entered at once. Before long he found that he must choose between music and his official position; it was impossible to combine the two successfully. Without hesitation he burned his ships by giving up his post and abandoning himself wholly to the study of his loved art. His father, who had always shown more sympathy with his son's artistic aspirations than the rest of the family—his mother had died in 1854—was then living on a slender government pension. All he could do for the ardent student was to allow him to occupy a tiny room in a small, frugally appointed house while he gained a precarious livelihood by teaching. His resolution and energy attracted the interest and admiration of his teachers. Rubinstein in particular was drawn to the young man who displayed so much zeal under such trying circumstances, and aided him materially by finding pupils for him.

III.

In 1866 when Nicholas Rubinstein had succeeded in founding the Moscow Conservatory of Music, Tschaikovsky was chosen to fill the chair of harmony and composition. The salary was small, but the duties were not onerous, and left a great part of his time free for composing.

TSCHAIKOVSKY'S FATHER.

He labored indefatigably, and as the years passed on he became known as one of the most promising of the younger Russian composers. His way, however, was not smooth, largely because of temperamental peculiarities. He was easily discouraged. An unfavorable criticism, a cool reception of his works depressed him to the point of despair. More than once such compositions were consigned to the flames. He was singularly timid about appearing before the public. He was more than an ordinarily good pianist; his technic was equal to the most difficult tasks, but his interpretation was strangely wanting in warmth and abandon, the very qualities which characterized his compositions. This was due to his fear of affectation and sentimentalism, which led him to hold himself in check from dread of exaggeration. He thought himself utterly without talent as conductor, and his early attempts at leading an orchestra resulted in a truly pitiable state of nervous exhaustion. Only toward the end of his life—he was forty-seven—did he conquer his constitutional shyness sufficiently to conduct

the first performance of one of his operas. To his surprise his success was unmistakeable. This gave him courage to repeat the experience, and he afterwards undertook a number of concert tours for the purpose of introducing his own works. In May, 1891, he visited America at the invitation of Walter Damrosch to assist in the music festival which celebrated the opening of Carnegie Hall in New York. He appeared in a number of concerts in several of our large cities as conductor of his compositions.

Though a protégé of Anton Rubinstein and a close comrade of his brother Nicholas Rubinstein, they often found but little to commend in his music, and never hesitated to express their opinions freely. The young composer frequently sought by changes to conform more closely to their strictures. On one occasion, however, when he took the manuscript of the now famous *Concerto in B flat minor* for the piano to Nicholas Rubinstein, he felt that fault-finding went too far. He had taken infinite pains with it, but Rubinstein, to whom he had dedicated it, was merciless in his criticism. He pronounced it all but absolutely worthless, and declared that he would play it in public only in case it were completely rewritten. The wounded composer refused to change a single note. He erased Rubinstein's name from the dedication and replaced it by von Bülow's. The latter accepted the dedication in a letter full of praise of the work. Thus it happened that this concerto, which has since made a triumphal progress through the concert rooms of the world, was played for the first time in Boston by von Bülow, who was in America on a concert tour. It is gratifying to add that Rubinstein afterward confessed his want of judgment, and played the concert repeatedly, both in Russia and elsewhere, besides accepting the dedication of Tschaikovsky's second concerto.

In 1877 occurred the two most notable events of his life. The first was his marriage, which was unfortunate in every respect; he and his wife parted after only a few weeks of unhappy married life. The other was one of those happenings generally confined to the domain of romance, but which do sometimes illumine a work-a-day world—the gift of a yearly income of 6,000 roubles designed to relieve him from the necessity of laboring to earn his daily bread in order that he might devote himself exclusively to composition. This provision was made by an elderly woman of means, the mother of a large family, some of whom were as old as the object of her bounty. The most singular feature of the affair was that she only knew the composer through his works, and made it a condition that her benefaction should be kept secret and that they should never meet. As a fact, their only intercourse consisted in a constant exchange of letters. Tschaikovsky died without having once seen his generous patroness, whose death soon followed his own. The mysterious dedication of his fourth symphony, "To My Best Friend," was to her. In addition he was granted a pension of 3,000 roubles from the emperor's privy purse in consideration of his services to Russian art, while his royalties soon began to reach a considerable sum. In 1879 they amounted to 12,000 roubles.

Thus placed beyond the reach of want, he was free to order his life according to his will. Fond of travel, he spent much time in southern climates, particularly in Italy. In June, 1893, he visited England, and in company with Arrigo Boïto, Max Bruch, and St. Saëns, received the degree of Doctor of Music at Oxford. Returning to Russia, he finished his sixth and last symphony, the *Pathétique* (the subject of an article in the January MUSICIAN.) This was produced in St. Petersburg, October 16, under his direction. Several days later he was attacked with cholera, and on the 24th he passed away, a victim to the same disease of which his mother had died.

IV.

Considering Tschaikovsky's comparatively short life and his late adoption of an artistic career, his creative activity was remarkable. He left ten operas, two ballets, six symphonies, four symphonic poems, four suites, many compositions in characteristic forms—concertos, fantasies, capriccios, variations, overtures, etc.—besides much chamber music, numerous songs and piano pieces.

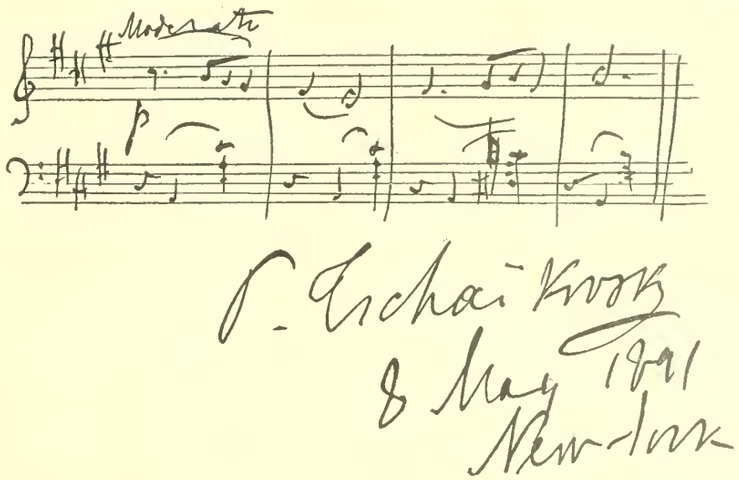
None of his operas have proved successful out of Russia, and only a few of them keep the boards there. He is at his best when dealing with the huge mass of the modern orchestra—in his symphonies, overtures, symphonic poems. In these his wonderful sense of tone-color, his consummate knowledge of polyphonic structure, his masterly and gorgeous instrumentation find full scope for development, untrammeled by conditions of text or program. They not only betray the fiery, untamable nature of the Slav, but the schooling and culture of the German as well. The symphony assumes an elastic form, differing widely from classical models. Dvorak referred to this when he said: "Tschaikovsky cannot write a symphony; he makes suites."

Though some charming genre works may be found among his piano compositions, a great many were evidently tossed off to satisfy publishers—pot-boilers, as the saying goes. His one piano sonata, in G minor, is noteworthy in being probably the longest in existence; numbering, as it does, fifty pages, it is seldom heard. Some of his songs, nearly one hundred in number, are among the finest of their kind, but in general one cannot but feel that such limited forms did not appeal to him; hence they failed to arouse his deepest faculties.

His musical tastes for one so cosmopolitan in other respects were singular enough to deserve especial mention. First of all, he adored Mozart, and then Schubert and Glinka. In his youth he was a devoted admirer of Italian opera. Handel he could not endure; Bach he accepted only with reservation. Still more remarkable was his aversion for Chopin, when one considers his own unmistakable likeness to the melancholy Pole. Beethoven he venerated, but his veneration had nothing of the warmth of the feeling he bore towards Mozart. He began with a passionate admiration for Schumann, but in later life his enthusiasm notably cooled and assumed a more modern tone. Brahms he respected for his nobility and sincerity, but denied him the gift of beauty. Though he acknowledged Wagner's genius and rated his *Overture to Faust* as worthy to stand with Beethoven's masterpieces, he was not in sympathy with his musico-dramatic theories. Only with *Parsifal* did he feel drawn to the Bayreuth master, and even then not enough to induce him to modify his own manner of writing for the stage. To the end Tschaikovsky composed operas—in the old-fashioned sense of the term; that is, with duets, trios, ensemble pieces generally—and not music dramas. On his most popular opera, however, *Eugen Onegin*, he bestowed the title of "Lyric Scenes."

Of late years an ultra-Russian school has been evolved. This is formed of radicals who claim that too much concession has been made to foreign tastes and have banded together to resist such influences. In their eyes Tschaikovsky is too much of a German to pass for a Russian composer, because he drew inspiration from the great classic masters. To the unprejudiced observer, however, the fact that he has been able in so high a degree to unite the learning of the West to the barbaric splendor of the East is but a proof of his greatness.

TSCHAIKOVSKY AND ALEXANDRE SILOTI.



BACH.

In the Fire-Light.

GEORGE A. BURDETT.

Now that I reflect upon it, in this midnight twilight of the back-log, it is good historic truth as well as good Bible that "a prophet is not without honor, save in his own country" (and generation). Mozart received only a pauper's burial, and no man knoweth the place thereof—with precision. The death of Bach is noted in the public archives of that day and place only by this bald statement: "Died, a man, 67 years old: Mr. Johann Sebastian Bach, Orchestral Conductor and Cantor of the School; buried with the hearse the 30th of July, 1750."

A man, in solitary truth! Profoundly, loftily and in achieving breadth of mind and heart a man—the like of which, take him for all in all, we shall not see again! Yet the Rector of the Thomas School writes not a word concerning him in his Report for that year—as if no Bach had lived or died.

During his life-time his position was the object of much intrigue and jealousy. After his death, his widow, in need, sells his copper-plates, engraved by his own hand, as so much metal, for thirty thalers!

He had to present and push his own request for the title "Composer to the Court" of Saxony; and this proved to be an empty decoration when secured, for it brought him not so much as a hearing for his immortal works.

After his death came a time when the mention of his name would provoke a derisive smile among musicians. Bach! the Luther of the Art! Whose works are the foundation of all later Tone-Creation, who was himself supreme as a performer, and whose son (Philip Emanuel) we look to as the Father of modern pianoforte playing—the Forefather!

Bach was the precious gold ore which has been minted and has become current coin in the world of music. Yea, he was the gold five times refined; for he was of the fifth generation of a long family which was probably the most musical line in all history. He was the fifty-first male in direct descent. Indeed there had been so many organists, Cantors, Kappellmeisters and "fiddlers" in that line that the town musicians were often called "The Bachs" even after every Bach had ceased to be of the number. There were voluminous family archives of the Bach compositions submitted for discussion at the annual reunions of the family even before the day of Johann Sebastian—"the noblest Roman of them all."

Bach and Handel were born in the same year (1685), in South Germany, not far from each other, and yet these two Apostles in Tone apparently never saw or even communicated with each other.

The reasons for this are a subtle study; consider it well; it is vital to the understanding of each. Remember that, while their planes and ways of life and living widely diverged, *their works separated even more widely.*

Just one hundred years before the birth of Bach, in 1585, Henry Schütz appeared—the forerunner of the mighty master. He brought from Italy the secrets and riches of the Italian skill taught him by the great Gabrielli. Even through the long dark night of the Thirty Years' War he labored devotedly to express the earnest German heart in his new Italian manner. His choruses show this; they foreshadow that glorious ensuing century—the epoch of Bach and Handel.

Just one hundred years after that Good Friday of 1729, when the Passion according to St. Matthew received its own burial rendering, Mendelssohn restored it to the knowledge of mankind—a resurrection. Verily on that Good Friday of 1829 he called Bach as from the dead; and for this service alone, had he no other claim, posterity would have marked Mendelssohn upon the Roll of Honor.

Yet in all these years no gravestone of any kind has marked the place of burial of him who sang so sublimely in Mass and Passion. The noble Bach monument was the work of his disciples two hundred years after the birth of the incomparable master. For the benefit of this, Liszt played a program of Bach works. I heard that concert. The works were themselves a matchless monument, and the playing a rare and eloquent tribute.

Bach, as I see it in this fading fire-light, seems to me the consummate incarnation of the saving Spirit of his age; the embodied protest of sound and sturdy being and achievement in a corrupt and shallow day. Great, grave, glorious—a prophet whose utterances went beyond the comprehension of his generation and stood for all time.

It required a Beethoven to lift men's minds for exalted moments to the level where Bach dwelt.

Bach had swept into his titanic grasp all the resources of the Italian style, but had put them to his own surpassing purposes; and these soon lifted him far above the tastes and standards of his day. Hence his life was a retired one of diligent and earnest labor.

In 1884, when a pupil of Haupt, in Berlin, I remember that Master of the organ lauding Bach one evening over the *Bier-Stein.* I found, recently, this note of that appreciation. He spoke, for example, of the Chromatic Fantasie: "That work shows forth wonderful psychology. It is as though some person had suffered a shattering blow; this seems unendurable, and the mental agitation is overwhelming. Then comes reflection and the mind is calmed. This contrast between the passionate disturbed first movement, and the recurrent episodes in recitation is marvellous."

Albeit he had a seemingly inexhaustible flow of melodic productiveness and the most finished and ready skill in development, he was too thorough a German, too scrupulously true a man to stoop to the Court and Society ways to favor and preferment.

In every age and sphere of the art it is the superficial mannerisms that people affect, and rave over and with which ambitious little-lights, forsooth, feature their compositions. So the fashion of that day, spending little time or pains to absorb the best or deepest in the Italian works and workmanship, played with the catch-words and demanded of their own masters this musical slang—so to say! The great B minor mass could scarcely find a hearing at the Court of Saxony by any legitimate effort though it was dedicated to the elector. The weaker school had the courtly ear and the popular approval. Bach was far too earnest and true.

I see Bach in his plain black clothes, his head bent a little to one side, the strong, keenly cut eyebrows, the dark eyes like fire breaking from the rock; and in that figure I behold "the proud representation of that genuine citizenship, withstanding, true to itself, the corruption of the XVII Century, the demoralizing habits of fashionable circles, the tinsel and tallow of the artistic life."

The fire is gone out—but the embers will be there through the long night. And so I still think upon these things—not as historic facts merely, but in their revelation to us of worth and work and their call for reverance and loyalty.

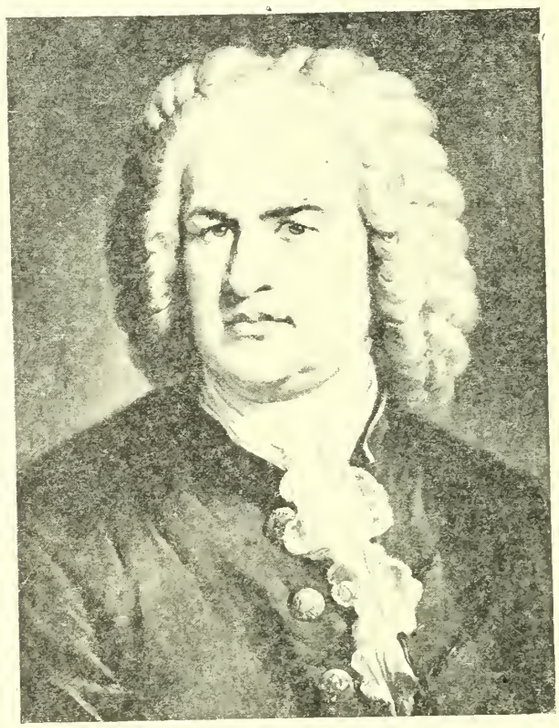
HINTS FOR SELF INSTRUCTION.

How to Play Beethoven's Sonatas.

Suggestions for Ambitious Persons Who Are Studying the Piano Without a Teacher.

FRANK COSTER.

In the November MUSICIAN we spoke entirely of the sonata and sonata form in general and announced our intention of presenting next a graded list of Beethoven's Sonatas with hints on how to play some of them. But upon further consideration, we think it advisable to offer first a few suggestions for *preparation* before aspiring to interpret and play the works of Beethoven. A systematic course of sonatas is really the only right way to proceed, and why may not students who are working by themselves follow the best course? We decide then that it will be more satisfactory and more thorough to speak first of preparatory study.



JOHANN SEBASTIAN BACH. BORN MARCH 31, 1685.

1st. Preparation.

In undertaking to play from Beethoven something more is required than mere technique. The great master used the sonata form as a vehicle for some of his deepest emotions. At times his musical thoughts exceeded the containing abilities of the sonata-form, and he then broke through all formal rules and originated his own forms. It takes, therefore, an experienced musician, a person who knows life to presume an actual and a serious study of Beethoven's sonatas. These master creations, these expressions of deep soulful feeling may not wisely be given to flippant young school girls. Beethoven's sonatas are not for children. He came, we might say, to the piano with an orchestral brain; his thoughts took orchestral shape. Naturally in his piano works we find difficulties that are quite beyond the power of ordinary players, and emotions that are beyond the

depth of shallow dispositions. Beethoven cared not how difficult his works were. He had certain things to say and he said them in a certain way. Many times the performer is appalled by the mountains in his path.

For young students, or students of the first four or five grades, the wiser course is to select from Haydn, Mozart, Reinecke, Heller, Mendelssohn, before attempting Beethoven, Schumann or Chopin. The depth of Beethoven, the mysticism of Schumann, the (at times) gloominess of Chopin,—these are for adult minds, for cultivated and developed sensibilities. But by this, do not understand that these three great ones never descended from their soarings, because they occasionally did and at such times wrote music of a lighter calibre. But even so, it is wiser to follow a systematic course that shall lead up to these greater works, because the student, upon arriving there, will be likely to be somewhat prepared for his work. So we proceed to offer a few hints on Preparation, or a systematic course in Sonatas.

I would say, first study two or three of the Kuhlau Sonatinas. They afford drill in expression, some of them being singularly strong musical fancies within very narrow limits of difficulty. It is doubtful if any composer of the present day could produce new works of this type that would be so forcible and so direct and, in essence, so modern.

Next take up a little of Mozart. As a composer, Mozart was as lyrical as Schubert. We find in his works a peculiarly limpid and sweet type of melody. While he was able to treat a theme if he chose, he usually preferred (it would seem) to put in a new melody. A little study of Mozart is recommended because it conduces to a sweet and song-like melody-playing; that is, to a refinement of playing, more rapidly than almost any other writer, unless it be Heller (Stephen Heller) and Mendelssohn. Mozart's Sonata in F., No. 10, is a good one to begin with (I use the Kranz edition), because it is easy and yet strong. I do not recommend playing the first idea so fast as marked in the Kranz edition. It says 144 for quarters, but I prefer (and find less tiresome) about 63. Then comes the second idea in measure 13; and the third (the song subject) begins in measure 41, and this I should advise to be played in a very light manner with pedal and plenty of staccato, the tempo a trifle slower. The last part (measure 56 and on) abounds in strong accents and modern effects. The slow movement of this Sonata is also useful, but I should not use the finale. There is much good work and profitable study in the Fantasia and Sonata in C minor. To play it well requires refinement of touch and good judgment. In the Fantasia one finds a few very poor ideas, or rather a scarcity of ideas, nevertheless it also contains some lovely work. The *Allegro* is good and so is the *Andantino* in B flat. The *Adagio* in E flat is a charming melody. Work up a few of Mozart's Sonatas in a careful manner and then take up Haydn, though in teaching I frequently omit his music altogether. His sonata in D major, No. 7, in the second volume of the Schirmer edition, contains much that is good. After a careful study of Heller, Mozart and Haydn one is ready to begin the study of Beethoven's sonatas, and it is advisable, I might say necessary, to make the Beethoven course, itself, progressive, i. e., graded. Students are therefore advised to begin with certain sonatas, also with *certain selected* movements rather than with the whole of some of these works. In advising a student on an *entire* sonata suitable for a beginning of Beethoven-study, I should name the pleasing little work in G major, Opus 14.

The first movement is sprightly and it is important that the accents fall properly, the measure being 2-4. Observe carefully the phrasing in the passage of sixteenths in measures 27, 28 and on. In measure 47 the conclusion begins and there is a dialogue between the soprano and bass.

Later on, at about the end of the fourth grade, the sonata in F minor, Opus 2, may be studied, as a whole. This work is much stronger than the little one in G. The first movement is short, but a fine piece of work. The little subject of eight bars, used as the conclusion, is both clever and strong. Do not take the Minuet *too* slow. I follow the advice of one of our foremost teachers and take it at about 96. The finale is a *presto* movement. About 116 halves is a very good speed and the twos and threes against each other, in measures 26, 27, &c., will come in without trouble, which is not the case if taken at 104 halves as Czerny advised. Practice each hand alone in this movement, then both hands together at tempo. (Let me say right here, that *satisfactory* study of sonatas is not possible without a metronome. It is impossible for any student to guess at the tempo.)

Other sonatas suitable for study to students who have passed on to the fifth grade are as follows:

Opus 10, No. 2, in F. Here we have a sonata which perhaps is not so full of intense feeling as some of the others, but equals any in lightness and grace. It is uncommon for a sonata of the dimensions of this one to be without a slow movement, but Beethoven had, doubtless, good reasons for the omission.

The opening is original and striking, half playful and half tender, and altogether beautiful.

Throughout the *allegro* there are constant transitions from triplets to even sixteenths and *vice versa;* these must be carefully observed and kept in strict time. Be careful to mark the *sforzando* in measure 31 and the four following ones. The *effect* of this accent on the half-beat is counteracted by that on the first of every six notes in the bass. The *scherzo* is particularly fascinating. The middle portion, which is in D flat, exhibits deeper feeling than any other part of the sonata. This movement is a strong example of Beethoven's avoidance of simple repetition. In this instance you will observe that instead of simply repeating the F minor subject, he introduces syncopation and a charming little alteration at the end of the line; also it has a varied accompaniment and the melody itself is slightly changed, the two eighth notes forming the second beat *ascending* instead of *descending* as in the first, and the bass to the shake is B natural instead of B♭ as before. Also, where the solo occurs for the right hand, we have a syncopated bass beginning at the third beat of the next measure, and so on to the end. It requires care to play the alternate notes evenly; being single in each hand, they look easy. It is important that you practice these passages many times very slowly, increasing the speed, later, very gradually.

The *presto* is like a dance of merry elves chasing each other up and down, in and out, a veritable game of hide and seek among the leaves and flowers. You will find the passage beginning with measure 19, after the double bar, requires particular attention. The skips in the right hand are awkward; the half notes must be held and the *staccato* notes played as such.

I should advise next Opus 10, No. 1, the Sonata in C minor. This is a very strongly marked work, especially in the first movement, and it affords excellent (and delightful) studies in phrasing and expression. The tempo may be taken at 72 for dotted halves. Czerny advises this tempo, and it is a satisfactory one; counting it in this way, gives the proper feeling for the sweep of the rhythm but it is advisable to begin by learning it, counting 3-4 much slower. In this one movement you will find four strongly marked ideas, each of which affords its own special practice. First there is the theme (31 measures) and note the contrast between the *forte* and the *piano*. Measure 32 begins a passage of modulation in which the arm touches, and chords played with a full, deep tone and yet not loud chords come in with great effect. In measure 56 a charming little soprano melody begins which does not end until it reaches the first beat of the 94th measure. After this comes a short concluding passage. The slow movement is an excellent cantabile study.

J. F. Rowbotham, in a recent article on Eccentric Musicians, in the *Book-Lover,* says:

Perhaps the most eccentric man who ever lived was the great composer Beethoven. He was certainly the most eccentric musician. Audiences who are only familiar with those wonderful webs and tapestries of sound, his sonatas and symphonies, would scarcely imagine what a strange being existed behind the veil. Even his music he did not write like ordinary people, but had a remarkable notation, often without lines, which resembled the contents of a pepper-box strewed upon paper, and was often so illegible that he could not read it himself. This notation he confided to little pocket-books, often very simply made—of paper loosely stitched together, of the backs of letters, or even of old envelopes—and thus he jotted down the priceless imaginations of his fancy whenever they occurred to him. This was at all sorts of places—when out walking, when dining, when conversing with a friend. In the middle of crowded streets a man with wild, untidy hair would be suddenly seen to stop, at the risk of a collision with the bustling crowd around him, and write feverishly for two or three minutes on a piece of paper which he held in his hand. This was Beethoven, jotting down, perhaps, the theme of a sonata destined to be immortal.

At a restaurant the astonished waiter would find the guest whom he was on the point of serving wholly abstracted from earth, with knife and fork and plate pushed ruthlessly aside and his fingers plying a lead-pencil instead, with which he dotted various pieces of paper, growling and muttering all the time. This was Beethoven at his dinner; and many such a dinner he took. In the same way, if a friend were conversing with the composer, he might at any minute see Beethoven wholly inattentive to what he was saying, with his eyes fixed on vacancy and his thoughts absorbed in some musical *motif*. The best plan under such circumstances was to break off the colloquy and leave the musician to himself.

One of Beethoven's eccentricities was to go out for walks usually in the pouring rain. The pace at which he walked, coupled with the peculiar weather which he chose for his constitutionals, made him a well-known figure in the Vienna streets, especially in the outskirts, where he generally took his rambles. The people as he passed turned and looked at him with a puzzled air, and the children of the town called after him, "There goes Beethoven, who likes getting wet!" To these and similar gibes he was profoundly inattentive, because during his walks his mind was wholly occupied with his music. But on other occasions he was peculiarly apt to take offense. In his lodgings—he was a confirmed bachelor, living a solitary life—the slightest thing done to cross him, the most puerile cause sometimes, would induce him to give notice to quit. Such notices were always instantaneous in taking effect—he was off the next morning; with the result that sometimes he was paying for no fewer than three different lodgings at one and the same time, which after engaging for a month he had abruptly quitted in a day.

THE MUSIC STUDENT

This department will be devoted to students' work and needs. Besides articles of inspiring nature contributed by leading writers there will be presented here every month definite lessons on various subjects. These lessons will be written by teachers of the highest authority. They will be presented in a simple and direct manner, affording the student personal instruction of the best order. These practical lessons will be increased in number from time to time. The privilege which THE MUSICIAN extends to students to correspond fully about all matters in this—or any other department of the Magazine—makes it of the highest value.

THE SCHOOL GIRL AND HER STUDY OF MUSIC.

CLARENCE BANCROFT.

From fourteen to eighteen is an important (we might say critical) time in the school-girl's study of music. Girls who are in earnest and mean to keep on with their music, no matter what else they give up, will find themselves called upon, at times, to make some sacrifices. During the years mentioned social pleasures hold out great inducements; they exert a charm then, that surpasses that of any later period in life. They are new and the beginning of what youth calls life. The old adage that "all work and no play makes Jack a dull boy" has truth in it that no one with common sense, or knowledge of life, will deny. It applies throughout our entire lives too.

So we have no idea of urging, or even suggesting, that music students forego all pleasure and apply themselves first to school and school duties, and then to music study. This would be neither sensible nor natural. What we do wish to say is: value your music study at its *real* worth, and do not easily give it up. Choose rather to forego some other study or studies, and choose this in spite of the influence of those who do not value music study at its real worth. Think out your position in this matter, however, so that your stand (if taken) may not seem an unnatural or stubborn one to those in authority over you. *Simply* think out your ideas so that you can give a good reason for your choice.

First, then, you must have a realization of the power of music as an educator, must you not? If you are to convince others, of course you must first be prepared to do so. Are you? If you are going to resent music being looked upon as a mere accomplishment—as a sort of dessert only—as regards real practical living, you must be prepared with your argument. How many school girls are, I wonder? How many could give a good answer, "off-hand," if asked: "Why do you study music?" Every other study they undertake has some specific object; what, then, is their music study for?

Girls must think over this, must consider the influence and power of music—the many ways in which it enters into the lives of people. Music study, in its highest departments, develops the mind as much as mathematics or language. But it also develops character and soul, because it appeals to and develops the soul qualities. Herein lies music's greatest power as an educator. And yet parents who would not dream of withdrawing a child from school for economy's sake will frequently set aside the music lesson to curtail expenses. Worse than this, when economy (or expense) is not the consideration at all, but when a girl reaches the age for High School, parents will decide that her studies are going to be too arduous, too numerous for her to continue her music study, and that therefore she must drop music. Mathematics may not go, oh no; nor grammar nor language! These she certainly must study, but music—that has nothing to do with education. "We will," they say, "discontinue music." Many times this decision, or arrangement, is perfectly agreeable to the student, but I am glad to know there also many instances where the girl herself is bitterly disappointed and discouraged. I say I am glad to know this, because it proves a realization and an intelligence about music on the pupil's part.

I would say to such girls, tell your parents that the educational value of music is receiving more and more recognition, at the present time, from the world's greatest thinkers. Tell them that college professors are saying: "Music study should not be isolated from, but closely associated with, other forms of study. . ." "A foothold for musical art should be secured in every accessible educational society, from the Kindergarten to the University." Tell them that a scholar and artist of renown said, not long since, in an address in New York (before the Society of Ethical Culture): "If I were to ask you what studies are most important in schools you would probably reply 'mathematics and grammar.' You are wrong! * * * Music and art are far more necessary to real living." * * * His argument rested, of course, in his meaning of real living. He alluded to the ordinary education, even including the college course, "as merely at best turning out fine intellectual machines." Intellect alone is not all of man, nor even the greatest part of him. Music study is a mental discipline, but it differs from other studies in being much more than just this. It appeals to, develops and educates the emotional, the artistic nature. Herein lies its advantage over that of any other study. It is from his soul that the true musician teaches us; therefore he must possess soul, and have cultivated its powers, or he could not move us.

Music study develops quickness of perception; the faculty of observation grows first in watching for the simpler (outer) things such as notation, etc., and later in seeking to find and note the inner meaning, the thoughts and ideas of each composition. Music's appeal, too, is most direct upon the imagination. Does any thinking person dare say that the training of the imagination, of the emotions, i. e., of the artistic, poetic side of man, the promotion of soul growth, is of less importance than mental discipline and the ordinary school training?

These are a few of the points you must consider in forming your own opinions in the matter, and before you can undertake to present your opinions to anyone else, or offer an argument in favor of music study, you must of course have considered the entire situation.

There should be no conflict between ordinary school studies and music study. If we believe many of the former to be of less value than music study "in real living" then we must, as the school studies begin and press, make our selection and come to a decision. So many people go through life blind to three-quarters of the beauty of nature, and deaf to the sweet, grand tones of nature's music. They do not begin to dream of what it means to *really live*. But who are the people we all love to meet? Whose power and influence is felt by us all, even by those unthinking ones who do not stop to think much of these matters? Surely it is those *whose souls are alive*.

Many things promote soul-growth but none more surely and certainly than music, if we will allow her to do so.

Our music study will, if allowed and encouraged by us to do so, develop love, kindness, charity, perseverance, patience, diligence, and all good noble qualities.

But, as you come to be more and more thoughtful and begin to consider such subjects as the one in question, I wish to add one thing. Be careful not to misunderstand what has been said above. Remember that what we call musical soul is best developed by a systematic development of the artistic nature in general.

If a musician desires to be a great artist he must remember that his artistic nature is many sided. He may not bury himself in a rut of music study alone. Music study should include general culture, just as general culture should include knowledge of music. No man can be a great artist who is narrow-minded; and you cannot broaden a mind by continually feeding it upon one subject. Study many things besides your music. Study other arts in particular. When I say study them I do not mean technically: It is not technical but practical knowledge that is meant. Teachers of music frequently freeze up the emotional nature of their pupils by too much insistence on the mechanics of music. Technic is to the player what words and language are to the speaker, but the important thing in player and speaker is that by means of his mechanical training—through his technic, or his language, we may see and feel his message. The musician who cannot catch the composer's meaning and then present it to others can never be a great artist.

Now these school girls of ours. Their future lies before them and as regards the future use of their music study it will be one thing to one, and another to another. Some of these girls expect to teach; some aspire, perhaps, to public work—concert singing or playing, while others will use it simply in their everyday home and social life. To each one the outlook may be, and therefore ought to be, good. Those expecting to teach must not dare to rush in where angels should fear to tread. No one should teach unless trained to do so, and unless possessing the gift of teaching. Try to discover if it is really your vocation. Do not think for one moment of teaching just to "earn your living." Music teaching as a profession is not always going to be the slip-shod thing it has been. Even now people are asking for trained, for successful teachers,—for teachers who know something beside music, i. e., something of life.

Those thinking of a public career will also need to be very certain that they have the special requirements for that arduous, if glorious, calling, and those who will play for themselves, for their families and friends; those who will go on, year after year, with their study of the master-works, and also enjoy modern or lighter compositions, will also find themselves repaid over and over again for their faithfulness in their younger days. We trust there will not be one of our readers who will rush off with her diploma from the High School, and possibly a certificate from her music teacher, or from some conservatory, saying to herself: "It's over! my education is finished! I'm done!!" Why—education is just begun. Our entire lives are spent in learning. Generally one's real education begins as school life ends.

HOW SUCCESS IS MEASURED.

EDITH LYNWOOD WINN.

The most successful man in the world is that one whose highest ambition is to leave something worthy behind him. True success is always allied to self-sacrifice.

I do not think that meteor who comes flashing upon us from a foreign land, his hair magnetic with curiosity, his hand ready for American dollars and his heart full of—music, for he is a good fellow after all, the most successful man in the world.

What American students, at home and abroad, need to feel *is that success does not mean merely making a sensation.* There are quiet men in America and quiet women, too, who are wielding a mighty influence in our musical development. Are we necessary to a community? Are we an inspiration to our pupils and immediate friends? Our gifts are not so rare that we need to move out of our circle. "Two moves are equal to a burn," is an old but true adage.

The man whose restless ambition leads him to change his location every year or two is not often a success. Again, one can never judge of the success of a teacher by his sign-board and his price. His name may adorn the daily papers; the concert-hall may ring with his praises, and yet, measured by the high standard of merit, conscientious labor and devotion to others, he may be far the inferior of the quiet man on a back street who teaches quietly and well without ostentation and display. Now I am not disparaging the man who has "push." That is eminently useful, but when it is allied with selfishness, jealousy and pettiness, it makes a man less and less of an artist.

The teacher should be measured by his real hold upon a community, and by actual results as seen

through his pupils. We should measure his standing by the very mountains which he has successfully climbed. Remember all men are not gifted in like measure. All have not the same environment and the same opportunities for study. "To whom much is given much is required." "It is not what man does but what man would do that exalts him." We must look beneath the surface of things down to the real man and woman. I call many successful who have wrought their very best with limited means. Everyone has his niche to fill. My stone may not be the same size, color and quality as yours, but it is as necessary to the edifice to whose construction we contribute as that of some greater musician. My stone may have no inscription on it. Neither has the stone of Louis Agassiz. That makes me feel better! Your round stone may be unpolished. So is the stone of the immortal Emerson in the cemetery in old Concord town. Do you remember Channing's "My Symphony?" It is inscribed on a little bookmark that is one of my companions. I look at it now and then. We have to look at some things, "lest we forget, lest we forget."

I believe that God endows us according to the station in life which he intends us to fill. He gives us nothing beyond that, because nothing goes to waste in this world. I once aspired to be an opera singer. Nature kindly withheld from me the quality of voice, the physique and a heavy purse. She made me work for everything, but I learned something on the way—I learned that students' needs become the golden opportunity of the teacher, and that life is richer as we help others to climb. Giving and getting! I have often felt like a siphon, and more than once like the poor colored boy who said to his bright young teacher from the North, "When yo comes in de room, Mis' H——, my brain feels like an empty vacuum wif' de wind blowin' thro' both ways!"

I never knew a great man who did impossible things. All things are possible to him who has faith in himself and the capacity to receive discipline. If there is any place in the world in which one ought to be successful it is in America. I know women abroad who are *vorbereiters* for splendid artists and teachers. Those women are among the finest kind of teachers in the world. *They choose to serve rather than to dazzle.* I know them, these quiet women in their old-fashioned clothes, among their humble surroundings. In America they might do wonders financially, but they are high above financial things. They would die here. I have seen birds, when transplanted, die of a broken heart.

Young teachers have my sympathy. They are seldom self-poised enough to know their own resources. They not only play beyond themselves, but they teach beyond their pupils, and even beyond their own grade. There are more failures and "break downs" in America as a result of dissipation of talents and of overzeal than from any other cause. Success is never attained at the expense of health, for it then becomes incompetence instead of success.

AMERICAN RUSH AND RESULT.

It may be asked if American habits have not something to do with the frequent breakdown of American nerves, says a *Harper's Weekly* writer.

In our civilization there are three systems of living out the ordinary working-day. There is the French system, which is that of the continent of Europe in general; there is the English system, and there is the American system.

The Englishman goes to work late and comes away early; but during working hours he works all the time. His luncheon is light and eaten hastily—perhaps at his desk. For this he makes up by a leisurely breakfast and a leisurely dinner.

The Frenchman goes to work early and works hard till noon. The American is apt to underrate the energy with which the Frenchman works while he is working. But at noon work ceases, and he sits down to an abundant meal, well cooked, and well served, and eaten with appetite and in peace. After his dejeuner he has his petit verre, his smoke, and perhaps a game of dominoes or cards; while he discusses politics, the arts, or the topics of the day.

Even the laborer, who in America eats his cold midday meal in a ditch or behind a pile of boards, generally sits down in Europe to a decent table.

The American system, as we have said, combines the chief features of the other two. The American goes to work early, like the Frenchman; like the Frenchman he works hard; like the Frenchman he works late; but, like the Englishman, he takes no time to himself at midday.

As for any intellectual repose or mental distraction from the grim facts of work—not only is it not thought of, but the very idea would be laughed to scorn. It is scarcely strange, therefore, that Europe should be rich in elegant American widows and orphans, and the churchyards at home too full of young men's graves.

THE CURE OF NATURE.

There comes a time when nothing seems worth while; when gayety palls, and even sorrow dulls instead of stirs; when nothing seems of any use, and one feels inclined to give up, to give up. To such a one I would say, "Pull on thick boots, clutch a stout stick, and go for a country walk—rain or shine." It sounds a preposterous remedy, but try it. Nature never gives up. Not a pigmy weed trodden under foot of man and overwhelmed with rival growths but battles for its life with vim. Nor does it ask for what it battles. Neither does it question why more favored plants are so carefully nurtured, and it, poor thing, dragged up by the roots. Take a country walk, and look at the weeds if at nothing else.—*Arnold Haultain.*

SELF-HELP AT YALE.

Returns to the Bureau of Self Help make a striking showing of the high scholarship of the Yale students who are wholly or in part self-supporting. In the freshman class there are twenty such men who have an "oration" stand, or higher, and in the junior class twenty-three. Of these twenty-three juniors all but five are earning absolutely their own way through college, exclusive of the aid given them by remitted tuition. A somewhat singular fact shown by the returns is that the students coming from Canada, and particularly from Nova Scotia, who earn their way through Yale, are apt to be extremely good scholars. The plan adopted not long ago of basing the amount of remitted tuition on both the needs and the scholarship of the indigent student has worked well as a stimulus to scholarship, while perhaps a hardship in certain cases.

RIMSKY-KORSAKOFF, BY A PUPIL OF HIS.

Of tall stature, rather narrow shoulders, oblong face with a full-grown beard, expressive but small eyes with eyeglasses, he makes an excellent impression from the first. As a teacher he was always strict and meant business. He used very often to play the waltzes of Johann Strauss, which he liked immensely, crying out in the middle of the piece, "How charming! Don't you think so?" Among composers of serious music he liked best Mozart. He disliked Meyerbeer whose compositions he would ridicule by playing them in a comical way, either too quick or too slow, or by altering the rhythm. Among his pupils the best known are Glazounoff, Liadoff, Gretchaninoff, Sokoloff, Petroff, Baron Wrangel and Kopyloff.

On June 1st Russia celebrated the one-hundredth anniversary of the birth of her famous composer, Michael Glinka, who has been styled justly the father of modern Russian music. Glinka was born at Novospaskoi, near Selna, in the province of Smolensk, in 1803.

BALAKIREFF, AN IMPRESSION.

Balakireff is not tall. I do not know his ancestry, but he is not at all of the tall, blonde type of Northern Russia. His head is small, his complexion dark, his manner somewhat sober and dispirited, but his eyes are full of sympathy and fire—the true eyes of a seer. As he took his seat at the piano I was inevitably reminded of my past impression of Von Bülow. The most striking trait of Balakireff's art is his sympathetic, intellectual character. He observes, he analyses, he teaches, putting all in a clear light. His motto might be Stendhal's: "To see clearly into realities." Yet Balakireff could never be described as a dry pedagogue. If he is a teacher, he is thoroughly illumined, an inspired and congenial interpreter, who constructs the period and personality of a composer, instead of substituting his own views on the subject.

COMPOSERS' MANNERISMS.

The annual conference of the Incorporated Society of Scotch Musicians was held on December 29. Dr. Cowen read a paper on *The Mannerisms of Composers,* the substance of which was reported by the *Times* as follows:

What is a mannerism in music as distinct from individuality? It is somewhat difficult to define, but I should call it the carrying to excess of any peculiarity of thought, or phrase, or rhythm, or harmony. Most of the great masters have mannerisms of some sort or another, but in some cases they are so overpowered by greater qualities that they are unnoticeable or difficult of discovery. The purest and greatest of the old classical masters are almost free from suspicion in this respect. Beethoven had no mannerisms; he hardly ever repeated himself. Bach shows the same freedom from mannerisms. Handel, with all his greatness, certainly had mannerisms. In Mozart, again, there are phrases and passages which appear in some form or other very often in his works, and which are practically mannerisms. Weber shows very striking peculiarities of style and Wagner has the famous turn which occurs in the *Tannhäuser* March, in the *Rienzi* Prayer and in other works. In Mendelssohn, as in Gounod, there is an inexhaustible field open to the hunter of mannerisms. There is a peculiar phrase of four notes which crops up in nearly every piece which he wrote. It has been copied note for note both by Wagner and by Schumann; it is to be found in Mendelssohn's symphonies, in the *Hymn of Praise,* in the oratorios *Elijah* and *St. Paul* and in the *Songs Without Words.* Days might be fruitfully spent in searching for it. It can be found sometimes bare-faced, sometimes sneaking in thin disguise. Gounod is close behind Mendelssohn in the possession of mannerisms. He wrote more triplets than all other musicians put together.

Dr. Cowen left English composers out of consideration, "because they are too well-mannered to possess mannerisms."

DEATH OF EDUARD LASSEN.

Eduard Lassen, the eminent composer, who died on Friday, at Weimar, was born at Copenhagen on April 13, 1830, but spent most of his life in Germany. In 1844 he won a first prize at the Brussels Conservatory. After a long stay in Rome he was, in 1858, appointed music director at Weimar, where Liszt had produced one of his operas. In 1861 he became Liszt's successor as Kapellmeister and held the post till 1895. He wrote three operas, two symphonies, several overtures and a number of songs, many of which have become very popular.

An article in the *Kindergarten Review,* by Daisy Fairchild Sherman, of Providence, presents the following sensible point of view:

In earliest babyhood the child should hear only tones of soft musical quality. Nothing shrill or harsh should break in upon those first few months when the little being is gradually becoming conscious of himself and his little world. After a time the baby's eyes begin to show interest and attention. They follow you about, watching your movements. A soft-toned bell may now be placed in his fingers occasionally, if you stay by to guard him from harm. Suspend a triangle within reach, and he will delight to make it tinkle. When he is old enough to blow, give him a pitch-pipe, and, later, a harmonica. A tuning fork, used at first in the mother's hands, is an object of interest to him; but it becomes doubly interesting when he can be trusted to strike it himself. These are legitimate playthings, that may well take the place of squealing pigs, and squeaking dogs, which should not be allowed to furnish all the music the baby hears.

TEACHER'S FORUM

Conducted by HAMILTON C. MACDOUGALL, Professor of Music at Wellesley College, Mass.

This is the teacher's own department, a medium for the interchange of ideas, suggestions, and experiences. Through it encouragement may be given and received, isolation overcome, and a brotherhood established which will be mutually advantageous. Will you avail yourselves of it?

When and how do you teach touch?
In what proportion do you use purely mechanical and the more musical studies?
Do you base your teaching on psychology?
How do you meet the many difficulties arising from differences in temperament?
What has been your experience in teaching beginners? How should the first lesson be conducted?
These are some of the problems teachers are constantly meeting. In these columns they can be discussed freely and fully. No conditions are attached.

FOREWORD.

HAMILTON C. MACDOUGALL.

There is as much honest artistry in good teaching as in good playing.

* *

A good teacher is never quite so good a teacher as when he wishes he were a better one.

* *

Improvement, however earnestly sought after, comes only by the way of systematic effort.

* *

System is like sunshine,—it befriends the wise man and the fool alike.

* *

He who has a system, therefore, may believe himself wise though his small world may shout, "Fool!"

* *

The Repertoire of the Teacher.

Not the pieces that he plays: the pieces that he teaches.

How does he select them? Do they answer their purpose? Does he make a record of their success or failure? Does he keep a record of their assignment to pupils?

These are some questions that he must answer.

In these days of "systems" and "methods," of "courses" and "reading circles," of Chautauquas and Home Study the teacher of music, having private pupils largely, must ask himself whether he is conducting his work so that it counts or whether it is ill-arranged and, in fact, non-productive.

Let me give a leaf out of my own experience.

After several years' teaching and the acquisition of a large number of private pupils, I was struck with the fact that my teaching was of a hand-to-mouth sort. One thing led to another logically enough, but there was no plan or design dominating the whole. I put into port because I was out of provisions; after victualling I sailed out of the harbor for fishing; a storm drove me to the near-by continent; here I found pleasant friends and a hospitable shore. And so I went, avoiding the rocks pretty well, but finding myself neither a merchantman, privateer nor fisherman.

This unsatisfactory method or this lack of system applied to one thing only: my repertoire. I had no guiding principle of selection either in choosing pieces for my work as a whole or in selecting pieces for individual pupils.

I finally settled on several plans of action. In the case of the ordinary amateur who hated music anyway, I determined to create a liking for music at all hazards. I soon had a list of pieces that I found fascinating to such a pupil. This list was made up of things like Pauer's "Cascade," Bendel's "In the Gondola," Scotson Clarke's Polka in *E flat;* wretched stuff some of it, but like Mercutio's wound, it served.

In the case of the girl with talent who hated classical music, I had a list including some of the Mendelssohn Songs Without Words, the Schubert Impromptus, Minuet in *b* minor,—led up to by Chaminade's Serenade or Air de Ballet or Lack's Finale tarantelle or Le Chant du Ruisseau.

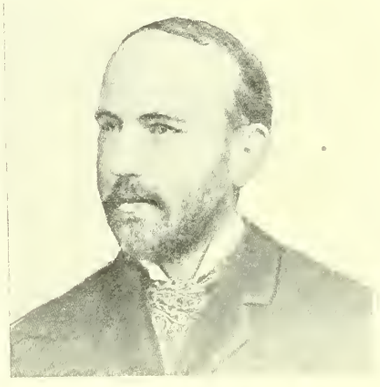
The professional pupil I had no mercy on; he or she was promptly set to work on the classical repertoire and only allowed to deviate therefrom for technical or temperamental reasons.

As pupils grew in number, however, it became increasingly difficult to carry all the various classes of pupils, not only those I've mentioned, but many more, in my head or unaided memory. I finally devised the following system which I used for many years, and which I cordially recommend to all teachers who wish to increase their grip and power.

In a substantial blank book six or eight inches square, with an index at the end, I arranged alphabetically by composer's names all the compositions I used in my teaching. One list included études; another, pieces. The piece list included about two hundred and ninety. My experience has been that the longer a teacher practices his art, the shorter his teaching repertoire becomes.

In the index I listed my pupils, giving each one a generous page and recording on the page every piece and étude assigned to the pupil with the briefest comment as to the way the piece was learned and liked or a note that it must be reviewed and "polished" in the near future.

If a new pupil came in I promptly had a list from him of all his pieces and études with previous instructors, incorporating it in my book.



H. C. MACDOUGALL.

When a pupil came in for her lesson I opened my repertoire book at her page. This promptly told me all about her. If, as the lesson progressed, I found she would need a new piece, my list of pieces furnished me with innumerable suggestions without loss of time. A glance at her own list told me of pieces or études to be reviewed. If her case was a puzzling one a reference to the similar case of another pupil showed the method of overcoming the difficulty there.

There were other good things about it, too. I never appeared at a disadvantage through forgetting what a pupil had studied or through giving her the same thing twice. A pupil is very disagreeably impressed by such a performance on the teacher's part. My list kept me out of ruts—if I was giving a certain piece too often, I could not help knowing it. My extended list, in its turn, kept me from ignoring important pieces. My list also enabled me to give always the opus number and best edition of every piece used; in the last analysis this meant that music clerks ordered the right piece, that it came, that the pupil had it in time and had no excuse for missing her lesson!

My list, comprehensive in its make-up, ensured breadth in my teaching so far as repertoire went. And lastly, though by no means least, as all teachers of experience will know, I was able easily to keep the repertoires of students in the same social set entirely distinct, so that no unfortunate comparisons of pieces or études studied should be made.

In other words, in this particular department of work, if in no other, I was master of the situation.

HOW TO LEARN THE KEYBOARD.

BELLE SQUIRE.

It is important to realize that to a young pupil there is no up or down to the keyboard, no up nor down to the staff lines, and certainly no up or down to tones. A little drill, therefore, is necessary to establish the idea of the bottom line of the staff being the first line and the top line being the fifth line. Later on the pupil will understand the application of *high* and *low* to tones.

Let us suppose that the first two note-groups of lines and spaces on the G clef have been learned fairly well. Let the pupil go to the piano and discover, if he can, that the black keys alternate in groups of two and three each. After telling him that he will find Mr. C below (on the left of) every two black keys, ask him to find as many Cs as he can and count them. Then tell him he will find Mr. F below every three black keys and point out all the Fs on the keyboard. Sometimes he needs considerable practice to find these readily, but if he is young do not let him go any further until he knows them perfectly. When C and F as regards their position on the keyboard are fixed in his mind, have him reason out the others by aid of questions, thus: "If this (pointing to any C on the keyboard) is C, what must be the next to it going up?" Answer, D. Then let him find all the D's and so on until he knows each key by name.

Sometime during this preliminary work show the pupil that the characters in the book are notes, the ivories are keys and that these two exist for the sake of the real and important things called tones.

As soon as he has learned to know the white keys by their letter names, begin to teach him the note groups on the keyboard. If he is learning the G clef first, tell him that E on the first line is the fourth E from the bottom of the keyboard. Let him find it himself, by actual count, and put some small article, like a pencil or eraser, on that key for a mark. That is the first line. Tell him to find G on the second line, B on the third, D on the fourth and F on the fifth. Then, while striking the proper key, have him name each one and its position, thus: First line, E; second line, G; third line, B; fourth line, D; fifth line, F. The same care should be taken with the spaces. The notes should all be learned as carefully on the keyboard as they were in the book. They should be learned up and down the keyboard, naming position and letter name each time.

When the staff lines and spaces are learned, give the lines and spaces either above or below the staff—always reckoning from the first line E, the fourth E from the bottom. The same work must be done with the bass clef and the groups above and below it. From time to time let the pupil review the note groups he knows by striking and naming them and their positions as you call for them. Thus: "Show me on the keyboard the lines of the G clef. Show me the spaces. Show me the lines of the bass clef," etc. In teaching the bass clef, tell the pupil that the G on the first line is the second G from the bottom, and that all bass notes should be reckoned from that position.

Some confusion in the child's mind is likely to arise from the notes in the bass and treble which can be written on either staff—for instance, Middle C and the notes above and below it. Some ingenuity must be exercised by the teacher to unravel this mystery in the child's mind.

It is wise to teach the bass notes from simple duets, even if the pupil is playing other exercises in the treble; much, however, depends on the grading of the child's exercise book. But if the teacher will carefully teach the note-groups on staff and on the keyboard, a great deal of the difficulty of future teaching will be overcome, and the pupil will be able to find the correct place on the keys without *fumbling.*

A RESONANT AUDITORIUM.

I have sometimes speculated about the possibility of fitting a room for musical purposes by increasing its resonance. If, as every one knows, surfaces such as those of curtains, deaden sound by not reflecting it, and if a voice in an empty room is much louder than in a furnished one, it is inferable that a room having surfaces which vibrate, will give an increased volume to sound. Suppose that along the line of the cornice, and again along the line of the skirting, a rigid iron or steel framework were fixed with brackets at intervals, strong enough to bear a great vertical strain. Suppose again that pine boards, say nine inches wide and a quarter or half an inch thick, varnished so as to exclude atmospheric moisture, were fastened vertically between these two framings at one-eighth of an inch apart; each terminating in an iron clamp at top and bottom, but independent of the framework, save by the intermediation of a powerful screw at each end attached to the clamp, and capable of being tightened more or less. And suppose these boards, strained by the screws at each end, but otherwise free, to be also free from the wall: an interval of an inch or so intervening. Thus covering the entire surface of the room, these boards might be brought into tension by the adjusting screws, so that the dull tones they gave out when struck, though relatively deep, would be in harmony with the tones of the instruments, and so that, by vibration in model divisions, higher notes would be yielded. The aerial waves striking them would be not only reflected back as in an empty room, but they would be reflected back reinforced by the vibrations of the boards they struck. One who doubts the ability of the boards thus to respond, needs but to recall the ability of the metal disc of a telephone to respond to the faint sounds constituting articulations.—*Herbert Spencer.*

MUSICAL THEORY COURSES FOR CONSERVATORY AND COLLEGE.

W. FRANCIS GATES.

This is the time of year when many teachers of music in colleges and small conservatories are laying out their theory courses or are trying to modify those of their predecessors into some semblance of practicability.

To the teacher of years and experience, this offers no great difficulty; but to the young teacher who has knowledge of only the course he himself pursued, this is no small matter. The present writer has had inquiries along this line and will here attempt to summarize the answers to them.

There are many sets of circumstances to be met in different schools and no one, not conversant with them, can lay down a course that will accurately fit each particular case; the teacher in charge must modify to suit conditions. There are a number of features that must be considered. What will fit one school will not suit another. Some schools will stand far more of a theoretical course than others. Of course it is well to require all that one can get the school management to provide and the school pupils to swallow.

There are given below four theoretical courses, ranging down to the very mildest. Many a school has a "fine large" course on paper, but there is little seen of it in the practical workings of the school. It stands to reason that it is better to have a moderate course prescribed and published and followed than an extensive one to which neither teacher nor pupil pays any attention. That begets on the part of the pupil a contempt for both the subjects considered and for the school.

Once a course of theoretical study is laid out for graduation it should be adhered to and it or its equivalent fully demanded. It is better to spread the theoretical work over more years of course and insist on thorough preparation of smaller lessons than to condense it and allow the classes to rush along with a misunderstood smattering of a subject.

THEORY COURSE, NO. 1.

	1st year	2nd year	3rd year	4th year
First Term	Sight Singing Ear Training	Harmony (Emery) Theory (Elson)	Counterpoint Form Analysis	History Piano and Voice Comp.
Second Term	Sight Singing Ear Training	Harmony (Emery) Theory (Elson)	Counterpoint Form Analysis	History Orchestration
Third Term	Harmony (Emery) Sight Singing	Harmony (Grimm) Orchestra (Elson)	Fugue Practical Composition	History Orchestration

It will be noticed that this is a four year course carrying two theoretical studies each term. It does not take much room to state it on paper, but it includes a great deal. It begins with light work, parallel with the pupil's supposed advancement in practical music. It is a course for a large conservatory with a high aim, or a collegiate department of similar kind. But as a general thing it is too long for the ordinary "Musical Department" of a college, where the music is a side issue.

COURSE, NO. 2.

	1st year	2nd year	3rd year
First Term	Ear Training Sight Singing	Harmony (III) Theory (Elson) (I)	Form Analysis I History (Mathews)
Second Term	Harmony (I) Sight Singing	Counterpoint I Theory (II)	Form I History II
Third Term	Harmony (II) Sight Singing	Counterpoint II Theory Orchestra III	Practical Composition History III

This is a similar course condensed into three years. Altogether, it is perhaps the most practical course for the majority of institutions. No conservatory need be ashamed of it, unless it be a school that requires five or six years of piano work. Two or three hours a day is the time needed for the study of this course after the first year. Many a conservatory that does a good deal of shouting about its thoroughness has not as good a course as this.

COURSE, NO. 3.

	1st year	2nd year	3rd year	4th year
First Term	General Theory (Elson) Terminology	Ear Training	Harmony	Practical Composition or Analysis
Second Term	Theory (Forms)	Harmony	Counterpoint (Ayres)	History (Henderson)
Third Term	Theory (Orchestra)	Harmony	Counterpoint	History (Henderson)

Here is a course for a musical department where music is a side issue or an attachment to a literary course. A good many smaller schools or ladies' seminaries have such a department and allow a certain amount of musical work to be credited on the required amount of work. A girl may study piano or singing two hours a day, and this theory three quarters of an hour, together with two or three literary studies.

COURSE, NO. 4.

	1st year	2nd year	3rd year
First Term	Theory (Elson) (Forms)	Harmony	Analysis
Second Term	Theory (Terminology and Orchestra)	Harmony	History (Henderson)
Third Term	Harmony (Emery)	Counterpoint (Ayres)	History (Henderson)

This is a still shorter outline, as small a theory course as a school can have and claim a theoretical course at all. Still it gives the basis of musical knowledge—much more than many a student gets, that is, studying privately. It is more admissible as the theoretical annex to a "Ladies' Literary Course" than as a conservatory course.

TEXT-BOOKS.

Every teacher has his own preferences for certain text books and the writer will admit to his, but his preferences are based on clearness of expression and practical trial. A text-book that a pupil cannot understand when he gets away from the teacher is a failure. A text-book that exploits "fads" or peculiarities of some great individual teacher and does not reflect the ideas of the general musical world or which does not use the language of musicians at large,—that is to say exploits the author's pet terminology,—should also be passed by. Volapuk may have been a better language than English, but who uses it? If a man knew only that tongue whom could he talk to? Theoretical experiments should not be inflicted on young students.

There are excellent works—such as Richter's Harmony—that kill off more students than they cure; that is to say, they create, by their stilted phraseology and obscure statements, more dislike for harmony than love for it. With the beginner, it is well to use a clear, simply-constructed work along conventional lines; one does not need a book to be so absurdly primary in method as Howard's Harmony—which leaves the reader thinking that the author expected all the students of his work to be mental imbeciles—nor like Clark's, that overthrows all accepted methods of study and jumps into complicated chords before the student has learned the simpler ones.

Gow's and Grimm's harmonies are much to be recommended, the former being better suited to younger students and the latter to advanced analysis. Emery uses the figured bass; Grimm and Gow largely discard it. A good combination is to use occasional, selections from Gow's harmonization of melodies along with work from Emery. If a student is preparing for a long course of study in Counterpoint, Fugue and Orchestration, it is well to use the old movable clefs, obsolete though they are in ordinary modern usage. But the majority of our pupils can not be persuaded to study this subject more than a term or two and then proceed to forget it with rapidity. Consequently, I do not consider that it is advisable to scare them from a valuable subject with the impedimenta of previous centuries.

Principles of counterpoint can be inculcated by means of the ordinary clef signs and thus part of the difficulty removed. For this reason I have mentioned books on the subject that are as clearly stated in their language and rules as a book on such a subject can be. Ayres' Counterpoint is an excellent one for a short course, and Homer Norris' more recent work gives all that the average school will teach and in completer form than Ayres' book.

Louis Elson's "General Theory of Music" is about as good a work on that large topic as one can use in classes. It is condensed and clear in statement. One wishes Mr. Elson had allowed himself more space. It is best to begin the study of this book at the section devoted to Musical Terms, follow that with Form Development, and use the Orchestral matter last, though it opens the book—thus taking the more urgently needed subjects first.

As to history, I think W. S. B. Mathews' book is yet to be beaten as a text-book. Generally only a term or two is allotted to this subject; so it becomes necessary to condense, and consequently only the salient points need to be gleaned from the opening chapters and the student carried quickly to the flowering time of modern music. The more serious study begins with the time of Bach and runs from his days through Wagner's. The teacher can hasten things by lecture summaries. W. J. Henderson's "Story of Music" is an interesting short account of musical development and is good for a short course.

Goodrich's work on Musical Analysis and musical forms is recommended. If not desired to use all of it, selections can be made commensurate with the limits of the course. Gow's "Structure of Music" has a good deal of material along the lines of primary analysis.

Sight singing, if properly conducted, is a theoretical study and should be made much of where the time permits. It is the first step of the student toward music-thinking and its study is imperative, whether the pupil has a good voice or not, for the mental discipline it gives along musical lines.

THE LESSON CLUB

CONDUCTED BY
DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"And in truth the artistic spirit may be well shown in little things, in those which the dull person passes over, or slights in the performances, as insignificant. Indeed, in what province of human effort is it possible to rise above mediocrity without possessing something of the largeness of view and fineness of sensation, without having experienced, in some measure, that high and harmonious training of all the powers, which is indispensable to the artist?"—*Address by Albert S. Cook, Ph. D., L. H. D.*

QUESTIONS AND ANSWERS IN MUSIC FORM.

3. MOTIVE AND FIGURE.

PERCY GOETSCHIUS, MUS. DOC.

What is a Motive?

In a general sense, a motive is the subject or theme out of which the piece of music is developed; like the text of a sermon, or the subject of an essay or a lecture. A motive is something which invites and induces action. A person is said to have a certain motive for doing a certain thing; the composer has a musical motive for doing a musical thing. But this, it must be distinctly understood, is only the general, popular meaning of the term Motive, and its use in this connection should, perhaps, be discouraged, because the terms *theme* and *subject* are more characteristic and more universally accepted by those who favor accurate distinctions. *What is the meaning of Motive in its specific relation to musical structure?*

It signifies a brief section of the principal melodic line; enough to include two or three melodic figures, but not, as a rule, as long or as complete in its melodic sense as is an entire phrase or sentence.

What is a melodic Figure?

The smallest cluster of successive tones (from two to four or five in number) that will convey a definite melodic impression. Assuming the single tone to represent the same unit of expression as a letter of the alphabet, the melodic figure would be defined as the equivalent of a complete (small) word; a series of figures constitutes the melodic motive, and two or three successive motives make a phrase,—equivalent to the complete (but comparatively brief) sentence. This definition, though somewhat vague without musical illustration, serves at least to point out the significant resemblance between the structure of language and of music. The principal melody is, as it were, the voice of the speaker, whose message is framed wholly out of the primary tones or letters of the musical alphabet. The association of primary tone-units (in successive order) results first in the figure, then in the motive, then the phrase, the period, and so forth, in the process of natural growth.

An illustration of this principle is to be found in the opening measures of Beethoven's second pianoforte sonata (Op. 2, No. 2, in A major):—The first two tones *(a-e)* form a melodic "figure;" the following five tones (*e* down to *a*) a second figure; these two figures, together, constitute a "motive," or, as it is sometimes called, a "phrase-member." The pregnancy and significance of each of these figures, small as it is, can best be tested by concentrating the attention upon each as if it stood alone upon the page; it is such vitality of the separate particles, which invests a musical masterwork with its power and permanent interest. But to proceed with our illustration—this motive or member is followed by a similar motive of two figures, and these two motives together form a complete "phrase" of four measures, followed by another four-measure phrase (made up of a single longer member, composed, apparently, of successive figures of two tones each).

How can a Figure be distinguished?

Sometimes easily enough, as in the example just cited; but not always. While the figures in music are unquestionably analogous to the words in speech, they are by no means as concrete, nor are they separated as distinctly as the words upon a printed or written sheet. This is in keeping with the intangible quality of music, and the peculiar vagueness of its medium of expression; the quality which veils its intrinsic purport from the mass of music admirers, and invests it with such exquisite and inexplicable charm to all hearers alike.

In a word, it is not the common practice for a composer to cut up his melodic sentences into separately recognizable small particles, by distinctly marking each component *figure*. Here and there it is done, by way of contrast, or emphasis, or for a definite rhythmic effect,—as shown in the first four measures of our Beethoven sonata (also at the beginning of his sonatas Op. 10 No. 2, Op. 2 No. 3, Op. 7, Op. 14 No. 1, Op. 22, Op. 31 No. 3, and others, to which the reader is urged to refer—limiting his analytic effort to the uppermost line of tones, the melody proper). But more generally the figures are so closely interlinked that the whole sentence impresses the hearer as one coherent strain, with an occasional, though not frequent, interruption. The tiny "breaks" between figures (like "spaces" between words) are often nearly or quite imperceptible; and in many cases it is easily possible to define the figures in a melodic motive in various, equally plausible, ways. Simply because the "breaks" (which are of course indispensable, and become more and more distinct between the larger members of a composition) are likely to be too inconsiderable among these smallest factors of the melodic form.

In replying directly to the question, however, the following three guides may serve to indicate the extremities of the melodic figures:—(1) a brief rest, or a longer tone, usually marks the end of a figure; (2) similarity of form (rhythm and melodic direction) almost invariably defines the mutually opposed, and therefore separable, divisions of the melody; and (3) in default of more definite signs, the figures may be found to correspond to the metric groups (lengths of whole or half measures.)

The first method is illustrated in the first four measures of Beethoven's pianoforte sonatas, Op. 2, No. 2; Op. 10, No. 2; Op. 27, No. 1. The second indication may be verified in Mendelssohn's Songs Without Words, the uppermost melody in the opening measures of No. 8, No. 34, No. 45. The third method in the opening measures of Beethoven, sonata Op. 14, No. 1; Op. 14, No. 2; Op. 22—also, probably, in Op. 10, No. 3 (figures of one measure each, beginning with the fourth beat). This last example shows the interlinking of the figures, and suggests the difficulty which may be encountered in the effort to distinguish melodic figures.

How can a motive be distinguished?

Precisely as a figure is defined, but simply recollecting that the motive is a larger factor, consisting usually of two or three successive figures, as has been explained. Being larger, the "breaks" or spaces between motives will generally be more emphatic and recognizable than those between the figures, and therefore it is easier, as a rule, to define the extremities of the motives. For this very reason,—that is, because the melodic divisions are so minute and vague between the smaller particles of the musical sentence,—it is advisable to give no heed to any factor smaller than the motive, and to undertake the analysis of nothing less than the latter. In each of the following sonatas of Beethoven, the *first two measures* mark the extent of the first motive:—Op. 2, No. 1; Op. 2, No. 3; Op. 10, No. 2; Op. 14, No. 1; Op. 14, No. 2; Op. 31, No. 3. In each of these examples, further, the two measures which follow constitute the second motive. It will be noticed that a more or less obvious impression of change (though very slight and unimportant) marks the passage from one motive over into the next; and it is by no means purely accidental that these motives are all exactly two measures in length,—that, too, is a criterion of the factor of music form known as the motive.

HARMONY.—I.

THOMAS TAPPER.

It is a time-honored custom to begin the study of Harmony with Intervals. Many other reasons than those which underlie the usual results of Harmony study justify this. Looking through the pages of the standard text-books one finds comparatively little difference in the method of presenting the subject of intervals. If any variation occurs it is in terminology rather than in method. Usually the method is dense and the *raison d' être* not obvious. And yet the subject is as simple as possible. All that one is required to know ere one may begin the study is the major scale in various keys. This is the measure of intervals; without a knowledge of it one may not undertake measurements.

There are five classes of intervals; Augmented; Diminished; Major; Minor, and Perfect; placed here in alphabetical order because that order is quite as "natural" or logical as any other. There is also another variety of interval name; the *number name*. These are primes, seconds, thirds, fourths, fifths, sixths, sevenths, octaves, ninths.

The rich possibilities of the subject are at once suggested when we stop to realize that employing only two letters, say C and E (which comprehend three alphabetic progressions and form a "third"), the interval of a third may be represented in any of the following combinations.

C-E, C-E flat, C flat-E flat, C sharp-E, C-E sharp, C sharp-E sharp, etc.

Now while anyone who is capable of counting from one to nine may easily ascertain the *number name* of the intervals represented by two letters, it requires a rule and guide to distinguish the various thirds, (for example), from each other.

But assuming that this lesson is to be given to those young in the subject, if not actually in years, it may be wisely conservative to take not even the ability to ascertain the number name of intervals without practice for granted. Hence (permitting letters to indicate tones)

LESSON I.

First: State the number name of each of the following.

C D	D flat B
E flat F sharp	A G sharp
G F	G sharp A
E C sharp	C C
D B flat	

Second: Write the letter required to each of the following.

A second above C.	A third below E flat.
A fourth above E.	An octave below A flat.
A ninth above F.	A fifth below G.
A seventh above A.	A seventh below B.
A sixth above E.	A third below D flat.

Rule: With several troubles in hand attend to one at a time.

Assuming it is possible now for the pupil to ascertain the number name of an interval, his next task is to learn how to name the interval properly by its specific designation; that is, to ascertain if it be Augmented, Diminished, Major, Minor, or Perfect.

It usually happens that teachers attempt a blanket rule by which a pupil may learn these five variations at once. Let us try one at a time; thereby we shall flourish longer and be happier.

Rule: When the upper of two given tones belongs to the major scale of the lower, the interval is major.

A good plan is to set a collection of intervals before the learner and bid him apply this rule to everyone in turn. Those which agree with the expressed condition are major intervals. The others are something else. Here is the collection.

C-D	A-C sharp
D-B	B flat-E
A-F sharp	B-G
F-D	D-C sharp
E-B flat	C flat-A flat
A flat-B	G flat-E flat

Anxiety about the intervals that are not major may be set aside until next month.

ELEMENTARY ITALIAN.

LESSON IX.—NOUNS AND ADJECTIVES ENDING IN *E.*

Many Italian nouns and adjectives end in the singular with *E.* These words form their plural in *I.* The termination gives no clue to the gender of these words, which may be either masculine or feminine. Thus *Il pádre felíce,* the happy father, and the plural, *I padri felíci,* are not disinguishable by the endings from *La mádre felíce,* the happy mother, and the plural form, *Le mádri felíci.* The gender of words of this class must in most cases be learned by experience. Words ending in *-zióne, -gióne,* and *-údine,* as *introduzióne,* introduction, *ragióne,* reason, and *solitúdine,* solitude, are however always feminine.

Translate the following sentences. The vocabulary should be committed thoroughly to memory. The forms of the present tense of the verb *avére,* to have, were given in LESSON VII.

I fióri hánno dolcézza.
Lo schiávo ha dolóre.
Perchè ha dolóre?
Ha la gámba rótta (*broken*).
Mía mádre è sêmpre gentíle.
Mía mádre è sêmpre buóna.
Mía mádre cánta talvôlta.
Mía mádre cánta sêmpre con dolcézza.
La mádre e la zía hánno mólti fióri.
Il cantáre (*singing*) è dólce la nôtte (*la nôtte, at night*).
Il cantáre délla mádre è dólce la séra.

VOCABULARY.

Il fióre, the flower.
La nôtte, the night.
Dólce, sweet.
Mólto, much.
Sêmpre, always.
Dolóre, grief, pain.
La séra, the evening.
Gentíle, gracious.
Mólti, many.
Talvôlta, sometimes.
Perchè, why?

LESSSON X.—PRONUNCIATION—THE VERB *"To be."*

We give as a selection to be read aloud a paraphrase of the Lord's Prayer, taken from the eleventh canto of the *Purgatory,* from the *Divine Comedy* of Dante. In order that each word may be pronounced correctly one should review carefully the rules given in the first two lessons, published in the January issue of THE MUSICIAN.

O Pádre nôstro, che néi ciêli stái,
Nón circoscrítto, ma per più amóre
Che ái primi effêtti di lassù tu hái,
Laudáto sía il túo nóme e il túo valóre.
Da ógni creatúra, cóm'è dégno
Di rênder grázie al túo dólce vapóre.
Vêgna vêr nói la páce dél túo régno
Chè nói ad éssa nón potém da nói,
S'élla nón viên, con tútto nôstro ingêgno.
Cóme dél súo volér gli ángeli tuôi
Fan sacrifício a te, cantándo "Osánna"
Così fácciano gli uômini de'suôi.
Dá' ôggi a nói la cotidiána mánna,
Sénza la qual per quésto áspro disêrto
A rêtro va chi più di gir s'affánna;
E cóme nói lo mal che avém soffêrto
Perdoniámo a ciascúno, e tu perdóna
Benígno, e nón guardár lo nôstro mérto.
Nôstra virtù, che di leggiêr s'adona,
Nón spermentár con l'antíco avversáro,
Ma líbera da lúi, che sì la spróna.

(O father of us, who stayest in the heavens, not from constraint but from the greater love which thou hast for thy first-created children above, praised be thy name and thy worth by every creature, as is just to render thanks to thy sweet emanation. Let the peace of thy kingdom come toward us, for unless it come, we cannot approach it, of our own power, with all our striving. As thy angels of their own will make sacrifice to thee, singing *Hosanna,* thus may men do of theirs. Give each day to us that daily manna without which, in this rough desert, he goes backward who strives most to advance. And as we pardon the evil we have suffered from each other, do thou, kind one, pardon us and look not at our deserts. Our strength, so easily tamed, bring not to trial with the old adversary, but make safe from him who so assails it.)

The present indicative of the verb *to be* is declined as follows:

Sóno, I am.
sêi, thou art.
è, he (she) is.
siámo, we are.
siête, you are.
sóno, they are.

Translate: sóno stánco (*tired*); sêi stánco; è stánco; è stánca; siámo stánchi (H *inserted to preserve the hard sound of the* C *before* I,) siête stánchi, sóno stanchi.

LESSON XI.—THE PREPOSITIONS *In* AND *A.*

The prepositions *in,* meaning "in" and *a* meaning "to," undergo, when combined with the definite article, transformations similar to those described in LESSON VIII. *In il* becomes *nél, a il* becomes *al, in i* and *a i* become *néi* and *ái, in lo* and *a lo* become *néllo* and *állo, in gli* and *a gli* become *négli* and *ágli, in la* and *a la* become *nélla* and *álla,* and *in le* and *a le* become *nélle* and *álle.*

Examples: *nél ciêlo,* in the sky; *álla mádre,* to the mother, *állo schiávo,* to the slave, *négli schêrzi,* in the jokes; *nélla cása,* in the house; *néi fióri,* in the flowers; *all'ária,* to the air; *al figliuôlo,* to the son; *nél cantáre,* in singing.

The following sentences are to be translated; the vocabulary is to be committed to memory:

Ecco il leóne.
Ecco un leóne e dúe bôvi.
Il leóne è fórte.
Il leóne è fortíssimo.
Il bôve è fórte, ma il leóne è più fórte dél (*than the*) bôve
Il fióre è bêllo.
I fióri sóno tútti róssi.
Néll'autúnno le fôglie sóno brúne e rósse. Nón sóno più (*any more*) vêrdi.
Nón ci sóno mólti fióri néll'autúnno.
Ci sóno mólti leóni nél disêrto.
Nón ci sóno fióri nél disêrto.
La mádre cánta nélla cása.
Il fióre è símile al ciêlo.
Le fôglie rósse sóno símili ái fióri róssi.
Il disêrto è prêsso al máre.
La mádre cánta álla zía.

VOCABULARY.

Il leóne, the lion.
Autúnno, autumn.
Il disêrto, the desert.
Fórte, strong.
Bêllo, beautiful.
Símile, like, similar.
Più, more.
Il bôve, the ox.
La fôglia, the leaf.
Il máre, the sea.
Fortíssimo, very strong.
Tútto, all
Prêsso, near.
Ecco, behold, here is.
Ci sóno, there are.

LESSON XII.

The following selection, as well as the quotation from Dante given in LESSON X, should be read aloud several times. Great care should be taken to follow faithfully the rules for pronunciation published in the January issue:

Chiedéa talúno ad úna fanciúlla quánti ánni avésse súa mádre. "Nól sô," rispóse; "ma sô bêne che ógni ánno mía mádre sicré de d'avérne úno di ménо; in verità, se andiám di quésto pásso, fra pôco ío sarò più vêcchia di lêi."

(Some one asked a little girl how old her mother was. "I don't know," was the answer, "but I know that each year mother thinks she is a year younger than before. Really, if we keep on at this rate, I shall soon be older than she.")

Following is a list of Italian words which have been gradually taken into the terminology of music, and the real significance of which has been hidden by their acquired technical meanings. Their real meanings are given here. They should always be borne in mind in interpreting musical directions, and the pronunciation according to the Italian way should be mastered, although the Anglicized form is more appropriate for daily use.

Allégro, cheerful, bright.
Andánte, going, progressing.
Andantíno, progressing a little.
Prêsto, nimble, active, ready.
Adágio, at one's ease, leisurely.
Cón fuôco, with fire.
Lárgo, broad.
Larghétto, somewhat broad.

ELEMENTARY GERMAN.

F. C. BURKART.

Erste Lektion.—First Lesson.

Rules for Pronunciation.

A, E, I, (Y), O, U when long sound (approximately) like vowels in *far, lay, see, so, mood;* when short like vowels in *what, set, sit, mot* (in motto), *good.* E unaccented is like *u in but* or almost silent. AA like *a* in *far;* EE like *a* in *fate;* OO like *o* in *so.*

Ä, Ö and Ü; long Ä like *a* in *name,* short Ä like *e* in *well.* Ö: lips are shaped as for *o* in *sole,* then try to say *a* as in *name.* The result is ö, ü; position of lips is the same, then try to say *ee.* The result is Ü.

AU like *ou* in *out;* AI, AY, EI, EY like I in *pride;* ÄU and EU like *oy* in *toy;* IE like *ee.*

B like *b* in *boy,* but like *p* at the end of a syllable or before any consonant except *l* or *r.*

C like TS before E, I, Y, Ä and Ö but like *k* before other vowels.

CH is a palatal (1) when beginning a word (2) in the ending *chen* (3) after Ä, ÄU, E, I, Ö, Ü, L, N and R.

CH is a guttural after A, O, U and AU.

D as in English; ending a syllable it sounds like *t.*

G is like the *g* of *wagon* (1) in the beginning (2) in middle of a word; ending a syllable it sounds like CH in a similar position.

H beginning a syllable as in English; it is silent (1) after a vowel (2) after or before T in the same syllable.

J always pronounced like *y* in *yet.*

QU like *kv.*

R is rolled more than in English.

S like *z* in the beginning of a syllable, otherwise like *ss.* When ST or SP begin a word or a part of a compound word S sounds like *sh.* SZ like *ss.*

SCH like *sh.*

T and TH like *t* in *tone* but T in *tion* like *ts.*

V sounds like *f* except in the middle of a word or in words derived from other languages.

W like *v.*

Z like *ts.*

F, K, CK, L, M, N, P and X are pronounced as in English.

Zweite Lektion.—Second Lesson.

Grammatik.

der Tisch	*die* Thüre	*das* Fenster
the table	the door	the window

The German language has three genders: the masculine, feminine and neuter. The definite article for the masculine is *der,* for the feminine it is *die* and for the neuter it is *das.*

ein Tisch	*eine* Thüre	*ein* Fenster
a table	a door	a window

The indefinite article for these three genders is *ein, eine, ein.*

er	*sie*	*es*
he	she	it

The pronoun *er* may replace a masculine noun such as *der Tisch, der Stuhl, der Boden,* etc.; the pronoun *sie* may stand for a feminine noun such as *die Thüre, die Tafel,* etc., and the pronoun *es* for a neuter noun such as *das Buch, das Papier,* etc.

Lesestück.—Reading Exercise.

Das Schulzimmer.

Das ist ein Schúlzimmer. Das Schúlzimmer ist gross. Das ist der Bóden und das ist die Décke. Der Bóden ist braun. Die Décke ist weiss. Das ist eine Wand. Die Wand ist grau. Hier ist eine Thüre. Dort ist ein Fénster. Die Thüre ist gross. Das Fénster ist auch gross. Hier ist eine Táfel. Die Táfel ist schwarz. Das ist ein Stück Kreíde. Die Kreíde ist weiss. Das ist ein Stück Papiér. Das Papiér ist auch weiss. Hier steht ein Tisch. Dort steht ein Stuhl. Der Tisch ist gross. Der Stuhl ist klein. Das ist ein Pult. Das Pult ist klein.

Zwiegespräch.—Dialogue.

Was ist das? Das ist ein Schulzimmer. Ist das der Boden oder die Decke? Das ist der Boden. Wie ist der Boden? Er ist braun. Wie ist die Decke? Sie ist weiss. Was ist das? Das ist ein Fenster. Wie ist das Fenster? Es ist gross. Ist die Thüre auch gross? Ja, sie ist auch gross. Ist die Tafel weiss oder schwarz? Sie ist schwarz. Ist die Kreide auch schwarz? Nein, sie ist weiss. Was steht hier? Ein Tisch. Was steht dort? Ein Stuhl. Wo steht der Tisch? Er steht hier. Wo steht der Stuhl? Er steht dort. Ist das Pult gross? Nein, es ist klein.

Wortschatz.—Vocabulary.

das Schúlzimmer	the classroom
der Bóden	the floor
die Décke	the ceiling
die Wand	the wall
die Thüre	the door
das Fénster	the window
die Táfel	the blackboard
die Kreide	the chalk
das Papiér	the paper
ein Stück Kreíde	a piece of chalk
ein Stück Papiér	a piece of paper
der Tisch	the table
der Stuhl	the chair
das ist	this (that) is
ist das?	is this (that)?
gross	large
klein	small
braun	brown
weiss	white
schwarz	black
grau	gray
hier	here
dort	there
steht	stands
was?	what?
wo?	where?
wie?	how? what color?

und, and. auch, also. oder, or. ja, yes. nein, no.

Dritte Lektion.—Third Lesson.

Grammatik.

Der Féderhalter ist *schwarz*. Die Schächtel ist *blau*. Das Lineál ist *gelb*.

An adjective used as a predicate has no termination.

Das ist ein schwárz*er* Federhalter, eine blaú*e* Schachtel, ein gélb*es* Lineal.

The termination of an adjective in the nominative singular preceded by the indefinite article *ein, eine, ein* is *er*, or *e* or *es* according to the gender of the following noun or noun understood.

Lesestück.

Gegenstäude im Schúlzimmer.—Objects in the classroom.

Hier ist ein Bleístift, ein Féderhalter, eine Schächtel, eine Feder, ein Lineál, ein Buch und ein Tintenfass.—Der Bleistift ist rot, der Féderhalter ist schwarz, die Schächtel ist blau, die Féder ist grau, das Lineál ist gelb, das Buch ist grün, das Tintenfass ist klein. Das ist ein róter Bleistift, ein schwárzer Féderhalter, eine blaúe Schächtel, eine graúe Féder, ein gélbes Lineál, ein grünes Buch, ein kleines Tintenfass.

Zwiegespräch.—Dialogue.

Ist das ein Federhalter oder ein Bleistift? Das ist ein Bleistift. Wie ist der Bleistift? Er ist rot. Was fúr ein Bleistift ist das? Das ist ein roter Bleistift. Und das? Das ist ein gelber.* Wie ist dieser Federhalter? Er ist schwarz. Was für ein Federhalter ist das? Das ist ein schwarzer Federhalter. Ist das eine Feder? Nein, das ist eine Schachtel? Was für eine Schachtel ist das? Das ist eine blaue Schachtel. Ist es** eine grosse oder eine kleine Schachtel? Es ist eine kleine Schachtel. Was für eine Feder ist das? Das ist eine graue Feder. Und das? Das ist eine braune.* Wie ist diese Schachtel? Sie ist klein und blau. Wie ist diese Feder? Sie ist kurz und braun. Was ist das? Das ist ein Lineal. Ist dieses Lineal lang oder kurz? Es ist lang. Was für ein Lineal ist das? Das ist ein langes Lineal. Ist dieses Buch rot oder grün? Es ist rot. Ist es dick oder dünn? Es ist dick. Was für ein Buch ist es?** Es** ist ein dickes rotes Buch. Was für ein Buch ist das? Das ist ein kleines grünes Buch. Ist das ein grosses oder ein kleines Tintenfass? Das ist ein kleines.*

Wórtschatz.—Vocabulary.

der Bleistift	the pencil
der Féderhalter	the penholder
die Schächtel	the box
die Féder	the pen
das Lineál	the ruler
das Buch	the book
das Tintenfass	the inkstand
rot	red
blau	blue
gelb	yellow
grün	green
lang	long
kurz	short
dick	thick
dünn	thin
was für	what kind of
dieser, m.	
diese, f.	this,
dieses, n.	this one

*The noun is understood.

**_es_ is used here in place of the more emphatic *das*.

THE EXECUTION OF EMBELLISHMENTS IN THE MUSIC OF OLD MASTERS.

(From the French of Georges Pfeiffer.)

All the keyed instruments which preceded the piano, clavichords, spinets, virginals and harpsichords were built of very slender metallic wires which were acted upon by a species of small toothpicks made from a crow's quills. The sound produced was shrill and very short, much like the tone of the mandolin of to-day. Even after the invention of the earliest forte-pianos or hammer claviers, in which a hammer took the place of the jacks, the wires were still very fine. The only difference lay in the fact that the hammer could strike either *forte* or *piano*, a distinction beyond the power of the weaker jack. When Friedmann Bach, one of the sons of the great Sebastian, played the *forte-piano* at Covent Garden Theatre in 1764 for the first time the surprise created was very great. For a long time the older amateurs refused to accept the *dry, thin pianoforte* in place of the *broad, noble harpsichord* as the canon of Dijon, a noted musical writer of the time, called them.

Since the harpsichords and early piano-fortes were not able to produce a sustained tone, composers substituted for prolonged notes ornaments and embellishments of all sorts. At first these embellishments were very complicated in construction and were intended to be played rapidly. Later, as the construction of the instruments reached a further perfection of development and it became possible to prolong the tone, embellishments were used more sparingly. In this way the appoggiatura, gruppetto, shake, mordant from above, double, and turn, so frequent in the works of Johann Sebastian Bach, Handel, Couperin, Philipp Emanuel Bach and Haydn, almost disappear with Mozart and Beethoven. In the period of Weber, Hummel, Mendelssohn and their successors only the trill, the appoggiatura and the simple grace note were left.

The limits of an essay like this will not allow me to review in detail the rules established by the masters. My immediate purpose is to protest against the incorrect interpretation very constantly made even by eminent professors and virtuosi, of certain ornamental forms used more particularly by Haydn and Mozart.

Those who are interested to make a deeper study of the subject will find in the excellent editions of Couperin and Rameau the composers' own directions for the execution of embellishments. On the subject of German composers from Bach to Mozart valuable works for consultation are the harpsichord method of Philipp Emanuel Bach, the best known son of Johann Sebastian, and the violin method of Léopold Mozart, father of Wolfgang Amadeus Mozart. The piano methods of Pleyel, Dussek and Hummel deal with the subject in a briefer way.

The above-mentioned books are now rarely seen and probably do not exist outside of public libraries. More easy of access and thoroughly admirable in their treatment of the subject are the *Clavecinistes* of Méreaux, published by Heugel, and Farrenc's introduction to the *Trésor des pianistes*, published by Leduc. Each of these works states as clearly as possible the rules to be followed in playing embellishments. I say, as clearly as possible, because composers have sometimes broken the rules that they themselves have made. A much greater reason is that music publishers in bringing out the works of the masters have perverted the sense of these signs through ignorance of their true significance.

All well instructed musicians know the principle of the appoggiatura. The first and most important rule is this:

When the grace-note is not crossed by a line it assumes half of the value of the following note. If crossed by a line, on the contrary, it is very short.

Examples: Mozart, *Turkish march*, (grace-note not crossed):

Mozart: Sonata in A minor (first grace-note crossed, second not):

When the grace-note is not intersected some composers take the trouble to write it out in its actual value. This simplifies the rule.

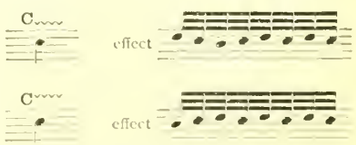
The rule becomes more difficult when the grace-note comes before a dotted note. In this case it usually takes two-thirds, but sometimes only one-third of the value of the dotted note. The player must determine for himself which it is to be.

When the note preceded by a grace-note is followed by a rest the rule makes a provision which at first seems strange. The grace-note takes the place of the written note and the latter takes the place of the rest.*

Example: J. S. Bach. *Well-tempered clavichord*, prelude in E flat:

I shall speak of the *pincé* only that its existence may not be forgotten. It indicates that the note is to be attacked from beneath, resulting in a trill from below if prolonged.

This sign is no longer used and the new editions of J. S. Bach do not give it. They have also represented by tr..... the shakes and trills which Bach indicated by c..... when the beginning was to be made with note above and with c····· when the beginning was to be made with the note below.

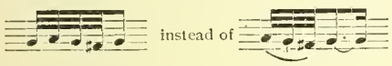


After briefly recalling the general principles I hasten to the gruppetto, the real subject of this essay.

*Forkel, *History of Music*, quoted by Farrenc.

I have often been astonished in chamber concerts of classical music at hearing the simplest *appoggiature* and *gruppetti* misinterpreted, the artists themselves having no idea that these embellishments are governed by very precise rules, believing personal taste to be the only criterion in the matter. At the Conservatory, relying on the traditions of Baillot, a former professor in the school who had not investigated this subject, the gruppetto, the double, or to use a more modern term, the embellishment, is still played incorrectly. In M. Lefebvre's excellent ensemble class the work of which I have had the pleasure of praising publicly, I have heard a faulty rendering of Mozart's beautiful violin and piano sonato in G.

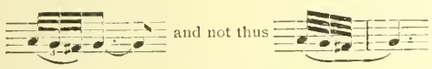
The gruppetti at the beginning of the allegro in G minor in this piece should commence on the A and the E flat, not on the G and the D. On this occasion, however, it was played thus



When the author wishes the *gruppetto* to commence on the pitch of the written note he writes it thus

Further, as Farrenc wisely points out, its effect when played on the violin and even more when played on the harpsichord is heavy, less energetic and less expressive, with the four notes.

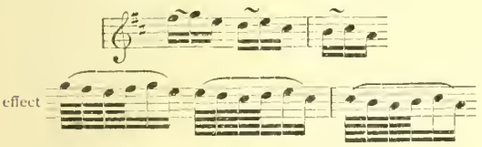
Another very usual error is to make the *gruppetto* rhythmically independent of the written note, instead of making the first note of the *gruppetto* identical with the beginning of the rhythmical unit. It should be played thus



Ever since the discarding of the harpsichord these rules have been unknown to or misunderstood by musicians. A curious proof of it is this. The Turkish march interpolated in *Don Giovanni* at the Opéra in the version orchestrated by Auber, is played as if the grace-notes were crossed by a dash:

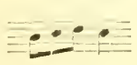
This is an absurd and inexcusable infraction of the first law of the appoggiatura. Even in the Society of the Conservatory Concerts, which ought to be the most faithful guardian of tradition, I have noticed many* cases of rule-breaking, notably in Mozart's G minor symphony.

Returning to the *gruppetto* I will cite a somewhat different example. Mozart, *Ariette variée:*



This passage would be heavy and impractical if one began it with the pitch of the written note. Further, *every* author, Couperin, Rameau, Emanuel Bach, Haydn, Mozart and Clementi give this same interpretation of the sign.*

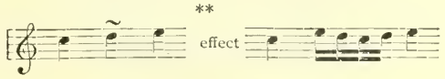
The *gruppetto* attacked from beneath is less well known. The sole reason is that the engravers who have reproduced the works of the old masters have not had at their disposal the sign ∽ meaning,



It has been replaced by the same sign reversed, which means

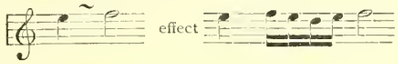
This sign ∽ had fallen into disuse even in the time of Beethoven.

When the *gruppetto,* double, or embellishment is placed above an intermediate note it is interpreted in this way:

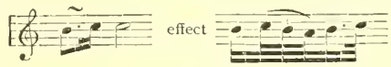


and not, as one usually hears it,

Between two notes:



The same sign over a dotted note:



All these examples are given in the method of Philipp Emanuel Bach, the most careful author who has treated this subject and the most consistent in applying the rules to his own works.

Not wishing to run the risk of tiring my readers, I will give now an abstract of what I have written.

Let the appoggiatura have the value which the note following prescribes for it. Make it short if the grace-note is crossed by a line.

Do not commence the *gruppetto* or embellishment on the pitch of the written note unless the composer has placed before it a repetition of the note as a grace-note.

Grace-notes should be included in the rhythm of the notes to which they are attached.

Realize distinctly in playing the works of the harpsichord writers, who composed even as late as the time of Beethoven (the pathetic sonata was designated at first for harpsichord or piano though it really was written for the piano), that the harpsichord had no pedals, that pedals must be used therefore very sparingly, that they must be renounced wholly in the fugued music of Bach with the exception of arpeggio passages (particularly those in the *Chromatic fantasy* of which Hans von Buelow's edition is the best for the piano), that the harpsichord had no power to express *f f* or *p p,* and that the exaggerated shading of the modern style is out of place in playing works of the seventeenth and eighteenth centuries.

Finally remember that the harpsichord did not possess the perfect mechanism of the pianoforte of today, and that the *allegro* of Mozart is to be taken at a very moderate pace. Pianists, (and among them are many of note) who display their virtuosity by playing these old works at a giddy rate of speed, invariably pervert the meaning of the music, dwarf its greatness, and cheapen its delicate and beautiful feeling. Can you imagine the majestical Handel playing those grave variations known as the *Harmonious Blacksmith* with the skipping triviality and the acrobatic pirouettes that are usually inflicted upon them nowadays? Can you see the proud Scarlatti and the austere Rameau belittling their works to the rank of a music-box? If you could the good canon of Dijon would be right indeed in complaining that the modern piano has unmade the noble music of the harpsichord!

(In the following issue of *Le Guide Musical* M. Taffanel of the Opera protests against M. Pfeiffer's error in saying that Mozart's Turkish march is incorrectly performed by the orchestra of the opera. The march is performed, it seems, according to the rules.)

*Koch's *Dictionary,* 1802; Farrenc, *Trésor des pianistes,* 1865; Nieck's *Dictionary,* London, 1884.

**Couperin and Emanuel Bach.

A CHILD VIRTUOSO.

JULIA M. KNIGHT.

It was an event unparalleled in the annals of the old town, the appearance of little Dolores, the child pianist, prodigy, virtuoso—as they termed her—and bright particular star of Lichtenberg's concert company, and young and old had turned out *en masse* in honor of the occasion. For many months her coming had been heralded, even as one announces the advent of some world-famed artist; the glowing eulogiums of the press had made them acquainted with her tender age, striking beauty, half-Spanish ancestry, and phenomenal gifts, so that public curiosity was keyed up to the highest pitch.

When at last she sprang on the stage, a mere slip of a girl in fluttering white, with a scarlet flower in her raven tresses, a wave of surprise and incredulity swept over the house. What could this child of scarce a dozen summers know of art? How could those slender hands grapple with technical difficulties, wake the slumbering soul of the Steinway grand? It was preposterous; they had been duped by florid reports, led astray by astute advertising.

It was the prevailing sentiment; and while a look of boredom settled on the faces of the more critical, an indulgent smile ran round the house as the little witch settled to the work before her with the calm assurance of a veteran in art. She came, she saw, and the oft-repeated tale of conquest was told once more. The critics were confounded, those who came to cavil and condemn stayed to voice her praises, to define if possible the singular fascination she wielded over one and all; while to the mere music-lover she was a revelation.

This child, with her bright butterfly beauty, and warm Spanish temperament, was something rare and unaccountable in the world of music, and not to be judged after ordinary standards it seemed. Her lack of years and training were forgotten in the fire, audacity and superb abandon of her playing, the caressing grace, tenderness and sentiment with which it was fraught. There was something free and spontaneous in her utterance like the song of a wild-bird, the flight of an improvisatore, while the spell of the Necromancer was hers by divine right.

She leaned rather to the bizarre, the emotional, the romantic, than the purely classic, for which her youth and impetuous nature unfitted her, but in her own field she was unrivalled. The music of the wizard Gottschalk, rich in tropical color, charm, and rhythmical grace, fitted her like a glove, the airy subleties and exquisite melodies of the capricious Chopin, were likewise divined with wondrous insight, while the meteoric splendor of the many-sided Liszt swept all before it like a whirlwind.

The age of wonder, of genius in infancy, had returned again; yet even as the tide of enthusiasm surged through the hall there were many who shook their heads, and prophesied ill of the future; rejoiced that their own offspring were not subjected to so unnatural a strain in early youth.

It was indeed a strange nomadic existence for one so young; wandering across the country with a mixed concert company, subject to the will of an adroit manager, and parents eager to make a speculation of her phenomenal talent. Yet Dolores seemed buoyant with health and happiness; the pet of the company, the favorite of the footlights, a rare exotic that glowed in an atmosphere that would have killed a wild-wood flower. But what of the future? Whether as a fiery meteor she flashed for an instant across the startled sight, to be engulfed in outer darkness, or as a star rising above the horizon to shine lustrous in the musical firmament, who could say?

To Dr. Maynard, a passionate music-lover, and man of wealth and prominence, it was more than a problem to solve, for it involved the fate of a bright young life, a genius too rare to be extinguished in infancy; and with his customary energy he took the matter in hand. He sought the acquaintance of Herr Lichtenberg, and with warmth and eloquence discussed the future of the child from every point of view.

But the man was invulnerable. "What would you have? The child is well and happy, her parents

(Continued on page 103, first column.)

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PETER IWANOWITSCH JURGENSON.

I.

The distinguished Russian publisher, Jurgenson, died suddenly in Moscow, January 6, 1904. Born at Reval, July 5, 1836, of poor parents he went early into the music business. His enormous music publishing plant in Moscow, his retail store in the same city, and the St. Petersburg branch in charge of his brother are evidences of a highly successful adherence to the activity of his youth.

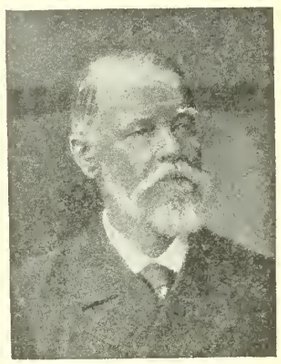
A friend of the Russian composers he has given evidence of his belief in the music of his countrymen by making beautiful editions of their compositions. In his catalogue there are the collected works of many European masters. He placed before his people an extensive music literature. An intimate friend of Tschaikowsky, he published his opus 1, the initial work of a great succession.

The wide extent of Jurgenson's catalogue may be judged somewhat from the following. It contains more than a hundred and fifty theoretical works, ninety "schools" (instructive works), twenty complete opera and ballet scores, two hundred orchestra scores, two hundred and twenty-four scores for military bands, one hundred and twenty-six piano scores of operas with text, eighty-four opera scores for piano alone, sixteen hundred works for church service, two thousand choral works, one hundred and twelve chamber music works, eight hundred and twenty volumes of the well-known "Jurgenson Edition." Included in his catalogue are the *first* inexpensive editions of the complete piano works of Mendelssohn, Schumann and Chopin; and the first collection of songs by Schubert, Mendelssohn, and Schumann to be printed with Russian text.

Jurgenson spent many years in learning the music business before he founded his house in Moscow. It was in 1861 that he began, with one hundred roubles at his disposal, the establishment of the enormous business now left to his sons, men adequately trained by him to continue the work.

II.

I count myself particularly fortunate to have been permitted to meet this man. His exceeding geniality, his lofty pride in the business he succeeded in building up in Russia, the extent of his foreign connections, his faith in the Russian composer and particularly the pleasure he found in his factory, every



PETER IWANOWITSCH JURGENSON.

portion of which he gladly showed to one, his interest in music and music publishing, all these, deeply expressive of the man, at once revealed the spirit which won success.

THOMAS TAPPER.

COMMENTS.

It will be a source of pleasure and instruction to readers of THE MUSICIAN to receive this issue. Its articles are so eminently practical, its pages so generously illustrated, its music so varied and of such excellent quality, that the magazine is preëminently the indispensable help of teacher, student and lover of music.

The illustrated supplement to this issue of THE MUSICIAN is undoubtedly the most unique ever included in a music magazine. This supplement, with the articles on the Russian School and its composers gives one a clear oversight to the personnel of this remarkable school.

* *

Among the many practical features of THE MUSICIAN our readers will now find lessons in German and in Elementary Harmony. So great has been the demand expressed in correspondence received from subscribers that these lessons are a response to a general verdict. French lessons which have been requested by scores of our readers, will be inaugurated shortly.

* *

Although this issue is particularly devoted to Russian composers no department save "System and Possibilities" is crowded out. The second installment of this practical subject will follow in April.

* *

We have received many letters requesting the general opinion of teachers regarding children's Recitals, and programs for this purpose are especially requested.

We are glad to extend this invitation to teachers. Programs of recitals *that have actually taken place* are wanted. They may be accompanied by comment as to how the recitals were conducted, by suggestions growing out of the experience gained in giving them; and by photographs.

PRIZE ESSAY CONTEST.

The names of the prize winners in the Third Prize Essay Contest are the following, to whom THE MUSICIAN extends congratulations. The four successful manuscripts will be published in the April issue.

First Prize. Mr. Frederick S. Law, Philadelphia. Title of article, "The Reward of Music."

Second Prize. Miss Emilie Frances Bauer, New York. Title of article, "The Making of the Artist."

Third Prize. Clarke Miller, Boston. Title of article, "A Critique on Harmony as it is Taught."

Fourth Prize. Mrs. Hugo R. Arndt, San Francisco. Title of article, "How I Taught the Twins."

FOURTH PRIZE ESSAY OFFER.

We invite the attention of all writers on music to another Prize Essay Contest. For the four best articles we will pay *Twenty-five dollars each.* Other manuscripts, if found available, will be published at regular rates. Manuscripts may be sent to the editor from February 1 to April 1, 1904.

The rules for this competition are the same as those already announced in these pages.

1. Short, compact articles are desirable.
2. Write on a subject of *your own experience.*
3. Write on one side of the paper.
4. *Rolled* manuscripts WILL NOT BE READ.
5. Place an assumed name on your manuscript.
6. Place this assumed name with your own name and address *inside* an envelope.
7. Write on the envelope "Prize Essay."

DONT'S.

1. Do not send translations, or
2. Articles aiming to prove that music is a beautiful art, or
3. Poems on music or musicians.

These conditions make it unnecessary for contributors to enter into correspondence regarding the contest.

Articles submitted on the subject "How I Secured My Music Education" (See the January MUSICIAN, p. 34) will not be considered in the above contest.

THE APRIL MUSICIAN.

The April issue of THE MUSICIAN will contain besides the present series of lessons, a wide variety of articles, of entertaining and instructive nature and a large number of portraits of musicians in *silhouette.* Among the articles in readiness for the April issue are: *Aesthetics in Music* by Edward Baxter Perry, *Some Aspects of Music* by Horatio Parker, *A Child's Story* by Julia M. Knight, *Some Qualifications Necessary to the Singing of Mozart* by George Cecil, and a *Special Article* by Constantin von Sternberg.

FERRUCCIO BUSONI.

Richard Strauss, whose first concert in America is at the date of this writing announced for Feb. 27, in New York City, is not the only eminent foreign musician at present among us. Quite as eminent in his own line, the pianist Ferruccio Busoni, has already won great success.

Many years ago he resided for a brief time in Boston and New York. Of late years he has been a resident of Berlin and he has played throughout Europe, winning unstinted praise everywhere.

Ferruccio Benevenuto Busoni was born at Empoli, Italy, April 1, 1866. He had his first piano lessons from his mother. In 1882 he became a member of the Philharmonic Academy of Bologna and was then a pianist of uncommon attainment.

Busoni won unusual success as a pianist early and travelled extensively. He lived for a time in Leipzig. Next he went to Finland and taught at Helsingfors; then to Moscow, Boston and Berlin.

He is known as teacher, composer, conductor, and pianist. His "Editions," particularly of Bach's *Well-tempered Clavichord* are unapproached by any others.

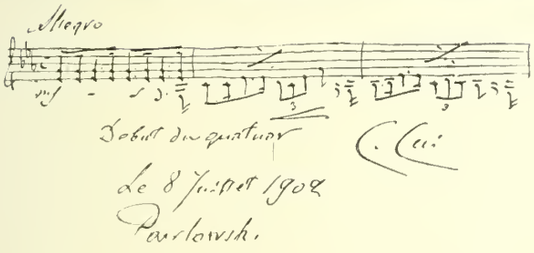
Possessing a superb technic, knowing the literature of the piano thoroughly, he wins his hearers by his distinctly musical pianoforte playing; with him technic is a means to a juster end, namely the thought which the composer has to deliver.

For permission to reproduce the original manuscripts shown in the pages of the illustrated supplement and for some of the portraits given in this issue THE MUSICIAN is indebted to A. G. Salmon, Esq., who received them in Russia from the composers themselves. The sketch of Rubinstein signed 1892 on the cover of this issue is from a pencil drawing owned by Ernst Perado, of Boston.

* *

The primary charm of art resides in the freshness of feeling which it reveals and conveys. An art which discloses fatigue, weariness, exhaustion of emotion, deadening of interest, has parted with its magical spell; for vitality, emotion, passionate interest in the experiences of life, devout acceptance of the facts of life, are the prime characteristics of art.—*Hamilton W. Mabie.*

CESAR CUI



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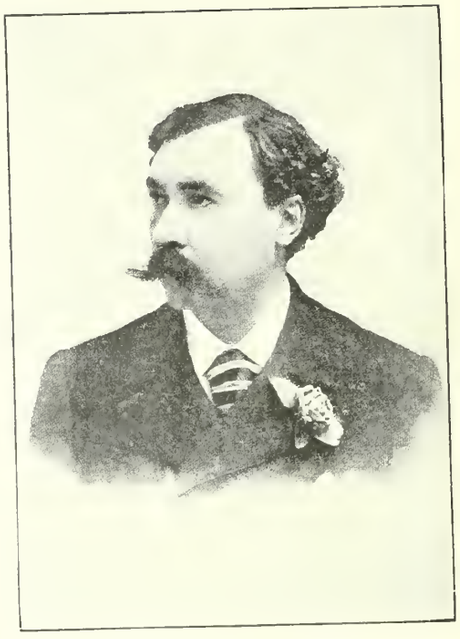
ANTOINE ARENSKY

FELIX BLUMENFELD



NICOLAS DE STCHERBATCHEFF

A. SCRIABINE

N. RIMSKY-KORSAKOFF

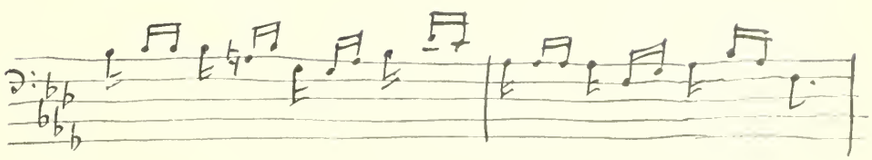
ANNETTE ESSIPOFF

MODEST P. MOUSSORGSKI

A Monsieur Salmon pour souvenir de la part de Mili Balakirew. 8 Juillet 1902

MILI BALAKIREW

Islamey.



Mili Balakirew.

Petersbourg. 8/21 Juillet. 1902.

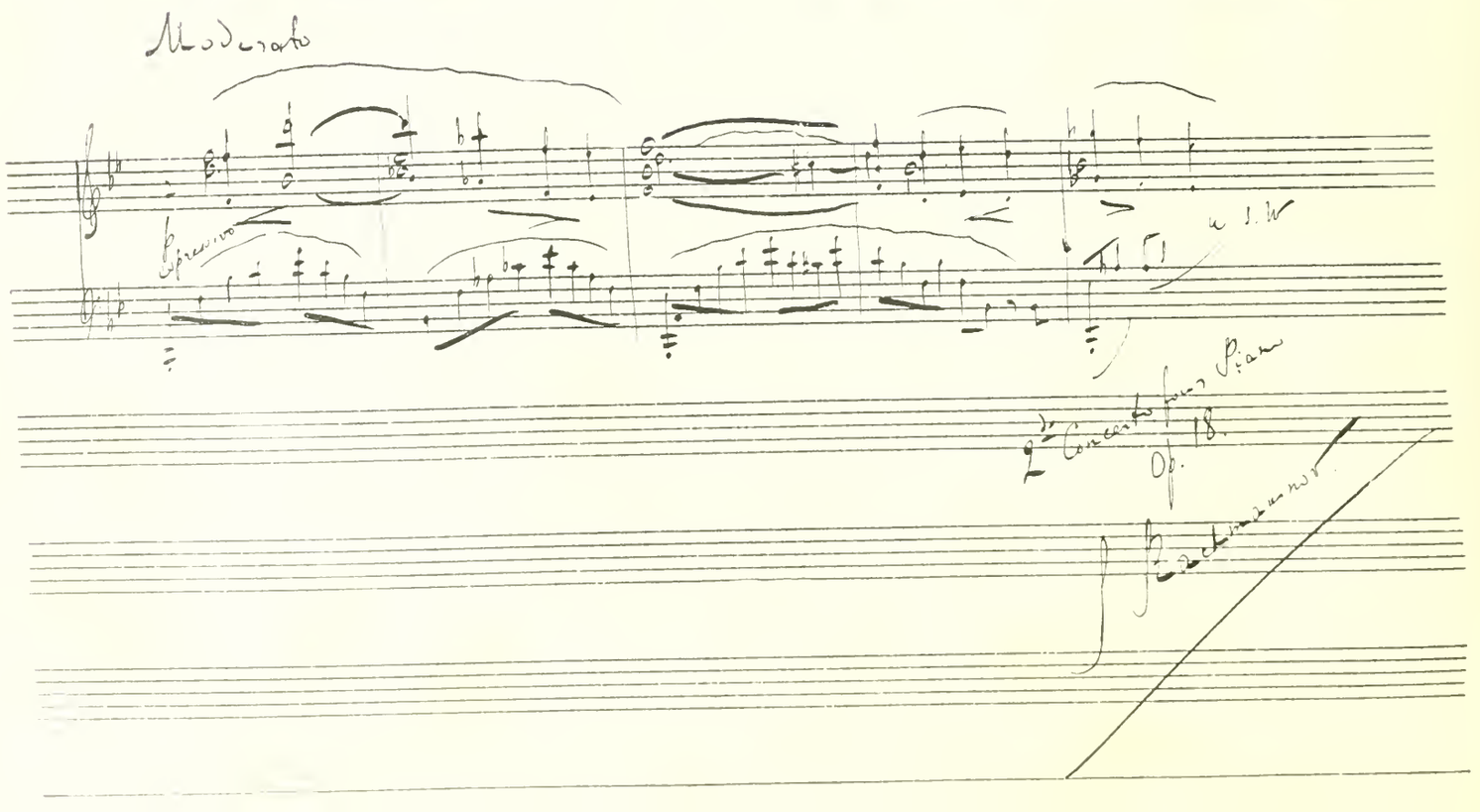
H. PACHULSKI

Sonate

H. Pachulski, Op. 10.

A. BORODINE

S. RACHMANINOFF



RUSSIAN MUSIC.

FROM THE FRENCH OF ALFRED BRUNEAU.

I.

First of all two things are to be noted and remembered; the extreme youth and the purely national character of Russian music.

Surely we should err in believing that Russia's earliest musical productions date only from yesterday. There, as in other countries, in even greater abundance and strength, in a more particular and significant sense than elsewhere the songs of the people have blossomed from time immemorial upon the lips of men, women and children.

Songs of festivity, songs of mourning, songs of work, songs of war, songs of love, songs of sport, harmonized or not, with or without accompaniment formed in the remotest times a treasure of inestimable value. This treasure, formerly scattered, has now been collected and arranged in numerous precious books, among which the collections of MM. Rimsky-Korsakoff and Balakirew deserve to be cited as of exceptional interest. The soul of the Russian, joyous or regretful, heroic or gentle, pulsates in the strange, abrupt rhythm of these songs, in their melodic freedom and musical intervals, which yield to us the wild scent of the Slavic land and race. The grandeur of these songs of the people is quite different from our own folk-songs, beautiful though they are. They possess a quality that is essentially typical. Less intimately expressive, perhaps, than the native music of our country and town, they are more descriptive. They have in them all the poetry of the northern land, of the northern life.

II.

Michael Glinka was the one who first drew Russian music from obscurity. *La Vie pour le Tsar,* the first performance of which in 1836 is still a legend at St. Petersburg, opened the way for the future course of music.

Six years ago a wandering company gave a performance in Paris which was a massacre of the piece. People were disgusted by the Italian manner, by the numerous barbarisms both vocal and instrumental. It was condemned pitilessly, without appeal. With a better interpretation it might have pleased our public—without impressing it deeply—by the simple charm of certain melodies, by the wild grandeur, the unrestrained fury of two or three scenes, by that which it possesses, here and there, of truly national quality. Glinka filled himself with the inspiration of popular song, and, with astonishing skill, he reproduced all its beautiful tints in the formidable undertaking of giving color to this vast, sonorous fresco. By the aid of a chord, of a simple manipulation of orchestral tone, he instilled a keen Russian perfume into airs of the most hackneyed Italian cut. I breathed this well remembered perfume again during a performance of *Rousslan and Ludmilla,* Glinka's second and last opera, a work which miscarried at first and gained real success only after the death of the composer. Though still submitting to Rossini's masterful yoke the composer made in this work an attempt at characterizing each personage in the opera by national themes. The public was sure to balk at the introduction of so poetical an idea into music, and failure was the result. Little by little, however, people became accustomed to it, then delighted in it, and the idea, after all a natural outcome of *La Vie pour le Tsar,* was taken up by Glinka's musical heirs and became the strength of their art, which is to-day so flourishing.

III.

I hasten on to that group of the "Five" formerly so ridiculed and now so honored, to whom is due the present glory of Russian music.

* * * * *

Five composers of good and healthy race, five men born, consequently, to understand, to love and to aid each other in the common worship of the Beautiful; banding together not with the secret design of opposing, tearing, killing and devouring each other, but for the purpose of asserting openly their spiritual brotherhood, their comradeship of intellect; joining their efforts in sincere and faithful affection, with minds made up to struggle, to suffer and to vanquish as one man, this is indeed a sight as rare among us as elsewhere, yet this is what was seen twenty years ago in Russia.

Death alone has been strong enough to break this splendid group of brave and proud natures by striking down of a sudden Borodine and Moussorgsky. As one would have hoped, the chain of friendship between the three survivors was welded again more solidly; Balakirew, César Cui and Rimsky-Korsakoff, with their younger colleague Alexandre Glazounow, are now at the head of the New School.

The doctrine of the "five" which has become in our time that of almost all Russian musicians, was based upon a sort of ardent, uncompromising artistic nationalism. The group was absolutely one in its veneration for Richard Wagner, but it was equally determined to borrow none of his theories, to deprive itself absolutely of the use of the *leit-motif* in opera. And it is most remarkable that these five composers who refused so energetically to marry symphonic music to the drama, were, as musicians, symphonists through and through. They have given summary proof of it by the masterful construction and rich development of their instrumental works, distinctive qualities which cannot be misunderstood. I truly believe that in renouncing the symphonic style of writing operatic music, they have deprived themselves of the strongest, most useful tool that the music of the present can offer. For the *leit-motif,* borrowed or not from folk-lore,—and how much more potent it would be for the balance, for the unity of the work, as for the purity and freedom of its inspiration if the composer should produce it, minted from his brain!—the *leit-motif* eloquent, apt, and faithful translator of human emotions, can be expressive in an infinite number of forms, following the mood of him who employs it. Because a German was the first, or among the first, to make use of it (no one is ignorant of the fact that Grétry and others used it before Wagner's time and less splendidly than he) there is no reason why it should not be adapted to the genius of the people in France, in Russia, in Italy or in any country whatever. Still, if the "Five" and their followers have deceived themselves on this question, they have done so, in my opinion, only by excess of zeal, and by a commendable but somewhat exaggerated desire to emphasize further their ideas.

IV.

In this respect *Prince Igor* of Borodine is a most striking example. It contains female choruses and dance airs closely imitated from popular songs and more exquisite than anything else I know of the kind. In contrast to these certain heroic passages show a vigor, breadth, and spirit which are most remarkable. Because of its melodic freedom and extreme harmonic subtlety this score, left in a fragmentary state by Borodine, but completed by Rimsky-Korsakoff and Glazounow, is considered to be the master-work of the new Russian school. Why therefore is it never played in any foreign theatre; why is it not brought to Paris, to Vienna, to Berlin and other places to bear witness to the immense talent of this new school which we have now long admired in our country and which is beginning to be loved everywhere? Perhaps because it lacks that supreme strength of symphonic utterance which is necessary, even indispensable, at the present time as well in concerts as in the opera; perhaps because, in spite of high and indisputable worth, it hesitates too openly between the opera of old and the modern lyric drama, repudiating the one without espousing the other. And then, in endeavoring so persistently to give a national character to his music and in seeking the aid of extraneous material, does not the musician overreach himself and partially kill his individuality? The future will tell whether the exceptions I take to a school of music otherwise interesting above all others, are well founded or not. Made in a general sense, they do not prevent my rendering to Borodine the justice which is due him. His carefully perfected quartets, his beautiful vocal pieces, his firmly built symphonies, unfortunately yet unknown to our public, his exquisite sketch *In the Steppes of Central Asia,* are worthy of the sensitive but virile talent of their creator.

We know less about Moussorgsky unfortunately. Last winter, however, Mme. Pierre d'Alheim sang at a number of concerts *The Nursery,* a series of seven melodies accompanied by the piano. The composer has here represented in a manner remarkably realistic, precise and at the same time full of wit and touching suggestiveness the little cries of affection, grief, fright, light-heartedness and curiosity uttered by small creatures who play and dream; and the cherishing, scolding, and consoling words of anxious mothers. The "craft" of the musical composer counts for nothing in these pieces; they are truthful merely and in a splendidly simple way.

Moussorgsky treated lightly the rules of harmony, counterpoint, fugue and orchestration. He claimed, as he believed, with justice, the right to compose in freedom. With the exception of his comrades in the group of "The Five," no one pardoned him the possession of little talent and much genius. He disappeared at forty-two years of age, poor, scorned and unknown. But his hardships kept him not from advancing on his way, as he wrote to a friend, "toward new shores, fearlessly, in spite of storm, whirlwind and rocks; toward Life, it mattering not where she manifest herself; toward Truth, however cruel she be." Whether one likes it or not, Moussorgsky has now his place in the history of music.

The place which Balakirew holds is contested by nobody. We have in him a pure symphonic writer, for, excepting the entreactes and overture to *King Lear,* this remarkable composer has written nothing for the stage. He is a magician reigning over the orchestra. By harmonious marriages of tonal hue he succeeds in imparting to his music surprisingly varied colors. He is at his best in narrative tone poems, in the story told with instruments, and he has dowered this particular branch of art with a fair number of works of great power and skill; among them his *Russia* and *Thamar.* One of his piano pieces, *Islamey,* is famous.

César Cui on the contrary has worked almost continuously for the stage. *Le Flibustier, Le Prisonnier du Caucase, William Ratcliff* and *Angelo* are firmly constructed operas and are full of interesting and contrasted qualities. Being at the same time a musician, a journalist and a general—even to-day he works in these three vocations—M. Cui has been able to give infinite help to the group of the "Five" at the time when it was forming. Gifted with the true aggressive temperament, editing an important serial, discharging polemical articles to right and left, he served the association as mouthpiece and defender. It owes much to him and it preserves toward him an unchanging gratitude.

But the master of this group and of the young school is, in my opinion, Rimsky-Korsakoff. Uniting a sure knowledge to a burning imagination, master of his idea as of his pen, progressing toward his goal without deviating from the way, this composer, although of a natural talent which is essentially descriptive, never stops at the superficies of creatures or of things. No less admirably than we could wish does he translate, at least when he contents himself with employing the orchestra, the hidden sense of the subjects that he chooses. In a word, he "interprets" subjects, he magnifies them, makes them live. And he sees them, further, always through the atmosphere of his birth-country. The popular melodies of the sparkling *Spanish Caprice,* of the magical *Schehcrazade* for example, he harmonizes, develops and instrumentalizes truly as a Russian; careful to give to his art a frankly national significance. Those qualities which make the New School as a whole notable, are best exemplified in Rimsky-Korsakoff, its gifted head.

V.

It is hard to speak of the "Five" and of their common effort, without saying a few words about a man whose devoted, intelligent and generous assistance has been very useful to them. This man is M. Beläiew.

Having gained an immense fortune in corn-trading, and being an intimate friend of M. Glazounow, he offered, at the time when Glazounow was making his first essays in music—a somewhat early date therefore—to engrave and publish his first pieces. The young musician accepted, but at the end of a certain time, instead of keeping for himself alone so rare and valuable a Maecenas—and this is surely not an every day piece of generosity!—he brought him to the group of the "Five," to which he himself was bound by so close an affinity of nature. From this time on the association had an official publisher. And what a publisher! Not contenting himself with the luxury, splendor and abundance of his publications, M. Beläiew gave and still gives, at St. Petersburg, concerts exclusively devoted to the new school.

(Concluded on page 113.)

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.

Helps and hints for Teachers, Parents and Children will be given here. Pictures and Puzzles, Brief Biographies, and Simple Lessons will appear every month. Correspondence regarding any feature of this Department will be welcomed.

REMARKS TO OUR YOUNG PEOPLE.

Since it has proven to be impossible for any of you to recognize all of the six pictures we have asked you to guess, do you think it would be well for you to begin to pay more attention to musical affairs of the day? If you want to know about our great musicians, and about all the interesting happenings in musical life of to-day, all that is required of you is to read the musical news that is in your daily and weekly papers, and in nearly all magazines,—especially in your musical magazines. Perhaps it will be well for us, in our Club-work, to pay more attention to modern and to *living* musicians and artists. It is all very well, and very necessary, to learn about the great masters of the past, but it seems a deplorable thing that we should be ignorant of the present.

OUR LETTER BOX.

We wish to acknowledge a very nice little letter from Augusta Waltz and Helen Hugg, of Burlington, Iowa; they answered the Jenny Lind (No. 1) picture very well. Marion Fitzgerald, of Buffalo, N. Y., answered picture No. 3 quite correctly; Edna Hanson, of Muscatine, Iowa, answered three pictures, Nos. 1, 2 and 3; Ruth L. Simpson (no address) answered one or two pictures, also one or two lists of examination questions; Ella Conroy, of Buffalo, N. Y., answered one picture; Alice Lee Morrill, of Wakefield, Mass., sent in a very nice little article on Jenny Lind; Earl D. LaRoss, of Easton, Pa., answered the October and November questions; Edith Romaine, of New York city, and Maud Janes, of Belmont, N. Y., guessed picture No. 4; John H. Good, of Garden City, L. I., guessed the January picture.

PRIZE QUESTIONS.

No. 2.

[List No. 1 appeared in January. We were obliged to omit No. 2 in our February issue, but offer it now and shall probably be regular each month in future. —EDITOR.]

1. What do you know of Anton Rubinstein?
2. Who is Anton Dvorak?
3. What can you tell of Carl Reinecke?
4. Of Cornelius Gurlitt, also?
5. When and where was Tschaikowsky born?
6. Tell a few interesting facts about Xaver Scharwenka.
7. How many oratorios did Handel write?
8. Name them.
9. How many did Haydn write?
10. Name them.

The last four questions should be easily answered by the all the boys and girls who have been studying music and reading THE MUSICIAN, the past year or two. To answer the first six you must make inquiries, and endeavor to find out about these six men of our own day. Some are dead and some are living. The name of Gurlitt is known to most beginners in pianoforte study and later on the others become familiar through their compositions.

THE CLOSING OF PRIZE OFFERS.

Our offer of a prize for answers to questions begun in April 1903 and ending the following December, has closed, I regret to say, without anyone winning the prize. But we trust that our boys and girls have noticed that we make them another offer this year, beginning in the January number. Read your January MUSICIAN carefully and do not forget that answers must be received, each month, *within ten days*

after the questions are published. Young people are so apt to be dilatory, but those who wish to try for our prizes must be prompt if they wish us to consider them in the contest .

Our Prize Picture contest also closes without anyone securing the prize. We presented a series of only six pictures in all, of persons who are alive now and very much written about, and spoken of, in musical life. But our young people seem to know very few of them. Quite a number of "guesses" were received for *one* picture (an odd one here and there) and a few guessed *two* pictures, while one girl guessed *three* out of the six. But our judges have decided that no one has really won the prize. We hope that our younger readers will do better in the future. We should be pleased to hear from our boys and girls regarding this matter of prize offers. Please write to us and say whether you like to have us make offers of prizes for examination questions, pictures, and so on; and whether you wish us to continue occasionally making them.

THE PRIZE PICTURES.

WHO THEY WERE.

No. 1. August, 1903, Jenny Lind.
No. 2. October, 1903, Lillian Nordica.
No. 3. November, 1903, Jean de Reszke.
No. 4. December, 1903, Marcella Sembrich.
No. 5. January, 1904, Cécile Chaminade.
No. 6. February, 1904, Anton Dvorak.

With picture No. 1 in our August number we offered a prize of three pieces of sheet music for the best set of answers.

No. 1, Jenny Lind, was born at Stockholm, Sweden, October 6, 1820. She came to America in 1850, and stayed until 1852, being married on February 5, 1852, in Boston to Otto Goldschmidt, pianist. She was called "The Swedish Nightingale." Jenny Lind died in 1887, and is remembered as one of the sweetest singers and most charming women of her time.

No. 2. Lillian Nordica (or Norton as her maiden private name really was) was born in Farmington, Maine, in 1856. She is one of the foremost operatic singers of to-day. She began her musical studies at the New England Conservatory, of Boston, and graduated from there with honors. Her voice is soprano of the purest kind. On leaving the Conservatory she concertized and sang in oratorio in this country. In 1873 she went on a concert tour to England, and on the continent, winning popularity and praise everywhere she sang. After this she again studied; this time at Milan, and in 1880 made her début in opera in "Traviata." Mme. Nordica has twice been married. She has an engaging manner and is much loved by all who know her.

No. 3. Jean de Reszke was born at Warsaw, Poland, in 1852. His voice is tenor, and the very finest tenor in the world, at this time. He first sang baritone, but later changed to tenor. He made his début at Venice, singing baritone parts until it strained his voice so that it injured his health. In 1879 he came out as a tenor in "Roberto" at Madrid, making a great success, and from that time he has been (and is) regarded as an exceedingly fine tenor singer. His principal parts today are all in Wagner's operas. He is a wealthy man, owning fine estates in Poland, and belongs to an old and aristocratic family. A few years ago he married Countess Mailly-Nesle. He is a great lover of horses and of sport. In personal appearance a handsome man, and also genial and noble in character.

No. 4. Marcella Sembrich was born in Galicia, at Lemberg (Austria) in 1858 and was taught music by her father while she was a young child. Later she studied with Liszt. She excelled both as pianist and violinist. She is known to us as one of the foremost

singers of our day. Mme. Sembrich is just forty-five years of age. She is married to her former teacher, Stengel, and has several children. In public life she is the distinguished musician, while in private her domestic life is most happy and interesting. Her voice is genuine soprano and she is, perhaps, the most finished, the most artistic female singer of our time.

No. 5. Cécile Chaminade was born at Paris in 1861 and has lived in or near that city ever since. She is known to the musical world as a pianist above the ordinary, and as a distinguished composer of piano-music. Many of you doubtless play her pieces (of the "salon" variety), viz: The "Arabesque" Op. 61, "The Flatterer," her "Airs de Ballet," the "Scarf Dance" and so on. She has also composed larger works, or "in the larger forms," such as a "Concert-stück" Op. 40 for piano and orchestra. The Thomas Orchestra of Chicago has played this work, but Chaminade is best known to us by her songs and piano pieces. She is a young woman yet (forty-two), and has never visited this country, though we have expected her the last two or three seasons. It is said that Chaminade's ancestry were seafaring people, but at a very early age she showed marked musical ability. Her pianoforte playing is described as brilliant and fluent, her technic being especially excellent.

No. 6. Anton Dvorak. (See page 116.)

FROM A LITTLE ONE.

BY CHARLES F. EASTER.

A piano teacher recently drew the attention of one of his little girl pupils to some music and said: "These lines and spaces are called staff degrees; these up and down lines are called bars; and from a bar to a bar, is called a measure."

When the above explanation had been given, the expression of the little girl's face contained that certain something which induces the prudent teacher to investigate.

He, accordingly, referred again to the music and asked: "Maggie, what are these?"

"These," she replied, "are staff degrees."

"And these?"

"Bars."

"And from a bar to a bar?"

"About an inch."

A CHILD VIRTUOSO.

(Continued from page 99.)

more than content with her career; she is literally worth her weight in gold at the present time." To this shrewd worldly-wise man what were high moral standards, doubts and fears of the future? As a child prodigy Dolores possesesd a commercial value which he clearly comprehended; if youth and health were wasted and lost in this early touring, and feverish excitement, what then?

But Dr. Maynard was not easily silenced when once he had set his mind on any project; he smiled, and changed his tactics.

"Has it never occurred to you that the public authorities might take the matter in hand? The child's extreme youth makes the plan quite feasible; and in the cause of music alone there are many who would lend their aid. Such rare talent should not be sacrificed in youth, forced like a hot-house plant to an early development, and quick decline. It should be fostered tenderly in the calm atmosphere of a happy home, allowed to bloom according to the dictates of nature alone."

"Fine talking, Dr. Maynard," sarcastically. "But in the meantime what of my contract signed by her parents?"

"My friend, listen to reason for one moment; your financial loss may even be indemnified, if it comes to that. To me it seems that this strangely gifted child should be withdrawn from this Bohemian existence for a time; it would be to me a pleasure to adopt her into my household, to lavish upon her the same care and tenderness given to my own daughter; her youth would be protected, her talent nurtured, her future saved from shipwreck."

"Dr. Maynard," bluntly; "you don't know what you are talking about. Dolores is a child of the footlights, born to the stage; at a time when other children were consigned to the nursery the piano was her playground, and music the only language she willingly learned; take her from it and she would pine away. With my consent she may visit you the coming week, during the holidays; study her at your leisure, say what you will, but upon your honor leave her free to make her own choice. I can answer for the result of the experiment."

So it was agreed, and the two parted; the manager sorely troubled at the allusion to public interference in his affairs, and the Doctor cherishing humane sentiments for the little waif drifting about the world so unloved and uncared for.

It was a happy home to which Dolores came, and she was welcomed as one of their own kin by the simple, kindly people who so readily opened their hearts to the child of genius. To the gentle Alice, whoes youth had been sheltered as that of some cloistered nun, she seemed as some princess in a fairy tale, with her glowing Spanish beauty, winning grace, and wondrous talent. Her vivid changing moods, now grave, now gay, her southern warmth and vivacity, took her more sedate companion by storm, roused her to an enthusiasm she had never known before.

Not an evening passed but there was music in the lofty high-panelled hall, where the household gathered to listen spellbound to the playing of the wonderful child, who for all her artless ways seemed far above and beyond their fathoming. And as Dr. Maynard looked and listened, it was borne in upon him more and more, that perhaps his wise head, and kindly heart, blundered in meddling with the decrees of fate. That it would be like snaring some bright-hued butterfly, as it flitted from flower to flower, or caging the restless humming bird, to snatch this girl from the dazzling, dangerous life she knew and loved, even from the highest of motives.

One night, missing her from the family group, he found her hidden in a corner behind the falling curtains, a pale and drooping Dolores, with all her color and gayety gone.

"How is this, little one?" he cried, drawing her to his side. "Are you not happy here with us?"

"Ah, dear Doctor—" she sighed; and the dark eyes were wet with tears. "I am so ashamed; I—I think I must be homesick."

"Homesick?" in a bewildered tone.

"Yes—not for my home so far away, but for the stage; you understand?"

"My poor child," he murmured.

"You see I am not used to holidays; I—I miss the concerts, it must be that; the people—the lights—the applause. When night comes and it is all the same, I feel a weight here," pressing her hand to her breast. "I must be getting back to work again soon, too much play is not good for me."

"So you would not like to stay here with my Alice, to be loved and cared for all the time, with never a thought of concerts, or applause, or fame and fortune in the future?"

"No, no—" vehemently; and her eyes flashed fire. "I *could* not—it would break my heart; and how could the company get on without me?—little Dolores—they would go to pieces on the road."

The Doctor threw back his head and laughed at this naïve confession of her own power, this artless arrogance; but she went on with an impctuosity he could not check.

"Oh, how ungrateful you must think me;" in tones of poignant self-reproach. "When you have been so kind, so kind; I shall never forget it. Alice is so good, forgive me, sir—but she seems young, young—she has lived here always, in one house, and knows nothing of the world; while I—" she opened her arms wide, and sprang to her feet. "I feel like a bird who must fly, fly over land and sea, resting nowhere long."

The Doctor pulled her down beside him, and patted her hot cheek, and silky hair caressingly for a moment, without speaking; while a wave of compassion swept over him, as he looked into the great Spanish eyes glowing in the darkness with a life intense and consuming, and felt the childish heart beating stormily against his own, like a bird fluttering to be free. He knew well the truth underlying the girl's eager speech, and doubted the promptings of his own generous heart, that sought to shield her youth from the storms of the outer world. It was all a mystery, he would wait for time to solve the problem; and he led her to the piano begging for some music.

But her music was all sad that night, the storm in her breast could not be quelled in a moment at her bidding; whatever she played, "Berceuse," "Romance," "Nocturne," even a Spanish "Bolero," seemed saturated with tears, rang out like the notes of a final farewell. So the Doctor closed the piano, and kissed the child good night, whispering in her ear—"sleep well, little one, and show me your happy self in the morning."

Sleep! would she ever sleep again? so thought poor Dolores, as she tossed restlessly by the side of her quiet companion throughout the watches of that endless night. The chance words of the Doctor rose before her in the darkness, as by vivid flashes of lightning the past week swept before her mental vision; the meaning of it all—this sudden visit, the great kindness lavished upon her, a stranger, this picture of a happy home, the good Doctor's own proposition that night. A thousand words and incidents, seemingly trivial, now assumed a new importance; even their loving devotion seemed as a lure to trap her warm heart, and check her career. Link by link the chain was forged, the evidence completed; she saw it all in a breath's space, the gilded cage that was to prison the free bird, to check his joyous flight across the world, and silence his song forevermore. "No, no—" she cried passionately; and Alice stirred in her sleep, and murmured, "Dolores, did you speak?"

For a moment she nestled in her arms, but wild thoughts ran riot in her excited brain, and her heart beat so loudly she feared her companion would hear it; but innocent Alice was already far away in dreamland. On the following morning Dolores was missing, and the household stirred to its depths by the mysterious disappearance of the child who had made for herself so warm a place in their hearts. Mrs. Maynard's motherly soul was troubled, Alice in a flutter of excitement, even the Doctor grave and puzzled for a moment; then he strode to the music room, and there on the piano lay a little note to "my Doctor," hastily pencilled, that solved the mystery.

Such a childish note, eager, disjointed, and tear-stained; bidding him farewell in her own warm-hearted foreign fashion; grateful, repentant, self-accusing, yet filled with longing to be gone. Between the lines he could read it all; the struggle between gratitude and desire, the ardent spirit beating its wings against an imaginary prison. Poor Dolores! she was still so young. Should he ever again see the fascinating wonder-child who had so stormed the fortress of his heart, inspired in him such emotions of tenderness, compassion, and regret? The butterfly had flown, and he could but hope that its bright wings be not broken, its gay spirit crushed in the coming time.

He silenced the fears of his family in true man-fashion, folding the note, and placing it in his pocket. "Dolores is safe," he said calmly. "It is as I believed; the child has simply gone back to the old life again."

"But to run away at night, that child—" protested his wife.

"It was her way, my dear; I begin to think that one had best not meddle with nature too far." And so the matter ended, but the Doctor was very grave as he sat in his study that day, and sighed from time to time like a man who has lost an important case.

ABOUT POISE.

The woman of poise indulges in few exclamations or superlatives and does not waste enthusiasm over trifles. She is gracious, but never gushing, and she has acquired the habit of listening attentively, not awaiting with ill-concealed eagerness a pause in the conversation to enable her to rush in and take the floor. The woman of poise never lingers after her good-by is spoken; never, in fact, under any circumstances talks long while standing. She does not experience the difficulty too many people have of taking leave gracefully. She says good-by, gives you a bright smile and is off to the pleasure or duty which awaits her. You do not find out all there is to know about the woman the first time you meet her.

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 100. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE. Edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

QUERIES AND COMMENTS OF GENERAL INTEREST.

SUGGESTIONS.

T. L.—"I enclose a specification for a small two manual organ, and would be thankful to you for a criticism and revisal, if you think it can be bettered, using no more stops, but possibly some of a different character. The instrument is to go into a large hall, seating about 800, with a ceiling 13 feet high, to be used for a Roman Catholic service for five or six years, or until a new church can be erected. The stops and couplers are to have tilting tablets and the action is to be tubular pneumatic. The organ is all to be in a Swell, excepting the Open Diapason, unless you think it best to have the latter enclosed, leaving the bass pipes outside. Here is the specification.

"GREAT, 8 Open Diapason; 8 Dulciana; 8 Melodia; 4 Gemshorn.

"SWELL, 8 Salicional; 8 Stopped Diapason; 4 Flute d'Amour; 8 Oboe (49).

"PEDALE, 16 Bourdon (30), with Coupler Pedals at octaves."

Comments.—I would suggest that the Gt. Open Diapason be entirely outside the Swell Box, and that a 4 ft. Octave be substituted for the Gemshorn, and a 4 ft. Flute Harmonique in place of the Flute d'Amour, with an Oboe Gamba in place of the old style reed Oboe. I would have the Pedal Bourdon made with 42 pipes and arranged so that by augmentation you could then have either a 16 ft. or 8 ft. stop from the same pipes, or both together, which would give you a 16 ft. Bourdon, and an 8 ft. Bass Flute. If you omit a superfluity of octave and sub octave manual couplers, direct tracker action would every way be serviceable.

THE USE OF SEVERELY CLASSICAL ORGAN MUSIC.

C. B. B.—"After reading your notice of H. W. Nicholl's First Symphonic Prelude and Fugue, I obtained a copy and have become deeply interested in its structure and severely classic form. While it is greatly beyond my ability to master its intricacies, I intend to work at it until I can render it perfectly. Already I find that its contrapuntal phrases are fixing their forms in my mind, and that there is a definite order which seems almost laid down on architectural lines. But I do not see how any one can grasp such intricate musical composing without an adequate education and technical mastery. Do you think that such a high order of music will ever be popular or will be appreciated by those who cannot play it? Can there ever be a pecuniary recompense to the writer of such music? It cannot be appreciated, and has no general demand, what incentive can there be for one to attempt such deep and laborious work?"

Comments.—The use in studying this high classical form of organ music is purely educational. It gives one a better command of his technique while presenting models of structure which have been developed from the most cultured musical minds. As soon as one can interpret this elaborate music, its method and form will be gradually revealed, and the mind will outgrow the narrowed limits of commonplace music. Such classical music cannot become popular, excepting with classical scholars, and should not be forced upon those who are not prepared to begin to receive it. There can be no adequate financial compensation to the writer of such music, and the only incentive is the bringing forth for art's sake, those germs of possibilities which are evolved from talent which has been laboriously cultivated with the most recondite application, and thus developed as a revelation to other minds.

PEDAL PRACTICE.

M. F.—"I very much enjoy the Organ Department in THE MUSICIAN. Noticing your reference to a Pedalier in a recent number, will you kindly explain what it consists of? I have great difficulty in gaining the necessary independence of the feet separate from the left hand. Will you please advise me what to study and practice that will give me the best results in the shortest time?"

Comments.—A Pedalier is a complete set of organ pedals which are either attached to the lowest keys of a pianoforte, or which consist of an arrangement of separate strings and action. Sometimes the strings are placed beneath the organ seat, as a detached portable instrument which may be used with any pianoforte. In my own preparation, the first that I used was attached to a square pianoforte. The next one I used was a Pleyel Pedalier which was made in Paris. It consisted of a separate instrument in the form of a large oak case upright piano which was behind the player, with four strings to a note, two of 16 ft. and two of 8ft. tone, and it was a very powerful instrument. I afterwards had pedals attached to upright pianofortes which were set up on blocks, and found this method satisfactory. You would be obliged to send your pianoforte to an organ factory in order to have the pedals attached. Some pianoforte manufacturers make a specialty of the combination of pedals and manuals. For Pedal Studies, get Clemen's Modern School for the Organ.

To gain independence of the feet, begin at once to play the bass part of hymn tunes, and organ music, with the feet alone, playing the tenor with the left hand, and then the same music with the left hand playing the tenor and alto.

APPRECIATION.

M. T. L.—"In response to your suggestions in the October MUSICIAN, we have made our decision in regard to the builder of our new organ, although the contract is not yet signed. After receiving estimates from various manufacturers, whose prices did not vary more than one hundred dollars, we chose between two whose prices were just alike, although not the lowest, but in whom we had confidence. The contract will be awarded to the one in which our demands were the most fully met, after examining an instrument with which we were greatly pleased, and our organ is to be built on the lines recommended in THE MUSICIAN.

"In my experiments with Mixtures and Mutation stops, I saw the wisdom of your opinions, and the more I have studied them the more convinced I have become of their fallacies. When I first read your anti-mixture articles in THE MUSICIAN, I found that you had struck a sympathetic vein in my nature. While your name was familiar to me as an organist and writer, this was my first knowledge that you were antagonistic to these unmusical dins. You are fifty years ahead of the majority of organists and builders. What we need is improvement in foundation tones, and the "harmonics" will take care of themselves without resorting to artificial overtures.

"I have enjoyed the Short Service Preludes in THE MUSICIAN, particularly the No. 20, "Eventide." I have played it a number of times with excellent effect in making a good impression, and the members of the congregation often ask for it, since they have become familiar with it, and I often use the other Service Preludes."

Comments.—Pleasant words of appreciation are constantly being received from organists, students and church committees, and it is gratifying to know that there are many sympathetic clergymen who kindly express their opinions. Every suggestion which is made is based upon practical and progressive lines drawn from experience, without clinging to fallacious traditions on the one hand, or encouraging sensational hobbies or accessories on the other. Gradually the organ is coming into prominence as a great musical educator among the people who attend religious services, and the future possibilities of organ music are yet to be developed, while improvements in organ construction will meet the demand of such progression.

SUGGESTIONS APPRECIATED.

T. L.—"Please accept my thanks for replying to my query in the January MUSICIAN. Your suggestions are very valuable and will be made use of. I love mellow, quiet tones, and that is the reason I chose the Flute d'Amour for the upper manual instead of the Flute Harmonique, relying on the octave couplers in both manuals to add brilliance. I was in doubt about the Octave instead of the Gemshorn in the Great, for while I felt that it was needed, the register is always unpleasantly shrill to me.

"I like to build up in regular gradations from the softest tone to the most powerful. If differences in the registers are too marked, the results are abrupt and very painful to me. Then, too, I was thinking of the best way to get good solo effects. I wanted a 2 ft. stop in the Great to use with the Melodia or Open Diapason, but being limited in price, I could not have it, together with pneumatics. I could have two more stops by using tracker action, but chose the former for the sake of variety it gives with couplers.

"Now I am going to confess that unless you consider the Harmonic Flute very essential, I would prefer either of the others, as they are of a mellower character. The Flute d'Amour would follow the Dulciana with the Swell coupled, prettily in building up.

"The most beautiful work of art man has ever succeeded in producing, to my mind, is the Organ. Also the music is the most wonderful, most elevating and purifying. Its mellow, melting tones seem of a heavenly origin. But common workmen should never be allowed to voice organs, and I wish it were possible for only buildings of proper acoustical properties to contain them. I would like to meet the man who voiced one old three-manual organ I know of. As rare old wines to the taste of the connoisseur, so are its tones to the ear."

Comments.—The suggestions in regard to the Octaves in place of the 4 ft. Gemshorn, as well as the Harmonic Flute in the Swell, were made on account of the use which is to be made of your proposed organ for sustaining voices in a large hall. For a studio organ the Gemshorn would be preferable. A properly voiced Harmonic Flute is a very effective Swell stop. You must not expect to obtain many solo or combination effects from so small an instrument. I am not in favor of Great Sub and Octave couplers on itself, as such couplers produce an unbalanced effect. With electric and tubular pneumatic action there is a temptation to introduce a superfluity of couplers, on account of their being no addition in resistance to the touch, as is the case with tracker action.

Yes, the tones of a good organ, well played, produce an uplifting effect upon the mind, leading the thoughts to a realm beyond this disciplinary state of obstacles and afflictions.

QUERIES OF A SUBSCRIBER.

R. F. W.—"Will you please answer the following questions through the Organ Department of THE MUSICIAN and oblige a subscriber? 1. Can you give me the name of any person who owns a modern French harmonium? 2. When a metal Xylophone or Carillon stop is placed in a pipe organ, does it require tuning often? 3. Which costs the most to tune, a reed or pipe organ? 4. Which consumes the most wind, a harmonium, or pipe organ of the same capacity? 5. Does a harmonium have stop slides the same as a pipe organ? 6. Would a small pipe organ in a room 15 by 10 feet be as serviceable and sound as well as a reed organ? 7. This room opens into

another 30 feet long and 15 feet wide, how would it sound to place the pipe organ in the smaller room, and have the front fill the space occupied by the foding doors? 8. Would the organ sound better if the carpet in the larger room were taken up? 9. Should a steady furnace heat be kept in the room all winter? 10. Which would be the most satisfactory for a self-playing attachment, a small pipe or reed organ? 11. Could you tell me where I could have a small two manual pipe organ built, with the self playing attachment, which could use the regular music rolls? 12. In a pipe organ would you have the upper octave of the manual wood stops made of metal? 13. Which would require the most wind, an 8 ft. Open pipe, or an 8 ft. Stopped pipe? There are many more questions I would like to ask, but will defer them until another time, but I will ask one more, viz.: 14. Would a small two manual pipe organ with the self-playing attachment cost double the price of a reed organ, the number of pipes and reeds being equal?"

Comments.—Your numerous queries can only be briefly answered in the limited space of this department. (1) The only person I know who has a modern French reed organ is Clarence Eddy, the celebrated organist, of Chicago, who imported a few years ago a large Mustel organ, with two or three manuals and pedals. (2) Metal Xylophones do not get out of tune with themselves. (3) It takes longer to tune a pipe organ. (4) A pipe organ of the same number of stops consumes more wind than a reed organ. (5) A harmonium does not have slides like a pipe organ, but ventils, or dampers. (6) A pipe organ would not be very effective in so small a room. (7) It would sound much better opening into the larger room, and the front could set far enough back from the folding doors to allow a passage into the smaller room. (8) All rooms are more resonant for musical instruments without a carpet. (9) In regard to a steady heat it would make no difference with a well constructed instrument, but furnace fires are not allowed to go out in winter. Provision should always be made for the evaporation of water to prevent the heat being too dry. (10) If you have money enough for the investment, the most satisfactory instrument for a self playing instrument would be a small two-manual pipe organ. (11) When you are ready to purchase one, information will be given you, in regard to such an instrument in which the commercial style of music rolls may be used. (12) In regard to the upper octave of wood pipes, it depends upon the stop, as to whether metal or wood pipes should be used. With a 16 ft. Burdon, the upper pipes are always of wood, but with an 8 ft. Gedackt or St. Diapason, they are generally of open metal, and also with 4 ft. wood stops. (13) An open pipe of the same pitch and relative power requires the most wind. (14) An automatic two manual pipe organ would cost more than double a reed organ of the same number of pipes or reeds.

The Lowest Tones of Pedal Pipes.

Opinions vary in regard to the audibility of the pitch of the lowest tones of large pedal pipes. There is a difference in the capacity of recognition with different individuals. I have seen people with musical natures who could not hear any tones produced by the upper pipes of a 2 ft. manual stop, and there are others who cannot recognize any pitch to the three lower pipes of a pedal 16 ft. Open Diapason of wood, other than a thunderous rumble, and there are very few ears who can discern any actual pitch of the lowest octave of a 32 ft. Double Open Diapason. When the pitch is recognized, it is by means of the octave overtones, as it is not perceptible in the fundamental vibration. The 64 ft. flue pedal stop which has been included in some recent specifications, is not produced from either open pipes 64 feet long, or stopped pipes 32 feet in length for the lowest CCCCC. The lowest octave is produced by a mechanical combination from the 32 ft. Open Diapason and the fifth of the 32 ft. Sub Bourdon, but above this longest octave the pipes are sometimes of actual length, and add richness and depth to the Full Pedal organ. The lowest tones of a 32 ft. pedal Open Diapason are not so powerful as the imagination is led to anticipate from the size and great expense of these pipes, and in fact in some instances it is a mere breathing of indistinct vibrations, so slow of speech that the utterance often has a "helper" by being mechanically combined with a soft 16 ft. stop on the lowest tones.

The large organ in Sydney Town Hall (Australia) contains a 64 ft. Pedal reed stop, the lowest octave of which has pneumatic percussion starters to set the reeds in vibration when the valves are opened. Even these reed vibrations can hardly be detected, and it is said that when the instrument was on exhibition at the factory in London, an expert organ builder discovered, by means of the similarity of the length of stroke of the pneumatic starters, that two or three of the lower pipes spoke the same pitch, which the ear did not detect when the pipes were tuned!

On the Use of the Tremulant.

The Tremulant is a much abused mechanical stop. Yet no two or three manual pipe organ would be complete in its accessory adjuncts if it should be omitted. Its use should be very restricted when it is used in chords, and limited then to the Salicional and St. Diapason. It is always thus used with the Vox Humana, but with the other stops its use in chords is condemned, especially with the Oboe and Cornopean. With the old value tremulant which was placed in the swell wind trunk half a century ago, the more notes which were added to a chord, the slower became the vibrations, but with those in modern use the undulations have a regular impulse. In its working there is an impulsive escape of wind which jars the air in the wind trunks and chests, and thus gives a trembling effect to the speech of the pipes. Rightly used it is an expressive adjunct in emotional effects, especially when used with a swell solo stop or solo combination, as it gives an individuality of utterance separate from the accompaniment. This is the chief artistic use of the Tremulant, and it is considered so valuable in this respect that one is also being attached to the Choir organ as well as the Swell. Tremolos are sometimes freakish in their operation, especially where there are compensation bellows on the wind trunks. In a large three manual organ which was built for my use, there was a Tremulant in both Swell and Choir. On account of a large regulating bellows placed under the Swell chest, the Swell Tremulant produced no effect whatever, but in drawing the Choir Tremulant, which was located on another wind trunk, the Swell pipes were affected with the regular tremulous pulsations, and the organ was so used. Sometimes the Tremulant in a two manual organ affects the Great as well as the Swell, a defect which should be obviated.

SERVICE PROGRAMS.

The two services suggested this month include organ solos and anthems in which quality and adaptability to general use are combined. The Schumann, Volckmar and Mendelssohn numbers are in strict organ style, dignified and characteristic. The Widor March is typical and needs no description; the Verset, by Salome, can be made very pleasing.

Of the Anthems, it need only be said that they are well suited to general use, being popularly written without being unworthy. Musically the Florio number is best.

PROGRAM NUMBER ONE.

Organ Prelude. Prelude from Op. 56. Schumann.
Anthem. I Will Lift Up My Eyes Unto the Hills. Mathews.
Response. Hear Our Petitions. Op. 108, No. 5. Homer N. Bartlett.
Offertory. Adagio in Ab, from First Organ Sonata. Mendelssohn.
Offertory. Anthem. Pleasant Are Thy Courts Above. William R. Spence.
Solo after Sermon. The Valley of Rest (for low voice). Ernest R. Kroeger.
Postlude. March from Blind Organ Symphony. Ch. M. Widor.

PROGRAM NUMBER TWO.

Organ Prelude. Verset (Ed. by Everett E. Truette). Th. Salome.
Anthem. Praise the Lord, O My Soul. John B. Grant.
Offertory. Number two of three Adagios. Op. 256. Dr. Wilb. Volckmar.
Offertory Anthem. God so Loved the World. Caryl Florio.
Response after Sermon. God Be With Us. Homer N. Bartlett.
Postlude. Festival Postlude in G. Frederick N. Shackley.

HORACE WADHAM NICHOLL.

On account of the attention which is being given to the stupendous organ compositions of H. W. Nicholl in Europe, a brief outline of his life will be of interest to the readers of The Musician, which will include a reminiscence from personal acquaintance.

He was born in Birmingham, Eng., in 1848, a city which has been noted for many years as a great musical center, especially in the field of oratorios and annual festivals, the town in which the beautiful story of "Charles Auchester" opens. Amid such elevating influences Nicholl became permeated with the spirit of oratorio and symphonic music, and developed his intuitive fondness for the organ.

His father was a devoted admirer as well as a friend of Mendelssohn, whose oratorios of St. Paul and Elijah were written for and first performed at the Birmingham Festivals. The father was a learned contrapuntist of the Albrechtsberger school and taught his talented son the solid principles of harmony and musical rhetoric, the basis upon which Nicholl's colossal works have been founded. To this was added a broad culture in the field of independent thought freed from traditional or dogmatic opinions.

After filling several positions as organist in the vicinity of Birmingham, among which was that of chapel organist to one of the English gentry, where a daily service was held, he received an invitation to become the organist of St. Paul's Roman Catholic Cathedral in Pittsburg, Pa., in 1871, which he accepted, and came to this country. On Rubinstein's visit to the United States in 1872, he was introduced to Nicholl, and on examining his compositions, advised him to go to Leipzig where his great talents would be properly recognized, saying "You must go to Europe where alone your works can grow in favor: then America and England will gladly take them and not until then."

On a visit to Pittsburg in 1872 where I had been engaged to give an opening recital inaugurating a new organ, I first made his acquaintance, and invited him to take part in the program, in which he played one of his own Preludes, the one in C with pedal obligato and the overture to "Zampa." The organ he was playing at the Cathedral had four manuals, and the building at that time was the largest Roman Catholic edifice in the country.

After this time we became intimate correspondents, and in 1875 he made me a visit at my residence in Indianapolis, Ind., and while my guest, gave a very rare recital in one of the churches. He had a prodigious memory and could play the great works of Bach without the notes. He was also very versatile in registration effects, and one of his pieces was the overture to "Tannhäuser." He had then published a mass in E flat, and a book of choir anthems in the field of church music.

He had an enthusiastic and confiding nature with the highest ideas of refinement, and trusted me with his thoughts and experiences. In metaphysical ideas he was greatly in advance of his years, always seeking the root of any statement, to examine if the conclusions were logical. He had a brother in England who stood at the head of linguists, especially in his knowledge of Sanscrit and oriental languages. While in Pittsburg he had a printing press and font of type and used to set up his own ideas on various subjects and do his own printing. He was an educated musician in every sense of the word.

Nicholl afterward located in New York and became organist of St. Mark's, and the last time I saw him in that city, he was engaged in the literary department of a weekly paper as a musical critic. Anton Seidl, as well as Rubinstein, having urged him to make Germany his field of musical work, he has since made Berlin and Leipzig his places of residence, and during the past year he was living in London.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on Page 100. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

VOICE CULTURE.

ENUNCIATION.

ARTHUR L. MANCHESTER.

The art of singing involves two acts separate from each other yet closely allied. The action of the vocal organs in producing singing tone is distinct from that of the organs of speech in giving utterance to clearly enunciated words. The organs of speech may modify the singing tone to its detriment, while, on the other hand, the desire to produce beautiful tone may interfere with the organs of speech to the marring of the pronunciation of words.

The basis of all satisfying singing is good tone production, the making the most of the voice with which one has been endowed. Quality of tone has very much to do with the expression of emotion, and the cultivation of good tone is a matter of time and most persistent study. Hence arises the temptation to give greater attenton to this part of the pupil's work, allowing scant time and hasty instruction for that other important phase of singing, speech in song. The thought of the pupil is directed toward beautiful tone production, and, too often, he is taught to sacrifice everything else for it.

This is a serious mistake, all the more regrettable because it is unnecessary. The fundamentals of distinct enunciation exist in the early stages of the pupil's training in the production of tone. The prolongation of vowels and the proper formation of consonants, upon which it depends, can be taught in connection with the elements of tone production, and without complications, if proper conditions are established at the beginning. Although it is not wise to distract the pupil's attention by detailed explanation of the rules governing enunciation, the teacher can prepare the pupil for their observance, if he will keep the essentials of distinct enunciation in mind, and shape his work accordingly.

The organs of speech with which the pupil is most likely to have trouble are the lips, tongue, and jaw. Such use of these in distinct enunciation as does not interfere with comfortable and effective tone production depends primarily upon the same conditions as should prevail in good tone production itself, namely, relaxation of throat and freedom of tongue and jaw. This being so, it is evident that the teacher can make the exercises which develop this condition serve a double purpose. The secret lies in the establishment of such condition of controlled relaxation and freedom that the movements of tongue and jaw in pronunciation can be made without disturbing the vocal organs in their action. The fault lies in the fact that this condition is not fully established, either because of haste or misunderstanding, and the effort to form consonants and the various shades of vowel sounds results in an increased rigidity of the organs of speech which communicates itself to the vocal organs.

The purpose of this lesson is to emphasize the fact that exercises which are useful in developing the pupil's singing tone, if thoroughly mastered, will at the same time so prepare him for the use of the speaking organs that comparatively little special instruction will be required to enable him to sing with an enunciation that will make every word easily understood, no matter on what tone it be sung. Certain exercises are suggested that have been used in previous lessons, with their value in this connection emphasized.

Control of breath which insures its retention and supply to the vocal bands without shutting the throat is a prerequisite. Exercises for its acquirement have already been given. The pupil should be able to sustain *Ah* with quiet, comfortable throat. (The first two exercises in the January lesson are tests of this power).

With this breath control established, the exercises which particularly assist in distinct enunciation are those which free the tongue and jaw, and loosen the lips. For this purpose the following exercises, which readers of *The Musical Record and Review* will recognize as a part of the series of lessons published in that magazine, are grouped.

First, to establish the idea that singing is really speaking to sustained tones, and to free the organs of speech from the vocal organs, use the counting exercise. *One, two, three, four, five, six—Ah* should be sung three times with one breath, the lips moving freely, the jaw loose, the manner conversational, the back of the tongue perfectly limp, and not drawn back. The expression of the face should be as though the pupil were telling some pleasant incident. The tone should be sustained steadily, no jerking being present. This is an extremely valuable exercise, but must be thoroughly understood and mastered.

The various shades of the vowels give much trouble, yet the exercise *a-e-i-* (*a* pronounced as in father, *e* as in ever, *i* as in will) sung with loosely hanging jaw kept absolutely *still*, the tongue rising limply in the middle toward the roof of the mouth from its flat position for the first vowel, will almost obviate this difficulty. The exact shade of each vowel should be sung, care being taken to avoid exaggeration. This exercise practically does away with the difficulty many pupils have with the sound *ee*.

Still working to emancipate the tongue, the next exercise takes it in detail, dealing first with the tip, then with the back, and lastly with the entire tongue.

Begin with *La,* sung four times with one breath. The jaw should hang loose and quiet—absolutely without motion—the back of the tongue should be quiet and free from effort, the tip only should move with great rapidity, without any backward movement, and should lie perfectly still between the *Las*. The tendency in this exercise will be to use too much of the tongue. Its value lies in the training it gives the tip, while the rest of the tongue is unconscious, so to say, of what is going on.

The next step is to train the back of the tongue to rise without pulling back or stiffening. Sing *Ga* four times with one breath, the back of the tongue rising slowly and limply toward the upper back teeth, the tip remaining lightly against the lower front teeth. The chin must be absolutely quiet, the jaw hanging loose. This not only helps in pronunciation, but the freedom it brings to the larynx aids in the singing of high tones.

Tha, also sung four times with one breath, exercises the whole tongue in moving forward and backward without stiffening or thickening. The tongue should be protruded between the teeth, the chin still remains still, the sound of *th* being the buzzing sound as in *thou*. This exercise is also valuable for the relief it gives the larynx; when it can be sung well, it means the pupil will be able to prevent the drawing back of the tongue, which brings pressure on the vocal organ to the ruin of good tone production.

Four consonants which are important in distinct enunciation, and are equally valuable in developing tone, complete the lesson for this month.

Va, sung four times, care being taken to give the soft buzzing sound, produces vibration of the lips and jaw, which produces not only distinctness of utterance, but resonance of tone. The jaw and lips should be loose, the vibration of the consonant being willed into them.

Ma, also sung four times, vibrates the lips and face.

Za, sung four times, causes the vibration to be felt in the mouth.

Na, sung four times, vibrates in the nasal chambers, and does much to bring the tone forward.

If these exercises are mastered in connection with the other work of voice development, when the pupil reaches the point of singing words, he will find the foundation well prepared, and the matter of pronunciation will largely take care of itself. The eight-measure vocalizes of Ferd. Sieber, Opus 92 to 97, each opus being written for a particular range of voice, will be found useful in following up this instruction. The syllables he has joined to his melodies (*la, be, da, me, ni, po, tu,* with the Italian pronunciation of the vowels) are very helpful.

A SINGING LESSON FROM MELBA.

I advise young singers to look after the proper placing of their voice, above all things they should know themselves where the break lies in their registers. If the teacher tries to force the voice over a break there is sure to be something wrong. It will result probably in permanent ruin of the voice, and the career of many a promising singer is often ruined in the first stages of tuition.

It is quite possible to sing as an artist, and yet to be an exception to the ordinary rule as to the place where the register changes. A natural peculiarity in this should not be disregarded. I myself carry my middle register to F sharp, half a tone beyond the prescribed limit. If I were a teacher and advocated this in any special case I would have the whole fraternity swooping down and abusing me. I know my whole voice, however, and am a living example that exceptional register changes may be a success.

Many critics have done me the honor to allude to the freshness and spontaniety of my singing. There is no secret about the freshness of my voice. I save it all I possibly can, but I save none of my other muscles correspondingly. I take lots of physical exercise and save my voice for the public.

The greatest economy of vocal freshness is to phrase carefully upon the keyboard and commit music to memory before ever attempting to even hum it over. The great mistake that young artists often make is to take a new role to the piano, and instead of committing it perfectly to memory without employing the voice at all they immediately begin to sing with it. They hack and hack at their voices, not for the purpose of execution, but simply to memorize what they might quite as well do with their fingers on the keyboard. No one shall ever catch me simply memorizing on my voice what can be done quite as well on a musical instrument. When the music is firmly engraved upon my mind I use my voice upon it, not before. When I do sing, with the exception of my rehearsals at the theatre, I invariably practice pianissimo. I strictly deprecate the habit of forte practicing, and I cannot impress too strongly upon my sincere friends, the young and ambitious singers, the damage—and the irrevocable damage at that—which accrues from the unwise not to say criminal habit of loud practising. If you practice forte you cannot sing pianissimo afterwards. Always reserve your forces. Sing pianissimo in private and the forte will come all right in public.

There is another point I would urge with all the power at my command. Use the voice less, the general muscles more. Half the young singers sit or stand by an instrument almost all the day wearing their voices to shreds where open-air exercises would do infinitely more for its development, creating a sound body from which alone a sound voice can proceed. I take abundant walking exercises. I rely on its healthfulness as much as I rely upon my knowledge of my voice itself. In eating I do not restrict myself, except on the day I sing, when a light dinner at 2, with meat, a few vegetables and a glass of wine, is the last thing I take before going to the theatre. On this day I also run a few scales with full voice in the morning, and just before I go "on" I try my voice a few moments, just sufficiently to warm it. I think beaten egg and sherry an excellent tonic for lubricating the throat.

Nothing would induce me to go out the night before I sing. I talk as little as possible on the day itself.

On return from the theatre after a performance I always have a most substantial supper. I consider this absolutely harmless after my fast through the day and my exertions of the evening.

One thing in conclusion, and one word of advice to young singers upon the subject of tone production. It is, of course, not naturally given to every young singer to produce the tones as I was fortunate enough to be able to do, needing only a guiding hint, but the most valuable voices are often obscured by difficulties which it is the teacher's mission to remove. Often, even when a voice is properly poised, there is a marked weakness where the registers change. Bad teachers insist on prolonged practicing of this particular section of the voice, with the idea of enlarging the tone. I say, exercise the voice equally all over. It will, in turn, become equalized in time. Even if there be a natural defection, better retain your voice with a small spot of weakness than risk its ruin through the bad art of taxing it where nature tells you plainly enough that it is not fit for taxing.

In conclusion, while the average voice is being developed, scales, solfeggi and vocalism over its full compass are essential. But once the voice has attained its growth, my experience is that if you sing in public you should save it completely in private.—Ex.

THE VOICE AND SINGING.

BY HARRY HALE PIKE.

A contemplation of singing from the psychological side takes us at once to the thought and idea of speaking. Speaking in the sense of delivery; of saying something.

The view held by many that singing had its origin in the elemental desire to express, while perhaps being the basis of this thought, is not what I want specially to consider in this article. It is of the relation of the mental attitude of delivery to the mechanical formaion of the word that I wish to write.

This particular condition, finely adjusted in the matter of intensity of mental activity on onc hand, and free muscular responsiveness on the other, is the one that produces tone physically and anatomically correct.

It is the attitude of delivery, without regard to the matter or idea to be delivered, that requires special attention. A person can make simply a noise with the voice, with no thought of conveying an idea, in a perfectly correct manner, but there has to be as an inductive power to call the voice into being, an active and progressive state of mind. Progressive, because it is not enough to start the particular processes of mind that induce the voice, but they must be maintained continuously by effort or will.

The cause of the voice being found to have its source in the desire to express or convey, the effect, the voice itself, is shaped and controlled by the formation of the vowel sounds by the organs of pronunciation. Words carefully and clearly enunciated bring the voice to a sharp focus right at the lips, and when it is so poised, there is no waste of the breath.

To the fact that in the Italian language there are so many vowels to be formed and sounded, may be attributed the ease with which that language is sung (though when the importance of careful pronunciation is more generally felt, and more pains taken, many of the apparent difficulties found in singing in other tongues, notably our own, will disappear).

It is a maxim of old that "he who knows how to breathe and pronounce well, knows how to sing well." This very true saying is one of a splendid team to which you may fasten your vocal aspirations. But alone, it will not draw you to success, and it is all-important that the mate you put with it is of just as high degree of usefulness.

This should be a definite, vigorous, incisive mental attitude of delivery. It is of a higher function than the other, and stands next in importance to the driver of his pair, which is the will.

It is on the fine adjustment of these two aspects of singing that the highest development of vocal art depends, and while for performance, each, naurally, is necessary to the other, they may be studied, and in a measure acquired, separately.

One may best prepare himself for the delivery of words, regarding them as the communicable medium of ideas expressive of phases of mood and feeling, first by perfectly comprehending the ideas, and then by becoming just as familiar with the particular words used to express them.

When the mind has grasped every shade of meaning, and its inter-relations, and the words are at instant command, then, and then only, is the time ripe to inaugurate the active feeling of delivery. There is no greater obstacle to good singing than an imperfect knowledge of what is to be sung.

The diaphragmatic breathing, and I think all singers and voice-teachers of authority concede that to be the best, may be practiced and perfected to a certain degree with no use at all of the voice. Just so, the careful and somewhat exaggerated formation of words that involve different combinations of letters and sounds, may be done when there is no thought of anything besides that.

It is the artful combining of these forces, each skilled in its functional activity; the mind to deliver with energy and authority: the breath trained to respond to diaphragmatic control: the lips and tongue to pronounce with that clearness and distinctness that give focus to the voice: that forms the basis of real singing with the natural, which is not, in every case, synonymous with the habitual, voice.

INQUIRER'S DEPARTMENT.

FRANK H. TUBBS.

Can you explain why there are so few great singers when there are so many talented pupils?

The question is asked in good faith. It is taken from a long letter. It may not be tossed off with the remark "Pupils won't work." The questioner wants reasons. To begin with, what is the reason there are so many pupils? Probably the majority begin study because some one praises their voice and tells them they ought to take lessons. That is all right, but they do not enter upon study seriously. A few terms of lessons satisfy them and they stop. It has been a pleasant and beneficial experience. That class includes the majority of students. They should not be included in making comparison. Great singers could not come from this class. They can come only from those who are very ambitious and much in earnest.

Having eliminated the first class we will see what the fault is with the others. We are not disputing the statement that few great singers exist. More's the pity. The trouble with nearly all students is that they have never learned how to think. This does not say that it is their fault that they don't think. The best result can come only from strongly concentrated thought. While this country is far ahead of all others in educational ways, its systems of education do not encourage concentrated thought and in many cases actually discourage it. The majority of vocal students who might make great singers arrive at the teacher's studio with undeveloped thought-force. Few teachers will take the trouble to point this out and train the pupil to become a thinking being. Such pupils as do not, drop out of the race. They can never be great singers. That elimnates another large class. There should be great singers from this class, and it is justly kept for comparison although it raises the number of those who fail to become great, enormously. The fault in their cases lies in school and home training and inability on the part of their vocal teacher to make them thinkers.

Very few students have purpose well defined. Nearly every one gives as his reason for taking lessons, "I want to sing as well as I can." That is not enough. The peg on which you are to hang your intention must be fixed and at a height. Place it even way above that which seems possible for you ever to reach. Place it somewhere, but *place it.* In Italy every singing student aims to sing at *La Scala.* He knows he must wait years before he can be heard there. He must sing at many small theatres first and build himself up. But he has a purpose in it all. His peg is *La Scala.* When he has reached that he knows the world is before him. What "peg" have our American students? He who has none will not become a great singer. He may make successes in many directions, but for present comparison he is a failure. We are getting at the answer to the question.

A great singer is a great person. He or she is a wonderful being. It is the privilege of the writer to be in touch with leaders in various callings and none is so great, in all which is truly great and noble, as is what we term "great singer." It is small wonder that there are so few. The readers which make up the musical public do not come into contact with great musicians. They read about them, but when such things as might be said of them are printed we toss the thing away with the belief that a press agent inspired that article. But let me assure our readers that if they could have the true biography of any noted artist they would marvel at them and their greatness. Possibly the writer may be prepossessed in favor of those who are great in music, and, therefore, be an incompetent judge; but, trying to be fair and just, he knows no persons outside of music who equal them in greatness. Now, how many of the talented music students are capable (because of native gifts) of becoming thus great? How many bank clerks are capable of being great financiers? How many politicians in small offices are capable of being Senators or the President? How many medical students, great physicians, or law students, great lawyers? Probably the proportion of great singers from those who could be expected to produce such is about as large. But let us do what we can to increase the list.

Lamperti performed a marvellous feat when he made twelve great singers out of the material which he found in the little village of Lodi. It demonstrates the need of having a fixed purpose toward which to work. They all aimed to become sufficiently proficient to take the solo parts in the opera at the little theatre. It also demonstrates what a teacher can do if he is expert.

RUSSIAN FOLK-SONGS.

When the name of Russia is mentioned, the investigator of folk-song may well pause, astonished at the vast extent of the repertory spread out before him. Russia is a world in itself, and the same may be said of its folk-music. Yet the wonderful mine has scarcely been opened even by Russian composers. Glinka, who died in 1857, may be called the pioneer of Russian national music, and in his operas he freely introduced the folk-music of his country. The last half of the nineteenth century, however, saw the constant striving of a new school of composers to build up a repertory of advanced music upon the foundation of the folk-music of Russia. "Para Domoi" ("Let us get Home," i.e., let us be our natural selves) has been the watchword of the neo-Russian school of composers in freeing themselves from German musical influences, and they decline to accept Rubinstein as representative, and even denounce Tschaikowsky as too cosmopolitan, because both are tinged with the Teutonic musical culture.

The surface of Russian folk-music has scarcely been scratched as yet; the songs of the Cossacks have not been collected, the repertory of Little Russia has not been printed and classified, and the published list will probably receive accessions from many quarters for years to come. If the statement that the complex musical forms are built upon the simpler, the classical upon the popular, means anything, the future of musical Russia, with such a fund to draw upon, must be very bright, and it is not too much to predict that the Muscovite may yet wrest the scepre of musical supremacy from the German.—*L. C. Elson. International Quarterly.*

THE AMERICAN BERLIN.

Germans are prone to believe that Chicago is the Berlin of America, and that the reason for the patronage of music and, above all, the support of the Chicago Orchestra is to be found in the immense German population. Such a belief is fallacious. And let him who doubts just read the list of names of the subscribers to the Thomas concerts. For one German there will be fifteen Americans; and as it is for the orchestra, so it is at the various miscellaneous concerts. The Germans are conspicuous by their absence. The spirit of the German may have spread over the West in Balatka's time, but no traces of it remain to-day, and it would not be surprising if for the most part the Germans of Chicago, who are supposed to be music lovers, were ignorant of the existence of the orchestra and Theodore Thomas. The most influential German society and club, both composed of the better class of Germans, are comfortably wrapped up in their own little doings, but so far as influencing the music of the West, they might just as well be non-existent.—*The Musical Leader and Concert-Goer of Chicago.*

VIOLIN AND ORCHESTRA

SEVCIK AND JOACHIM.

EDITH LYNWOOD WINN.

There is a growing tendency among teachers to look into the work of Sevcik and give it a hearing. While the Sevcik works are not from a musical point inspiring, they are very valuable in the acquiring of a fine technique. Teachers of good standing use the books not in their entirety, perhaps, but such as appeal to them most strongly, and I have received many letters from such teachers as to the benefit which they feel their students have derived from this course of study. Now, I should unhesitatingly say that a teacher of rank might use the Sevcik works intelligently and teach them as Sevcik himself would

teach them, but I do not think that every teacher in the profession ought to teach them. They are not designed for young and inexperienced teachers. They are safe only in the hands of the pedagogue and teacher of experience. I wrote a letter recently to a distinguished artist who knows Sevcik personally, and who admires the great Prague teacher very much. I asked, "Why is it that in the past two years Sevcik has made such a furore in America?" He replied, "Because Kubelik had the finest business managers in the world. Sevcik to-day is really the greatest pedagogue in Europe. I can name you several of his pupils who are greater than Kubelik: Zacharevitsch, whose playing created such a furore in Berlin; Michel de Sicard, Serbulow, Ondricek, and Marie Hall. These are concert virtuosi and not teachers—but give them time. Joachim does not accept beginners; Sevcik does not take any amateurs now. Those who go to both teachers are all fair players. The pupils who come from the Hochschule are *real musicians*, while those who come from Sevcik are *performers*. Give me the *musician*. Joachim has composed no great works and no student works. Sevcik's works are, with a few exceptions, contained in his so-called method. This is a wonderful work. I use a good deal of it with fine results. I admire both Joachim and Sevcik."

Then he goes on to say that a recent letter from Sevcik states that the latter is very busy; having left Prague in midsummer to spend a few weeks in a small town, a number of young players held a meeting and decided to go in a body and persuade this teacher to "coach" them in their solo pieces for the winter's season, and he was forced to give up his vacation, which he so much needed.

II.

The Prague teacher is a hard worker. He is a man of middle height, with a quiet, unostentatious manner, and a most kindly disposition. He is, however, an exacting taskmaster. For a long time he would not open his classes to girls, but, like Professor Joachim, he was forced to give them his attention.

Sevcik is an honest man and a devoted son. He lives very quietly with his aged mother, who suffered a paralytic shock some time ago. We have heard Kocian, Suessermann, Kubelik, Sicard and Arthur Hartmann. Kocian and Kubelik and Hartmann have been heard in America, the others in Europe. All have impressed every one with their splendid technical equipment. I admire Kubelik's interpretation of salon-pieces. He is also a Paganini player of the first rank. I do not, however, admire his interpretation of Beethoven and Bach. It lacks soul, nobility of tone and the breadth of the Classical School. This is equally true of Kocian's interpretation of Bach and Beethoven, but Kocian is much younger than Kubelik and might be excused for an immature rendition of Beethoven.

Arthur Hartmann was for many years a pupil of Mr. Loeffler, of the Boston Symphony Orchestra, and he really spent very little time in study with Sevcik. His playing is greatly admired by Joachim and the men who cleave to the classic school. Hartmann's tone is round, glorious and beautiful. With a superb technique, a fine mental and emotional balance and a real love for what is highest in music, Hartmann is far above Kubelik in the musicianly qualities of his work, although Kubelik may outrank him in "display pieces."

When Miss Leonora Jackson comes away from the Sevcik hive she will undoubtedly have acquired a more ample technique, but having been rooted and grounded on Handel, Beethoven, Bach and other great classicists whose works are studied exclusively in Berlin, I cannot see how she can feel and love the mere claptrap compositions of Paganini, as they are now, with a few exceptions, ranked. It certainly is not worth the while of any young artist to play what is merely technical.

Now we all know that Hugo Heermann is a sound and earnest artist. He has recently sent his son to Sevcik, and so has Wilhelmj. Miss Wieniawski, the daughter of Henry W. Wieniawski, has also entered Sevcik's class. A few young people who are far from ready for Sevcik's classes have journeyed to Prague to be in the atmosphere of Sevcik and to wait his pleasure as to entrance to his class. They will wait some time.

I do not believe in the flocking to Prague merely for the name and prestige of study with Sevcik, but I do think that young artists who wish a more ample technical equipment are not to be censured for going to the Prague teacher. These students should have studied long and faithfully in some earnest school, for Sevcik's ideas are not for amateurs.

In Berlin I was glad to study with several of Joachim's Hochschule teachers, because one represented bowing, another tone, another interpretation. Each man had his strong point. Professor Joachim is an old man now. When he passes away he will leave a host of followers and disciples. Berlin may not be the centre of violin art, but the memory of Joachim's ideals will linger a long time there. If fullness of knowledge were vested in one man and there was nothing to be learned from another Providence would be adjusting things in a rather partial manner.

Undoubtedly Sevcik has something to say; time will give him an opportunity of making his work better understood. Like Joachim, he is a quiet, simple, earnest man and a fine teacher. We cannot help admiring an artist who has the teaching gift. Joachim and Sevcik, radically different as they are, are the two greatest teachers in Europe.

SOME VISITING CONDUCTORS.

COLONNE, KOGEL AND WOOD.

EMILIE FRANCES BAUER.

I.

The musical education of New York is being materially furthered this season, for not only the orchestra the most educational of all music, but the public is being acquainted with the subtleties of the art of conducting as never before has been possible. To the general public the function of the conductor is little understood; indeed we may assert with safety that to the majority it hardly means more than keeping the orchestra together by the means of beating time. This is the least of the numerous requirements in a Conductor and as one after the other takes his place at the baton of the Philharmonic Society in New York, the people are made to realize some of the qualities with which the different Conductors are endowed.

The first trio of Conductors presented in America under the auspices of the New York Philharmonic Society, were Edouard Colonne of Paris, Gustav F. Kogel of Frankfort, and Henry J. Wood of London.

II.

Colonne we understand to be the greatest Conductor that France has to offer, and in accepting him in the spirit in which he was received in America, we are only adding to what is his in every country where he has appeared, to say nothing of France, where he is an idol. To say that Colonne is a great musician is not doing him justice, for he is born with rare endowments, not the least of which is his high plane of spirituality. Where idealism exists in such a marked degree as it does in Colonne, it is strange to find such determined thoroughness of discipline, and to see Colonne conduct a rehearsal is to understand the great power and control of others resulting from absolute self-control. He never forgets the spiritual face of the mechanical; and still more remarkably for an idealist of his calibre, he understands that without the mechanical the spiritual has no outlet. To hear him at rehearsal and then in public will reveal the foregoing fact, so it was hardly surprising to hear Colonne give expression to these thoughts in almost the same words. In speaking of the musical

conditions of America, Colonne remarked that music would always be from without, until such time as America was the home for a Conservatory of Music which, as is the Paris Institution, must be supported by the Government. That such did not exist seemed to him very strange, as he could not find the connecting link between such musical understanding and appreciation as was accorded him, and a country which had no such Institution. He reasoned that with conditions as they are in America, a Conservatory conducted exactly upon the same lines as in Paris, would make of America a musical world, the greatness of which were well nigh immeasureable.

Regarding the art of conducting Colonne gave expression to some very valuable ideas, and in the whirl of a rushing season with its jingle of commercialism on every side, it seemed like a breath from a sphere of art to hear him. It were indeed impossible to

translate into mere words that to which he lent his personality, his nationality, and his spirituality in expressing. But what applied to the art of conducting should apply to every side of Music, and according to Colonne if one cannot bring into it the highest ideals, the noblest efforts, and the most strenuous exertion, it is better not to undertake that profession at all; as one cannot do inferior work without degrading the art.

If one were to seek the elements that have combined to make Colonne the character that he is, it is probable that one would find in him a musician not only because of the most thorough education, but also by every natural aptitude and by such gifts as he never ceases to develop. Thoroughly grounded in the classics, he shows them the deepest respect, and never obtrudes self for the sake of effect. These traits, and strongly defined psychic qualities make of him a figure which is forcibly imprinted upon the musical life of Europe, and although but once heard in America, he has left his ineffaceable imprint here as well.

III.

The second Conductor who appeared in the series of Philharmonic Concerts was Gustav F. Kogel, who represents Germany from nearly every side. He gave a clear insight to his nationality, even as much as did Colonne to his. Even to the cursory observer it was made very plain that nationality defines itself with tyrannical determination, and where Colonne is essentially French, Kogel is defiantly German. Kogel is every inch a musician, and one who serves his art slavishly. This very attitude robs him of the power to, in any way, raise that which he adores, for he shows that while he holds it as something above him, it is a material something at that. Colonne, on the other hand, seems conscious of that in himself, which while greater than any art, develops the highest in art. Kogel understands just what he wants in music; he also understands how to get what he wants; but to him music is one thing and poetry is another. He is not insensible to the dramatic in music, but the emotional side is never so strong as to carry his hearers into the realm of ecstacy. He arouses admiration, also respect, and the desire to hear him again. For he is deeply intellectual, but the note that awakens the thrill of rapture is missing. It may be interesting to know that in the works of his own country, and the modern works at that, Kogel arrives at the highest point. Both in Brahms and in Richard Strauss he has been heard to the best advantage, and it would hardly seem extravagant to say that no Conductor has surpassed these performances of these two composers in New York. Kogel conducted two of the Philharmonic concerts.

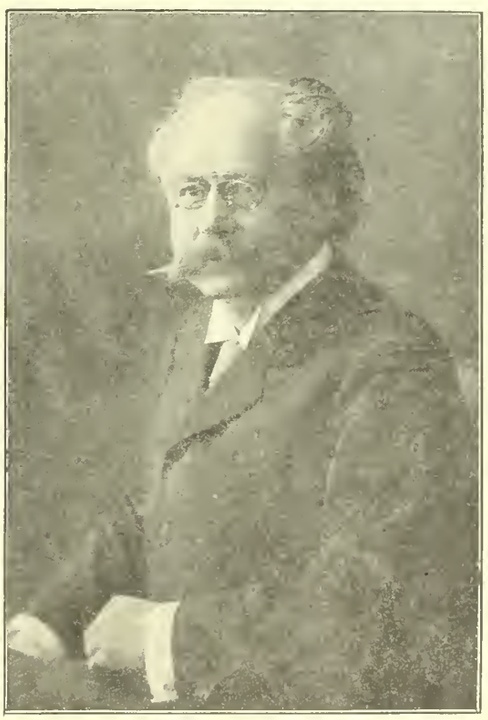
IV.

The third Conductor from foreign shores was the noted Henry J. Wood of London. Judging from the amount of work that Mr. Wood has accomplished it were not unreasonable to expect to see a man of middle age, as well as one with the stamp of his nationality. When a man of thirty-four presented himself it was hardly more surprising than to note that there was scarcely a trait of the Briton about him. Nor is his personality all that defies his nationality, for his temperament is as far from British as we could conceive. Were he regarded as Spanish or Italian the temperament is there to warrant this belief. If, on the other hand, we find a strong Russian predilection, he is thoroughly a Slav. Endowed, then, with such versatility it is hardly surprising that Mr. Wood is pre-eminent among the greatest Conductors of the day.

The program prepared for New York included two Russian works, one being the Fifth Symphony of Tschaikovsky, which Mr. Wood gave in a strangely sympathetic manner. A more intimate knowledge of the conditions reveals the fact that Mr. Wood has always been more than ordinarily interested in Russian music, and has made a special study of the country and everything that pertains to its artistic and emotional side. To this interest is due the fact that Mr. Wood is married to a Russian lady of exquisite charm and talent. A very pretty story attaches to this union. Mr. Wood was deeply interested in Tschaikowsky's opera, Eugen Onegin, to such extent in fact, that he presented the opera in London with talent brought from Russia for this purpose. He became deeply in love with the character of Olga in the opera. She represented to him an ideal which was particularly in sympathy with his temperament. A few years later she who is now Mrs. Wood came from Russia to study with the Conductor, who was the foremost musical figure in London, and when he learned that her name was Olga it was not difficult to convince both her and himself that he had found the realization of his ideal. His sympathy with the Russian music was thus intensified, and Mrs. Wood, who accompanied him on his visit to America, insists upon saying that he "is Russian on his wife's side."

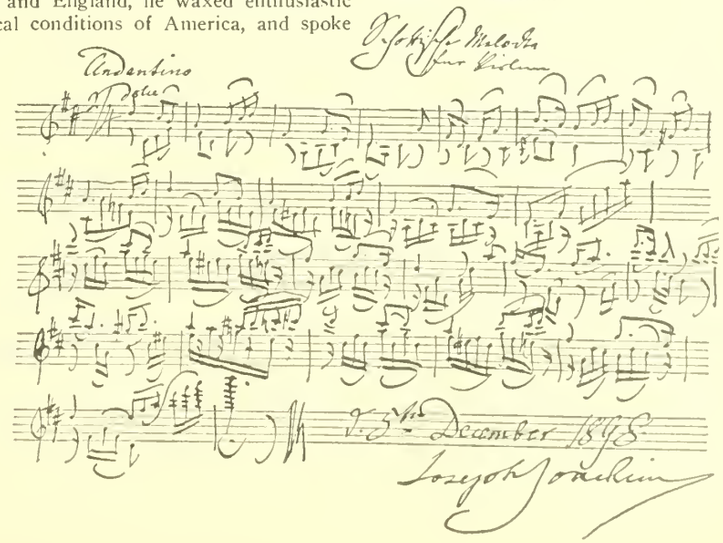
Mr. Wood was a pupil of the noted Ebenezer Prout, but he says no man has a right to remain anybody's pupil; if he cannot work out his own salvation by means of his intelligence and originality, he has no right to hope to take a place in the world of music. When asked concerning the relation between America and England, he waxed enthusiastic upon the musical conditions of America, and spoke with great admiration of Parker, Foote, Huss, Chadwick, and several others. He was particularly impressed with the intelligence manifested at the performance of "Parsifal," which he attended, and said it was a genuine delight to see that Americans accepted music from such an intellectual standpoint. That Mr. Wood is truly interested in musical conditions in America cannot be doubted, after knowing that he went to Boston immediately after his arrival for the sole purpose of hearing the Boston Symphony Orchestra, and the enthusiasm with which he speaks of this organization stamps him as one of the broadest of men and makes apparent the nature that is capable of such catholicity of art as he manifests.

Another episode in the life of Mr. Wood is that his first studies were made in the art of painting, to which he devoted much time and study, having achieved enough to warrant him in following this art, had he not been wooed away from it by his love for music. Perhaps this side of his artistic nature is responsible for what might be called a stroke of genius in the make-up of his own orchestra. To quote literally, Mr. Wood said, "In my orchestra I have ninety-five men; of these thirty-three are English, and the rest are drafted from every nation in the musical world. I require this amalgamation of temperaments and national characteristics, for this is where I get my color. I do not mean that an orchestra composed



GUSTAV KOGEL.

only of Englishmen would be uninteresting to me, but any orchestra composed solely from the men of one nation would be a body from which I could not draw the effects I desire, be they French, German, Italian or Russian.



MUSIC IN THE HOME

CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

REMARKS TO PARENTS.

It has been the writer's privilege lately to visit three beautiful houses where, in building the houses, special arrangements were made regarding the music-room for the children who are studying music. We are in hopes later on, to procure photos of them for publication in this department, suggesting as they do what piano or music-rooms can be made if people realize the importance of such arrangements.

In house No. 1 the music-room is the lightest room in the house. In these winter months the temperature, during practice hours, is kept at 70 and, during the summer season, blinds and awnings, of the latest perfection, are arranged to shut out too much heat. The floor of this room is bare with one or two handsome rugs. This, of course, allows the tone of the piano to be heard to great advantage, and while the room is by no means bare in appearance, there are no superfluous hangings or heavy furnishings that could in any way interfere with, or mar or muffle the sound of the music. This room is about 25x30 feet in size. There are two very inviting couches and several easy chairs, before each of which a thick warm rug is placed. A small rug is also placed before the grand piano just where one's feet come in contact with the pedals. In front of the piano stand two chairs (piano chairs) with good firm backs. There are four little music students in the family. Two boys and two girls. All four study the piano, but one of the boys is also studying the violin and one of the girls is learning the flute. The mother of this family superintends the daily practice. She sees that the chairs are placed at the proper height for the piano players and makes sure that the children work well and faithfully. To resume our attempt at describing the room: besides what we have mentioned there are two pedestals with busts of musicians, and two music cabinets: there being on top of each a row of music books,—history, biography and general topics. The pictures in this room are confined entirely to those of musicians and poets.

While there is an "open-fire" in this music-room and it makes a cheerful, inviting evening room, the family in question chooses to also have a good upright piano in the general sitting-room. As explained by one of the children to me the reason is "so that papa when he wants some music, but wishes to remain in the sitting-room or to sit at his desk (which occupies a corner of the sitting-room) "can have music without moving or being interrupted in his work."

(Have our readers ever done little bits of writing or other home-work to the accompaniment of music? If not, you do not know how very pleasant it is.)

The daughter added: "Of course when we all play together, and have taken pains with some special work, papa and mamma come to the music-room to hear us, and offer us encouragement if we deserve it."

Room No. 2 was an odd-shaped room, being almost a circle in shape. It was a turret room, which accounts for this. But it is exceedingly attractive and partly because of its uncommon shape. There is a double row of pictures hung in a half circle about the room, the upper one of some musician and the lower one some great personage who had loved music. For example: there was Bach and under his picture one of Luther: Mozart and Schiller: Beethoven and Shelley. Other distinguished personages who had loved music, and whose pictures were hung here, were Robert Browning, George Eliot and Mr. Gladstone. This room had several book-cases, and shelves for books, in odd, unexpected places, very artistically arranged, and of course these cases and shelves were filled. There was the magazine table bearing a goodly load of magazines and near by was a case for holding the back numbers of musical magazines. Here and there were brackets and busts of musicians, painters and sculptors. There was a window full of beautiful plants, which added greatly to the appearance of the room. There were two pianos, both uprights. Piano chairs stood before one and a long seat (or bench) before the other. The father of this family is quite a good violinist and encourages (family) ensemble work.

The floor of this room, too, was bare with one large rug covering the centre. No hangings or draperies of any sort adorned this room, for fear of interferring with the sound of the music.

Room No. 3 was the general living room of a family consisting of parents, and six children, aged from nine or ten to twenty. This room was very large and long-shaped, perhaps 17 feet wide and 28 or 30 long. One end of the room was "given over" to music. There stood a fine upright piano and close by an harp; while a 'cello and a violin were also to be seen resting against the wall. The eldest daughter is learning the harp and the eldest son the violin, while the 'cello is well played by the mother of this interesting family. One of the little boys is learning to play the violin, and two of the girls the piano. I found that in all three of these families all the children were expected to take, at least, three years' piano instruction, no matter what other instrument they intended to adopt in particular. A wise course. A certain knowledge of the piano, or of piano music and playing is indispensable and should be the foundation for all other music study. Does anyone ask "why?" The answer is: of several reasons the principal one is that so many other instruments—the violin, the 'cello, the flute, for instance, are single-voiced, the melody only can be played, whereas on the piano we can give all the parts at once, and the accompaniment besides. It follows that one's knowledge is more comprehensive therefore, and students of the piano should make more intelligent players upon other instruments.

Now we have given some idea, we trust, of the three splendid music-rooms recently visited. Parents, who realize what music is in life,—or what it may be, and ought to be,—do well to specially consider what sort of room the music-room is and when building their new homes should plan carefully for it. But, of course, there are but few who can have rooms set apart for, and devoted to, music. In the majority of homes the piano must stand in the parlor or sitting-room. But more attention can surely be paid to the piano-corner. People want pictures and surroundings for that part of the room that shall be appropriate to music. The only dreadful and really deplorable arrangement, is where pianos are placed in parlors or drawing-rooms,—great barn-like rooms: rooms that are shut off and seem stiff and formal, with no suggestion of anything to love or enjoy in music-life. Children who practice under such circumstances can scarcely be expected to become good musicians.

Home influence, where it is the right sort is one of the chief incentives to progress. Not only should the room, or portion of a room where children practice, be made attractive to them, there should also be home influence to help them; it is a great help when the mother is loving, energetic, interested and overlooks the music study of her family. It is not necessary (or wise) for a parent to interfere with, or oppose, the teacher's rules and directions (if she has confidence in the teacher), but to see that the allotted work is practiced properly and carefully, and according to the teacher's written directions, is a very great help, not only to teachers, but the progress of the pupil is quadrupled where such supervision is exercised.

THE MODERN ORCHESTRA.

ITS ARRANGEMENT UPON THE STAGE.

F. C. R.

I.

If you should attend an orchestral concert and see the musicians seated upon the platform you would be far better satisfied if you knew something about the arrangement of the men, or rather of the musical instruments to be played by each man. Large orchestras such as the Thomas Orchestra of Chicago, the Philharmonic of New York and the Symphony Orchestra of Boston, do not place the instruments precisely the same, in every detail, but you will easily observe the differences if you know a little something of what is usual.

Notice first the Conductor's stand, back to the audience. As he stands there to conduct he has at his left hand all the First Violins (the Sopranos, we will say) and on his right the Second Violins (or Altos); then the Violas (or Tenor violins) back of the First and the 'Cellos, or Violoncellos (which we may call the Baritones) the Basses being in the rear. Between the small stringed instruments and the Bass Viols you will notice the wood wind instruments and the brass instruments are given their place. These again are arranged as we may say according to voice. Flutes come first, then Oboes, and Clarinets, back of these the Horns and Bassoons, then further back still the Trombones and Cornets; the Tuba and Drums of three varieties are in the rear. If you consider the matter a little you will see how reasonable such an arrangement is. The lighter-toned instruments in the foreground and the louder (noisier) ones placed farther away from the audience. The Harp you will notice is in front, and you know, if you have ever heard a large orchestra, how easy it would be to "drown out" the sound of the harp,—its tones are so liquid, and sweet, and delicate. Remember the arrangement we are considering is that of the concert orchestra; because theatrical or operatic bands are arranged differently, just according to what is desired for proper effects in accompanying the singers; other considerations come in that require different arrangements. Flutes, oboes, clarinets, and other wind instruments are frequently given solo parts by composers; very often wood-wind instruments are used in pairs; then again you will hear it said that such and such a part of a composition is consigned (given to) a particular *choir*—meaning several instruments of a kind, playing together.

There is a number of instruments that are used so seldom they are not included permanently in orchestras but introduced when a composition is to be played which requires their aid; these are the *corno di bassetto*, the bass trumpet, the tenor tuba, the contra-bass tuba and contra-bass trombone. Frequently the number of certain instruments is increased, too, for special parts. All these things you will be able to notice at once if somewhat familiar with what is usual. Looking at, or thinking about, a large orchestra enables us to imagine what a work it must be to compose for orchestra. This is called *the art of instrumentation or orchestration.* Probably the greatest masters of this art thus far were Beethoven, Berlioz and Wagner. But there have been many who excelled in the art, and each one studied each instrument, and groups of each,—their possibilities singly and in combination, in order that he might write the more effectively for them. Take a grand orchestra of a hundred, or more, musicians, and *"its range of expression is almost infinite. It can strike like a thunderbolt, or murmur like a zephyr."*

II.

A complete list of orchestral instruments is as follows:

1—First Violins.
2—Second Violins.
3—Violas.
4—Violoncellos.
5—Double-basses.
6—Flutes.
7—Oboes.
8—English Horn.
9—Bassoons.
10—Trumpets or Cornets.
11—Horns.

12—Trombones.
13—Bass Trumpet.
14—Tenor Tubas.
15—Bass Tubas.
16—Contra-bass Tuba.
17—Contra-bass Trombone.
18—Tympani (pairs).
19—Bass Drum.
20—Cymbals (pairs).
21—Harp.
22—Corno di Bassetto.

A variety of twenty-two instruments. Of these, numbers 13, 14, 16, 17 and 22 are unusual instruments and only introduced when specially required. In our Scrap Book Items we have described various instruments and shall now continue, taking up some of these orchestral instruments. First we will take

The Double-Bass. This is the largest stringed instrument that is played with bows. It is not known which was invented first, the Double-bass or the violin. The Double-bass is a sort of combination of the Gamba and the Violin. (The Gamba was a knee-violin; it was held between the knees, as the 'Cello is, and played with a bow.) The Double-bass has the flat instead of the arched back, and has the standing shoulders, both of which belonged to the Gamba; but it also has the f-holes and other details similar to violins, so that it is, as we say, a combination of the two—the Gamba and the violin. When first used double-basses had three strings only, whereas they now have four. Three-stringed double-basses are still used (in preference) by some musicians because they possess a peculiar sonority of tone. But for most orchestral playing the fourth string has become a necessity as modern composers use notes (tones) that belong to the added (4th) string. Just as the violin is the leading instrument of the orchestra, so is the double-bass the foundation.

The name *"double-bass"* came to be applied to the instrument because it often doubles, in the lower octave, the bass of the harmony given to some other instruments. The double-bass is rarely used as a solo-instrument, and when so used it is done only as a curiosity. But there have been a few musicians who quite excelled as soloists upon this cumbersome, roughish-toned instrument. Their names were: Bottesini, Dragonetti and Müller.

The Oboe. Taking a quick glance at an oboe for the first time, it is not unlike a Clarinet in appearance, but closer observation and the tone also, discloses many differences. The oboe is an instrument of great antiquity. It can be traced in ancient art-works (sculpture and paintings) of ancient Egypt and Greece. In the British and Leyden Museums there are some specimens that are many centuries old. In the 17th century and during Bach's time there was a large variety of oboes, and writers of that period allude to the same instrument by various names. It was first of all used for military purposes, then later for church and secular music. The modern oboe differs both in mechanism and tone from the oboe of half a century ago even. It is now usually made in three pieces, a top, bottom and "bell points;" to these is added a short metal tube called the "staple," on which the reed that gives out the tone is attached by means of silk. It is played with what is called a double reed mouth-piece. It is fingered very much as the flute and bassoon are fingered, and it is essentially an octave instrument, like the instruments named.

The Bassoon. This is a very curious looking instrument. It is one of the wood-wind instruments, is about 10 inches in circumference and usually some 4 feet in length. It consists of five pieces; the crook, the wing, the butt, the long joints, and the bell. (By this term bell is meant the flaring end of an instrument.) There are three holes in the wing-joint; three more on the front of the butt-joint—to be closed by the three first fingers of the left and right hands respectively; one hole on the back of the butt-joint for the right thumb, and a series of interlocking keys. The instrument is held in the hollow of the two hands, with the left one uppermost, at the level of the player's breast, the right hand being somewhat below and behind the right thigh. A strap round the neck supports the bulk of the weight. The little finger of the left hand touches two keys, which produce Ab and F, the lowest tone of the instrument. We pass over the more familiar instruments and those about which we have already learned and have singled out the ones less familiar to people in general, and shall also describe the unusual ones, instruments that are used only occasionally in orchestras, such as the *Bass Trumpet, Contra Bass-Tuba,* etc., etc.

SCRAP-BOOK BIOGRAPHIES.

Facts to Remember About Felix Mendelssohn-Bartholdy.

1. He was born in Hamburg, February 3, 1809.

2. He was the one great musician who never knew anything of poverty or of unhappiness. His father, Moses Mendelssohn, was a wealthy banker. The name Bartholdy belongs to the mother's family, and being an honored one, it was retained and added to that of Mendelssohn. So that the family name stands Mendelssohn-Bartholdy. But the great composer is always spoken of as Mendelssohn, not even his own "Christian" name Felix being added. No doubt originally the family name was Mendel, and then there was Mendel's sohn (son) until finally the descendants took the name Mendelssohn.

3. This composer had everything in his favor. Educated parents, wealth, many gifts from Nature and a fine noble character. Mendelssohn was quite an artist-painter and poet as well as artist-musician.

4. His "Hymn of Praise" was composed for the fourth centennial celebration of the invention of printing, which was held at Leipzig June 25, 1840.

5. His oratorios "St. Paul" and "Elijah" are probably his greatest works, although the music he wrote for Shakespeare's "Midsummer Night's Dream" may be equally great.

6. Mendelssohn was the first composer to write instrumental pieces known as "Songs Without Words."

7. Mendelsohn was the founder of the celebrated Conservatory of Music at Leipzig. He also unearthed Bach's great musical works and was a devout admirer of that master's compositions and genius, and caused a public celebration to be given in honor of Bach, and was the chief cause of the erection of the Bach monument.

8. Mendelssohn travelled extensively on the continent and played on the organ and the piano for many titled persons. He was received privately, and informally, by the late Queen Victoria and the Prince Consort; they played and sang for him and he played for them. It is very interesting to read of these things in a book of Mendelssohn's letters written during his travels. He was a charming man and wrote beautifully, so that the book is as interesting as a novel, or romance.

9. The affection, and strong bond of friendship, which existed between Felix and his sister Fanny is also beautiful to read about. Some of the "Songs Without Words," published as all coming from Felix, were composed by Fanny. Hers are as follows: Opus 8, Nos. 2, 3, 12; Opus 9, Nos. 7, 10, 12.

10. In March, 1835, Mendelssohn was married to Cécile Jeanrenaud, of Frankfort. After a busy, prosperous, happy life, to the intense grief of his fellow-townsmen of Leipzig, he died November 4, 1847.

* * *

Facts to Remember About Robert Schumann.

1. He was born June 8, 1810, at Zwickau, Saxony. He came of a good family. His mother strongly disapproved of music for a profession, and insisted that Robert must study law and become a lawyer. His father approved of music, or was not so bitterly opposed as the mother. It was decided that Robert must, whether or no, study law, but his father was always in sympathy with him in his great love for music.

Robert studied well and passed favorable college examinations, considering that his heart was not at all in the work. But he was, all the while, receiving private instruction in pianoforte playing, harmony, theory, etc.

3. Robert Schumann loved books, literary themes, journalism, etc., almost as well as music. He was quite a writer, and in 1834 founded the *Neue Zeitschrift für Musik.* He was sole editor of this journal.

4. In 1830 he began his musical studies with Wieck —Frederic Wieck, who was father of Clara Wieck, a lovely girl and fine pianist, with whom later on Schumann fell deeply in love. The affair was not pleasing to Mr. Wieck, but in due time it ended in Robert and Clara being united in marriage. It was a congenial, happy marriage; happy until poor Robert's ill health and loss of mental power came upon them.

5. Soon after Schumann began to study with Wieck, he invented a device for training his fingers more quickly than by piano practice, but alas! it overtaxed certain muscles, brought on something like paralysis of his right hand, and Schumann never again was able to play. Later, his wife, being a concert pianist, devoted herself to presenting his compositions to the public. Mme. Schumann died only recently, and even as an elderly lady was still a beautiful player and celebrated teacher.

6. Some years before his death Schumann had a disease of the brain that caused insanity. His wife was devotion itself always. Theirs was a true "love-match."

7. Schumann composed many forms and varieties of compositions. His titles were as unique as his style of composition. Before his time such titles and pieces as "Arabesques," "Butterflies," "Whims," "The Poet Speaks," "The Stranger," etc., were unknown.

8. He wrote for the piano in solo, in four-hand; for piano with orchestra, and with smaller sets of instruments; piano trios, quintets, etc.; also for the organ he wrote six fugues; for orchestra alone four Symphonies, an Overture, Scherzo and Finale. He wrote many vocal works, one or two operas, cantatas, etc.

9. His operas were: "Genoveva" and "Pilgrim of the Rose."

10. Robert Schumann died July 29, 1856.

* * *

Facts to Remember About Frederic François Chopin.

1. He was born March 1, 1810, near Warsaw, in Poland.

2. His father was a Frenchman, his mother a Pole.

3. The boy's sympathies were keenly with his mother's native land, though for many years Chopin lived in France, the land of his father.

4. Chopin was a delicate, frail child, youth and man; finally ending with consumption when he was only thirty-nine years old.

5. Schumann once spoke of Chopin as "The boldest and proudest poetic spirit of the time." Chopin was truly Polish in his proud, highly strung, sensitive nature.

6. Remember that Chopin, Mendelssohn, Tennyson, Darwin, Holmes, Lincoln, Longfellow,—all these great men were contemporaries and born in the same year; Mendelssohn, Schumann, Chopin, these three great musicians, were all alive at the same time; and not so very long ago; only eighty or ninety years since their birth; and twenty, thirty, or forty years, since death claimed them. We are so apt to think of these great musicians as so far distant, in the past.

7. Chopin was not a prodigy, but at the age of nine he played the piano well, and occasionally did so in public. At twenty-one, after thorough training in the art of composition, as well as piano-playing, he was a brilliant pianist, and well educated in every way. His compositions, many of them, gave vent to his feelings for Poland, that persecuted land! Its fight for liberty, its proud self-defence,—these things deeply affected him.

8. He first visited Paris in 1830 and on the way gave concerts at Vienna and Munich. Dr. Ricmann says: "He appeared like a meteor in the heavens, sending out luminous splendor." In Paris Chopin met Liszt, Berlioz and others, Meyerbeer, the opera composer, and many other literary people. His playing charmed all Paris.

9. It was in Paris that Chopin met that remarkable woman and distinguished author, George Sand. She exerted a strong influence over the rest of his life. He visited England and Scotland several times, principally for health reasons, the Scottish climate especially seeming to agree with him.

10. Chopin's complete works number about 74 compositions and comprise mazurkas, preludes, nocturnes, waltzes, polonaises, concertos for piano, one trio for piano and strings, two duos for piano and 'cello, rondos, scherzos, ballades, fantasies, etc., etc. Chopin's music has a charm unlike that of any other composer. He was original and inventive. He died October 17, 1849.

BEING NATURAL.

KARLETON HACKETT.

What do people mean by this oft repeated phrase? What is this condition by all admitted to be of all things most desirable in a public performer? It is well to keep in mind that Hamlet's oft quoted instructions to the players were couched in these precise terms: "The purpose of playing, whose end, both of the first and now, was and is, to hold, as it were, the mirror up to Nature." To hold the mirror up to Nature. To learn so accurately how to represent emotion that it shall seem like reality. But, mind you, this is not reality, only a representation of it, yet done with such skill that to the onlooker it reproduces the effect of the actual circumstance. Just as the mirror reflects with accuracy all the features of the original and still is not the thing itself.

It is the special fortune of the actor and the singer to use an instrument of such a character that its mechanism can be entirely concealed from view. This has given rise to the strangest misconceptions in the minds of the audience, for since they could not see how the thing was done, it seemed so spontaneous, so natural, that they jumped to the conclusion that it was some special, almost supernatural, gift. They have mistaken cause for effect, the mechanism was, in the hands of an artist, so smooth in its working that to them it ceased to be a representation and became reality. In this the actor and the singer stand alone. The pianist, the violinist, play upon an instrument apart from themselves, exposed to view, and no matter what skill they may acquire yet it is within the sight and comprehension of their hearers. When one enjoys the performances of a great pianist, whatever his temperamental gifts, each one in the audience can see for himself the marvellous digital dexterity by means of which he brings out the beauties of the music and the force of his imagination. Each one in the audience knows that the agility and strength of those fingers was only gained at the cost of years of unremitting toil, and to that part of the audience, which from personal experience comprehends something of the actual labor involved, it is a matter for wonder that such skill is possible. In the days of the easy credulity of our great grandparents they had a very simple way in which to account for such extraordinary capacity—it was supernatural. Even in the middle of the last century Paganini was obliged to publish a letter from his mother denying that he was the son of the devil, and at one concert in Vienna a man rose in the audience and stated that Paganini's extraordinary skill need cause no wonderment, since he himself had seen the devil standing beside him and guiding his bow. It is the age-old habit of mankind, this seeking to account for whatever is above the average comprehension by the miraculous interposition of the celestial beings. But in any case, whether this incredible technique be due to a man's own efforts or to the special favor of his father the devil, the technique is there patent to all.

With the singer, however, the case is different. He must express his emotions by means of an instrument that none of the audience can see. The enormous strength of his breathing muscles and the exquisite delicacy with which he must control the breath and let it flow between the vocal chords without the least forcing or tension—this is beyond the sight of the audience, therefore with its natural instinct for the marvellous it immediately declares that this is not skill, but a gift. Again there is the mistaking of cause for effect. The effect is of freedom of spontaneity, of "naturalness;" this is the stamp of the artist, and all the years of struggle and study are swept out of view, and the audience hails him as one with the gift of song.

There is no call for the artist to quarrel with this condition, since it is just the point which he has expended his thought and energy to reach. This, too, is only of the supreme artist, for in the others there is the audible creaking of poorly greased wheels. It is foolish, for instance, in an artist like Giuseppe Campanari to complain as he does, "I have spent twelve years of the hardest kind of labor learning how to sing, and now that I know something about it nobody gives me any credit. They say it is a gift and that I cannot help it." This is foolish since a man complains because he has reached the very goal of every artist's ambition, such perfect mastery of his instrument that all idea of technical skill is hidden from his hearers and it seems only a spontaneous outpouring, a natural gift.

There is no use spending words in seeking to convince the audience of this simple fact, that singing is as much a question of technical skill as is piano playing. The audience with that all conquering self-confidence born of complete ignorance has declared its fiat that singing is a gift, and there is no arguing with the many headed monster. But for students of singing, for those who some day desire to produce upon this same all wise public the effect of spontaneity, it is a very important matter to consider. They cannot sit back in their chairs as they listen to some great artist and conjure up pleasant day dreams of visits from his Satanic Majesty and gaining immortal fame at the easy price of signing one's name with a quill pen on which there is no ink in a vellum bound book—without pages. Their experience with the art of singing has been along no such primrose path. All that they ever hear of the studies by which great artists have mastered the technique of their profession is of unending toil. They know that no technique, however wonderful, can ever make a great artist of one who has not temperament—but they also know that the greatest temperamental gifts are worse than useless without adequate control of the means of expression, in other words technique. As they study more, mix with singers, observe the conditions of success they begin to appreciate the force of the Italian proverb which runs to the effect that people with phenomenally natural voices never become singers. Everyone recognizes that any effort to impress this fundamental view of art on the public is merely wasted breath; these words are not intended for public consumption but for the voice student.

In any line of work the world is naturally divided into two great classes; those who know something about it and those who do not. In art matters those interested are again divided into two classes, the dilettante, those who can do little themselves but know how everything should be done, and those whose business it is actually to do things. The dilettanti attend a performance, they are filled with enthusiasm for the brilliancy of a singer, moved by his emotional powers, captivated by the ease with which he surmounts the greatest difficulties, and they hail him as a master. The dilettanti being music lovers and having heard much are many times good judges of the merit of a performance, but when they seek to account for these merits, to explain the means by which they were gained; then they display their woeful ignorance. So great an effect did the artist produce with such ease and abandon that they quite loose their heads and talk didactically of that which they know nothing. This would be of little or no harm in itself were it not for the injurious effect of their words on the young student. They speak of the artist as all absorbed in his part, forgetting all else beside in his emotional sympathy with that which he is doing, they not knowing that this is all in fact the effect of skill and founded on mastery of technique. The artist who does "lose himself in the part" to the extent of forgetting what he is doing, no matter whether actor or singer, at once begins to lose his hold on the audience. With the actor this is bad enough, with the singer there is the additional injury that under such conditions he has no more control over his voice, but begins to force, to sing out of tune, and commit other vocal crimes.

This cannot be better put than in the words of David Bispham in speaking of Jean de Reszke and Max Alvary, than whom there is no higher authority in the art world. Mr. Bispham was talking of the different characteristics of the two men, both gifted with the greatest emotional powers and magnificent voices, in singing Tristan, one of the most taxing of all tenor roles. De Reszke was a great singer before Alvary was known and was still in his prime when Alvary was a worn out wreck, who finally died after several years of most distressing evidence of vocal abuse. In the words of Mr. Bispham! "Alvary, no matter what good resolutions he made before the performance, would lose control of himself and seek to make his effort by sheer force of strength of body and vehemence of utterance. The only possible result was that he forced his voice until the beauty was gone, lost his hold on the audience at the moment, but worst of all wore his voice out when he was still a young man and should have been in his prime. De Reszke never for a moment forgot that he was a singer and that not only the long life of his voice but the effect of the moment depended on his keeping such control of himself that he could always have his full vocal resources at command. The moment a singer loses control of himself, he loses his audience. "I don't know how many times," continued Mr. Bispham, "I have heard Jean in the last act of Tristan say, half aloud, half to himself; 'steady, steady, I am letting this thing run away with me;' then he would pull himself together and send one of those tones ringing through the house that simply electrified the whole audience." Here is the matter in a nut shell from the supreme artist of the day, Jean De Rezske. In the midst of the most exciting scene in music drama, the last act of Tristan, he keeps before his mind the fundamental truth of the artist that to produce the effect of spontaneity and complete emotional abandon he must have perfect control of himself and his voice. Do the music lovers who have been cheering him to the echo realize this? If they did he would have failed to produce the effect for there would have been no illusion, in short he would not have been De Reszke. To a man the dilettanti leave the theatre vowing that Jean absolutely lost himself in the part and was Tristan, and because he could make them think thus he is the supreme artist.

Some years ago there raged in the magazines a war over a similar question as applied to the stage. Again the forces were arrayed on the same lines, on one side the dramatic dilettanti, on the other the actors. Edwin Booth published a short article from his own experience that settled the matter so far as it ever can be settled. He said that one night he was playing the part of Boccaccio in the "Fool's Revenge," and it seemed to him that he had never felt the pathos of the part as he did that night. The evil, the suffering, the pity of it all was borne in upon him with such force and so stirred him that he felt he was reaching heights of emotional fancy such as he had never touched before. Especially in one scene where he was supposed to weep he actually shed tears. Now the only critic to whom Booth ever paid any attention was his daughter, who always accompanied him to the theatre, and sat in one of the stage boxes where she could see every movement. As they were driving home that night he said that he waited with the pleasantest anticipations for the praise that he felt sure was coming. At last she asked whether he had felt ill that evening. He said no that he had on the contrary felt very well; why had she asked? "Because," she went on, "you didn't seem yourself to-night. Several times you acted as though you were not just sure of your part, and once in the fourth act (where he had wept) you seemed almost dazed and stood so long as though you did not know what to do, that I thought you were going to break down, and must surely be ill." Booth added that it seemed to him while she was speaking as though he had fallen millions of miles.

This is not intended for the audience nor the dilettanti. Edwin Booth, Jean De Reszke and all the artists who ever lived could describe their experiences from now to the end of the chapter with just the same effect that Mrs. Partington's broom had on the rising tide of the Atlantic. But with the student it is different. The evil that the music lovers and admirers of young talent do to these students lies in putting the cart before the horse. They dwell all the time on temperamental gifts and interpretation before the student has mastered the rudiments of his profession, before he has any of that technical skill on which all great art is based. So many a talented young fellow with a good natural voice is wasting his time trying to produce the grand effects, when he should be developing his breathing muscles and learning to sing an even scale; in other words he is endeavoring to put a fine mahogany finish on an unplaned board. The result is that many a promising pupil is hopelessly marred in the making because he started at the wrong end. His career is a disappointment to himself, and his friends instead of realizing that they were largely to blame by their ill judged advice simply shrug their shoulders and say that "he lacked temperament."

RUSSIAN MUSIC.

(Continued from page 101.)

Nothing could discourage him, neither the indifference of the crowd, the hatred of rivals, the hostility of the foolish, nor the lack of comprehension which one knocks against and on which one always wounds one's-self when trying to leave the beaten paths. I am glad to give recognition here to this worthy man, who probably has no imitator beneath the sun. His debtors have rewarded him by preserving his name for posterity in an instrumental piece—the act of homage recalling the favorite trick of old Johann Sebastian Bach,—a piece which they wrote collaboratively on notes corresponding to the letters in his name. His merited triumph in the cause of Russian music is near, although he must still fight for complete success for those ideas as uncompromising apostle of which he has acquired honor.*

*Alfred Bruneau, the composer, was recently commissioned by the French Government to visit St. Petersburg and study Russian music and musical conditions in general. The result of his study appeared recently in a volume entitled *Musique de Russie et Musiciens de France*. The article published here consists of extracts from this book.

THE VALUE OF CARE WHEN ONE HAS IMPORTANCE.

"A wide gap," says Mr. John Drew, "separates the dramatic star's life from the wholly imaginary charm it possesses for some unthinking people. In the first place, it must be remembered that this individual is primarily to be regarded as a piece of property with an earning capacity of about $400,000 a year—not in profits, but in gross receipts. If this record is sustained for a decade we have a gross intake of $4,000,000. The thoughtful man will at once realize the life and activities of this individual, and that he is by no means an entirely free agent. He is not allowed to spend life, health or energy at his own sweet will, and if he attempts it, there are many people in his entourage who will call a halt. A recent instance of this may be noted in the action of Mr. Charles Frohman, in bringing my niece, Miss Ethel Barrymore's engagement to a sudden termination at the Savoy Theatre, New York, in order to give her a rest for her Philadelphia booking. Her health had been somewhat shattered by overwork, and devoted in her art, she never complained. I believe she would have continued to play had not our astute manager noticed the effect on her health himself. A player who is in the front rank of his profession is governed by a regimen as strict as that imposed on a winning racehorse. He must, first of all, be a student. The public expects more from the present-day actor, as a rule, in the way of general knowledge, than it ever did before. Constant application, attending to rehearsals, keeping apace with the times, travelling long distances, take up a great deal of time and energy. When the performance is over, after changing one's clothes four or five times, together with speaking about 6000 words in three hours, all this put together brings about a weary day, and when the time for rest comes the star is glad to leave the frivolities of the world to those who have nothing else to occupy their attentions. The summer brings a short respite, and rest earned by hard labor is a just reward. It is then that he is glad to seek his home, and perhaps few appreciate the domestic life more than the professional travelling man."

The Beethoven museum at Bonn has just been enriched by some interesting scores given by the firm of Frederick Cohen. The pieces were secured from the Possonyi collection of Vienna. Worthy of note are the first sketch, much corrected, of Beethoven's sonata in C minor, the last one he composed for the piano; a series of variations on the air *Enfant, ne veux-tu pas dormir?* from Winter's opera *The Interrupted Easter Feast;* an annotated copy of certain passages from a trio of Mozart; the entire score of the trio, op. 116, in the manuscript of a copyist but with autograph corrections by Beethoven, and finally a great quantity of letters full of information about the master, his works, his family and his friends.

EUROPEAN LETTER

ORTON BRADLEY

January 23, 1904.

Perhaps it is only the result of our holiday season that is just passed but in any case nothing could be in greater contrast with that period of laziness than the restless activity which has suddenly seized our musical circles in England and on the Continent. One of the most healthy and at the same time most interesting signs of the times is the prospectus of the Philharmonic Society (ninety-second year) which has just been issued. Eight concerts as usual will be given between the dates of March 2 and June 30. The venerable society which has Dr. Cowen for its conductor, will hear no less than twelve works which have never yet been heard in London. Of these none come from the pens of the English composers, Cowen, Elgar, Edward German or Stanford, although each of these is represented by one item among the promised works. Herbert Bedford is the only Englishman who has a new work to produce. Among the novelties on the prospectus are a Symphonic Prelude by Von Ahn Carse, who was formerly a Royal Academy student, an air from Charpentier's "Louise," a piano "Concertstück" by Franco da Venezia, "Lied Maritime" by Vincent d'Indy, concerto for cello by Joseph Jongen, and an air from "Sigurd" by Reyer. The soloists will include Leonard Borwick (who will play Brahms' Concerto No. 18 in D minor), Raoul Rugno (Beethoven C minor), Kreisler (Beethoven Concerto), Marie Hall (the Mendelssohn), Kubelik (solo not yet decided), Gerardy (who will produce the new Jongen concerto), Clara Butt, Muriel Foster and Minnie Tracey.

The opera syndicate have as yet promised us little of novelty except the Elgar festival, which is to precede the regular season at Covent Garden. We are assured of some special performances of Wagner's "Ring" under Richter's bâton but we have no mention of "Parsifal."

In order to hear Paderewski this year Britons will have to travel unless they live in India, Australia, New Zealand or South Africa, which countries he proposes to visit during a long tour which is to end probably in America or Canada. He has just concluded a series of three concerts at Cracow, the proceeds of which were devoted to charitable purposes.

At the Crystal Palace on Good Friday Sir August Manns will make his reappearance to conduct the usual sacred concert of the Handel festival orchestra. The soloists who will sing in Rossini's "Stabat Mater" will be Alice Esty, Kirkby Lunn, Charles Saunders and Charles Santley. Clara Rutt and her husband will also sing in the miscellaneous part of the programme.

Another very interesting announcement is that made on behalf of Fanny Davies and Françon Davies of a series of piano and song recitals, the first of which is fixed for March 10.

To-day as I write the Queen's Hall is celebrating the return of Henry J. Wood to the conductor's desk, the duties of which have been so ably filled during his absence by Emil Paur. The latter has been known so long in America and Wood has so recently appeared there that it would be invidious for me to make any comparisons between them. Suffice it to say that each has his own very different method, but it is possible for the musical enthusiast to admire them both, even if Paur seems sometimes a little too deliberate and Wood a trifle too gushing.

The Leeds festival, which will take place in the autumn is well ahead of time in its arrangements. Stanford is to be the conductor and three novelties are announced, Sir Alexander Mackenzie's Contata "The Witch's Daughter," a cantata by Dr. Walford Davies, the libretto of which comes from the morality play "Everyman," and a setting of an Aytoun ballad by Dr. Charles Wood. New works by Elgar and Richard Strauss were in contemplation, but for various reasons they will not be presented.

Elgar's "Apostles" is not due in London until April 20, when it will be performed at the Albert Hall by the Royal Choral Society—another case of New York first. By this time the Ballad Concerts of both the rival houses of Chappell and Boosey are in full swing as well as the Broadwood Concerts which supply most varied and excellent programmes well rendered and the Monday and Saturday Pops. The National Sunday League concerts have continued the even tenor of their way undisturbed by any such calamities as Christmas or holiday seasons.

For the Chappell concert this week Mary Garden who has been creating, with such complete success, the principal rôle in "La Reine Fiammette" at the Paris Opéra Comique, was announced, but the announcement was withdrawn later and Marguerite Macintyre sang in her place. A very notable success has been scored at these concerts by Evan Williams, who has jumped at once in popular favor. Ben Davies, who was billed for all the Chappell Ballad concerts has had to drop out in consequence of the success of "Ib and Little Christina" by Franco Leoni. This charming little work was originally produced at the Savoy, but was revived this winter for a few matinees at Daly's with an exceptionally strong cast, including Susan Strong and Ben Davies. The reproduction has made so phenomenal a success that it is to be played at three matinées each week till further notice. It is surely the beautiful old story which is at the root of this success. The music is melodious and gracefully orchestrated, but it is not the music of a great genius. But the whole performance is so well given and the music is at all times so well restrained and so suggestive that it cannot fail to be interesting even to the untrained ear. With the New Year we have made also the acquaintance of a new concert hall in London, a small hall suitable for recitals, one of which has already been given by Charles W. Clark, who rendered his well-selected programme with perfect art. The hall is that of the Æolian Company, who gave their initial concert there this week. It took the form of a recital by Elizabeth Parkina, who continues to maintain the good impression she created by her first appearances last season.

The three violinists who are announcing concerts this season are surely trying to vie with each other in concerto playing. Marie Hall, Kreisler and Ysaye each of them either have given or are about to give a concert at which they will perform three concertos with orchestra. It is a reprehensible habit and seems likely to overtax both the performers and the audience, but in the case of the first three Marie Hall, whose concert has already taken place, this was not apparent. She played her Tschaikowsky D major concerto with most artistic effect after having performed both the Beethoven and Mendelssohn concertos. Her concert was the occasion for the reappearance of Henry Wood after his visit to America.

Recently two novelties in chamber music have been produced which merit special notice. The first was given at the first Broadwood concert after the new year and took the form of six pastorals for four voices, string quartet and piano, composed by Dr. Walford Davies. The whole work is most attractive and was received with the greatest enthusiasm. The second novelty is a string quintet by Sir Charles Stanford, which is a composition of great individuality, the finale of which particularly was found most attractive at the first "Monday Pop" of the New Year.

Before leaving our English news we must refer, however briefly, to the loss we have recently sustained in England by the death of Antoinette Sterling. This is not the place for any sort of obituary, but my own recollections of her kindness and geniality will always enable me to think of her as one who never failed to support a good cause or forgot a friend.

While speaking mournfully let us not forget that the same month that took away Madame Sterling from England has also robbed Weimar of Eduard Lassen. He was one of the lesser composers, but his

work never lacked in grace. It was of more delicate a stamp than that of most of our modern composers, and never had the gift of noisy popularity.

The season at Nice promises to be just as interesting as in London or Paris. The opera there will give as novelties Puccini's "Tosca," Lucien Lambert's "La Flamenca" and Leroux's "La Reine Fiamette" and will of course reproduce all the old favorites. It is a little instructive to review the list of operas to be given during the Carnival fêtes in various Italian cities. "Manon" by Massenet, is announced at Arezzo, at Empoli, at Mantua, and at Vicenza, "Mignon" at Berganeo, "Carmen" at Brescia, and Chivari (by the way, "Carmen" is still the drawing card at the Opera Comique, attracting at each performance about a thousand francs more to the house than any other opera on the repertoire); "Les Pêcheurs de Perles at Catanzaro, Berlioz' "Damnation de Faust" at Genoa and Trieste, "Rheingold" at Milan (the Scala) and "Tristan and Isolde" at Rome. The first performance of the latter was given there to inaugurate the opera season on Christmas Eve at the Costanzi Theatre. Let us recall Italian opera days in London and New York, and then we may fairly comfort ourselves by the reflection "Truly music is indeed the international language, if not the universal."

NOTES.

Within a week Boston is to be treated to two concerts of unparalleled interest. The Philadelphia Orchestra, Fritz Scheel, conductor, will make its first appearance at Symphony Hall on the evening of March 7th and the afternoon of March 8th. A new orchestra, led by so gifted a musician as Mr. Scheel, would at any time make a welcome stir in the musical life of Boston. On this occasion, however, all eyes and ears will be centred on another man, introduced by Mr. Scheel—to whom Boston will owe therefore a heavy debt of thankfulness—namely Richard Strauss, the German. Strauss will conduct a number of his orchestral works and his wife, Frau Strauss-de Ahna, will sing her husband's songs. The concerts will be worth travelling far to hear.

Of the greater tone-poems of Strauss the following have been heard in Boston on the subjoined dates:

Don Juan, Oct. 31, 1891, Nov. 5, 1898, Nov. 1, 1902.
Till Eulenspiegel's lustige Streiche, Feb. 22, 1896, Nov. 25, 1899.
Tod und Verklärung, Feb. 6, 1897, March 18, 1899, Feb. 7, 1903.
Also sprach Zarathustra, Oct. 30, 1897, March 17, 1900.
Ein Heldenleben, Dec. 7, 1901.
Don Quixote, Feb. 13, 1904.

* *

A most valuable series of four orchestral concerts was inaugurated on February 10th at Chickering Hall, Boston. The purpose of the series is to introduce new compositions in a hall of moderate size, where their effectiveness may reach the maximum. Mr. B. J. Lang is the conductor, and Frederick S. Converse, Arthur Foote, and Chas. M. Loeffler, together with Mr. Lang, form a committee for the purpose of arranging programs. The music played at the first concert consisted of the following pieces: Overture to *Coriolan,* Beethoven; Nocturnes, Claude Debussy, for orchestra and female voices; I. *Nuages,* II. *Fêtes,* III. *Sirènes,* remarkable novelties all, and *Le Repos de la Sainte Famille,* Hector Berlioz, from *L'Enfance du Christ,* for tenor, female chorus and orchestra. The Debussy *Nocturnes* were repeated at the end of the concert in order that the audience might obtain a fairer comprehension of the new music. The remaining concerts occur on March 9 and 23.

* *

Lilli Lehmann is still singing to great applause. At Christmas she sang *Donna Anna* in Paris to the delight of everybody. Shortly afterward she gave a recital of folk-songs before two thousand people in Berlin and with no less success.

* *

Alfred Bruneau is at present devoting himself entirely to the composition of music for the play based on *Faute de l'abbé Mouret.* It is to be produced at the Théâtre Antoine, Paris. M. Bruneau has in his possession a number of poems by Emile Zola, one of which was completed just before the death of the great novelist.

* *

From the *Cri de Paris:*

The present moment carries a little scandal interesting to musical and critical society. We have among us a composer, richer in moneyed wealth than in wealth of harmony, who applies to a certain publication the methods of the impassioned press agent. Now, one of our excellent writers took just but severe account of a symphonic piece composed by the little musical nabob. This writer is our authority for saying that the article did not appear the next morning. So far, so good. But in place of his report which would have told the truth, there appeared an excited eulogy of the miserable composition. The composer himself had drawn it up, paying for the privilege more than the musical critic's yearly salary. Query—Who is this critical sugar-bowl?

* *

The program of a recent concert of the Concert-Gebouw of Amsterdam, under the direction of Mengelberg, included no fewer than five unpublished works, four of which were by Netherlandish composers. Following are the titles: A symphony in E flat by Jan van Gilse, a symphonic poem by van Brücken Fock, a solemn march by Smulders, a symphonic sketch by Leander Schlegel, and a *Romantic Symphony* by François Rosse.

* *

Miss Amanda Vierheller, of Pittsburg, is singing in Germany this year. At Kiel she sang the chief part in Gluck's *Iphigenia in Aulis.* Other cities in which she has appeared successfully are Baireuth, Kusel and Wurzburg.

* *

The LeRey concerts in Paris seem to be becoming the headquarters of the newest and most interesting musical effort in France. New works recently produced there are a symphonic sketch by Angelin Biancheri, *The Setting Sun;* a *Morceau de Concert* by Alphonse Duvernoy, op. 20; a *Tarentelle* by A. Houfflack, and a wedding march by Charles Marie Widor.

A RUSSIAN CONDUCTOR WHO IS TO APPEAR IN AMERICA.

I.

Wasili von Safonoff was born on the 6th of February, 1852, in the village of Istschory, situated in the Caucasian district of Terek. Theodore Leschetitsky was his first instructor in piano-playing and Nikolai Zaremba taught him musical theory. Later he entered the conservatory at St. Petersburg, studying under Louis Brassin and carrying off the gold medal at graduation. From 1881 to 1885 he taught in the St. Petersburg conservatory and in the latter year he moved to the conservatory of Moscow. This was now under the direction of Sergei Taneieff, composer of the *Oresteia.* At his resignation in 1889 Safonoff was appointed director. In 1890 Safonoff was chosen to lead the symphony concerts of the Imperial Musical Society in Moscow. In this double field of work he has remained ever since.

At his first installation Safonoff formed an orchestra from among the pupils of the conservatory and improved it to the point of being able to give public performances. In order to offer a not unattainable goal to the students of composition he has made a practice of bringing out several of their manuscript works each year. At the symphony concerts of the Imperial society during the last decade he has achieved striking results in the matter of program-planning as well as in performance. Few conductors have introduced so many new and interesting works to their fellow-citizens. Beside the usual well-established classical repertory Safonoff has been active in promoting the work of the younger Russian composers. Nor has his interest in the musical present been confined to his own country. Prominent French names which in America are even now only beginning to be heard of, appear on his programs of many years back. A few of the more important orchestral novelties that he has brought out are: Rimsky-Korsakoff, *Caprice Espagnol, Sadko,* and a suite from the opera-ballet *Mlada;* Glazounoff, symphonic poem *Stenka Razine,* fantasy *La Mer* and a *Poème lyrique;* Arensky, *Coronation cantata* and two orchestral suites; Ippolitoff-Ivanoff, suites and intermezzi; Napravink, 3rd symphony; Rachmaninoff, an orchestral fantasy; Lalo, *Mamouna* suite; Charpentier, *Sérénade* and César Franck, *La Procession* and symphony in D minor.

II.

Safonoff has conducted in Vienna and Paris, making a vivid impression by the warmth of his musical talent and his perfect control over the players. In appearance he is short with a tendency to stoutness. His head is massive and set low upon his shoulders. His moustache and short beard are already gray.

RUSSIAN NOTES.

The Czar of Russia is said to possess considerable ability both in poetry and music. At a private concert in the Winter Palace at St. Petersburg a number of his works were played. According to the *Mondo Artistico* of Milan his poetical works are pastoral and idyllic in mood, with the exception of the *Song of Peace* which is vigorous. The *Song of Peace* comprises six strophes; the first reproduces the clash of battle; the second describes the field sown with the dead and wounded, and finally, in the third, the poet upbraids in flaming verses those who induce a war and delight in it. Those who are following anxiously the vicissitudes of the Russian-Japanese rivalry have tried to see in this work a tacit promise on the part of the Czar that war shall never be declared. The other songs are grave and solemn. They celebrate the glory of the orthodox church and of the saints; they exalt the life of the cloisters, into which "no breath of air poisoned by human misery dares penetrate." Both poetry and music are dedicated to the Czar's cousin, the Grand Duke Costantinovich, who is also a musical amateur.

Two new operas have been produced successfully at Imperial Theatre of Moscow. They are *Aieco,* by Rachmaninoff, and *Dobrynya Nikitisch,* by Gretchaninoff.

Rimsky-Korsakoff's first opera, *La Pskovitaine,* the libretto of which is based on a drama by Méi, was produced at the Théâtre Marié, St. Petersburg, in the year 1873 and was performed sixteen times. In 1895 it was revised and performed at the Panïew Theatre. The work, after still a second revision by the composer, was recently given at the first-named theatre for the benefit of the orchestral players. The opera seems to have attained a great success.

At the second concert of the Russian Symphony Orchestra of New York the following music was performed under the leadership of Mr. Altschuler: First symphony (G minor), *Winter Reverie,* Tschaikovsky; fantasy, *The Cliff,* Rachmanioff; *Souvenir de Moscou,* Wieniawski (Mr. Michael Svedrofsky); *Kamarinskaya,* Glinka.

Glazounoff's C minor symphony and a new symphonic poem by Jean Sibelius called *The Swan of Tuonela* were produced by Léon Jehin at the eighth classical concert at Monte Carlo.

Borodine's second symphony, in B minor, was performed under Camille Chevillard at a recent Lamoureux concert in Paris. His third symphony, in A minor, had its first hearing in France on the same day at the Le Rey concert. The latter work was left unfinished by its author and was orchestrated after his death by Glazounoff.

During a performance of Tschaikovsky's *Eugen Onegin* at Moscow the tenor, Lepedeff, was severely wounded in the eye by a ball from Onegin's pistol. He fell to the ground uttering piercing cries, although according to the libretto he should have fallen in silence. The physicians fear that the eye is lost for ever. The presence of a loaded pistol in the theatre could not be explained and a strict investigation was made by the police.

Alexis Davidoff's opera, *The Sunken Bell,* has had great success in Saint Petersburg. It is founded upon Hauptmann's drama of the same name.

The new opera by Wassily Sapelnikoff is entitled *The Khan and His Son.* The libretto is taken from Maxim Gorky's novel of the same name.

BOOK SHELF

WITH COMMENTS ON NEW BOOKS NEW MUSIC AND MUSIC PERIODICALS

MAGAZINES.

School Music Monthly: Issue for January and February, 1904. Contains a music supplement. There are several fine articles in this issue, among them the addresses delivered at the meetings of the Music Section of the National Educational Association, in July, 1903. Keokuk, Iowa. P. C. Hayden, editor.

Musikliterarische Blätter: Nos. 1 and 2. The leading article in No. 1 concerns itself with the Russian publisher, Jurgenson; in No. 2 the founders of the firm of Breitkopf and Härtel are biographically treated. Each issue of this journal gives a list of new music publications.

New Century Path: Issue of January 24. An article on *Parsifal,* and on *The Orchestration of Chopin's Music.*

Le Guide Musical: All issues to date. Vol. 50, No. 3. Contains an interesting account of Johann Kuhnan, predecessor of Sebastian Bach as Cantor of the Thomas School in Leipzig. Bruxelles, Belgium. N. Le Kime, publisher.

Revista Musical Catalana: Vol. 1, No. 1. A new music magazine, published at Barcelona, Spain. This initial number is attractive, and the journal promises to fulfill a valuable place. In an announcement issued by the editor and publisher the object of the magazine is stated to be the dispensation of knowledge regarding music in Catalonia, as well as music throughout Spain and other countries. It further devotes itself to studying the folk-songs of Spain and preserving them. A fine object and good fortune be with it.

Choir and Choral Magazine: Issues for January and February, 1904. The January issue is devoted to Edward Elgar. In the February issue there are articles on Coleridge-Taylor and his work. Both issues contain music supplements. Boston, Oliver Ditson Company publishers.

Die Musik: All issues to date. Vol. 3, No. 7, has an article by Gustav Manz on the acoustician Hermann von Helmholtz and the relation of his work to music. Berlin. Published by Schuster & Loeffler.

NEW MUSIC.

The following list of recent works by Russian composers, published by P. Jurgenson of Moscow, shows unusual creative activity on the part of Russian composers:

A. Arensky:
- Der Menestrel. Provençalisches lied.
- Prelude A minor (piano), op. 66, 12 pieces, 4 hands (piano).

W. Rebikoff:
- Trois Melomimiques (piano).
- Six pieces for piano, op. 2.
- Seven pieces for piano, op. 5.
- Four pieces for piano, op. 6.
- Tabatière a musique. 1 Valse. 2 Polka (for piano).
- Song Without Words (piano), op. 8. Album de Miniatures (piano).
- Suite de Ballet (piano); tieree du conte "Milla et Nolli."
- Autour du Monde (piano). 18 picces.

S. Pantchenko:
- Op. 7 Trois Morceaux (piano).
- Op. 3 Quatre Arbesques (piano).
- Op. 8 Deux Morceaux (piano).
- Op. 17 Cing pieces Enfantines (piano).
- Op. 10 Trois Ebauches (piano).

P. Makaroff:
- Two pieces for piano.

J. Laskowsky:
- Scherzo for piano.

M. Kolatschewsky:
- Valse Caprice (piano).

M. Demidoff:
- Valse for piano.

A. Davidoff:
- Seven Songs op. 10.

L. Aloiz:
- Five pieces for cello, op. 47.

S. Wassilenko:
- Poème Epique, for orchestra, op. 4.

N. Sokolowsky:
- Twenty-five Etudes for Violin.

Duloff:
- Twelve Etudes for Violin.

N. Sokolowsky:
- Twenty-four pieces for Violin.

G. Catoire:
- Trio, piano, violin and cello.

A. Goedicke:
- Ten Miniatures, op. 8, for piano.
- Trio, piano, violin and cello, op. 14.

S. Pantchenko:
- Op. No. 1, Romance (piano).
- Op. 6, Trois Sonnets (piano).

Moussorgsky:
Six pieces for piano.
- No. 1. En Crimée, Hoursouff.
- No. 2. Meditation.
- No. 3. Une larme.
- No. 4. Scherzine.
- No. 5. En Crimée, Capriccio.
- No. 6. Au Village.

Scriabine:
- Valse, F minor, 1 piano.
- Ten Mazurkas, op. 3 (piano).
- Two Nocturnes, op. 5 (piano).
- Two Impromptus, op. 7 (piano).
- Three pieces, op. 2 (piano).

Kopyloff:
Two pieces for piano.
- (1) Valse.
- (2) Etude.

Henselt:
- Etude, op. 2, No. 6. Revised by H. Pachulski.

Dargomijsky:
Two pieces for piano.
- (1) Romance.
- (2) Dance Cossaque.

G. Arensky:
- Six Arabesques, op. 67.

K. Alexeyeff:
- Menuet. G. minor.

G. Conus:
- Eight Pieces, op. 25.

W. Rebikoff:
- Second Suite Miniature.

The following have been received from Clayton F. Summy, Chicago:
- Turkish March. Beethoven-Schoenfeld.
- Little Waltz. Jessie L. Gaynor.
- Marionette Parade. Leo Ochmler.
- Aufschwung. Carl Koelling.

From H. Kleber & Bro., Pittsburg, Pa.:
- Two Anthems, op. 58. "Lead Us Heavenly Father," "Spring-tide Hour." Ad. M. Foerster.
- The Lord's Prayer. Ad. M. Foerster.

From J. Fischer & Bro., New York:
- Four Humoreskes for Piano. By Giuseppe Ferrata, op. 12. Dedicated to Harold Bauer.
- Ma Mie—Melody for voice and piano. By Louis Lombard.

Magazines Received.
- *Il Mondo Artistico* (Milan).
- *Musical Review* (San Francisco).
- *The Book Lover* (New York).
- *Musical Times* (London).
- *Violin World* (New York).
- *New England Conservatory Magazine* (Boston).

Fifty Songs. By Robert Franz. Edited by William Foster Apthorp. Issued in two editions (a) For High Voice (b) For Low Voice.

This book contains a discriminating collection of songs from the pen of a man who wrote so well that any limited selection from his works is difficult. Mr. Apthorp has supplied a comprehensive introduction, critical and biographical, giving in little a complete presentation of the art and achievements of Robert Franz.

No volume in the *Musician's Library* contains a richer or more varied gathering of single works than this. A portrait of Franz as frontispiece and a facsimile of his song *Auf dem Meere,* op. 5, No. 3, gives the personal touch so much prized by the true lover of a fine book.

Mr. Apthorp also lends intimacy to the atmosphere of the volume by the delightful manner in which he writes of Franz as child and youth. Of his place as a song writer Mr. Apthorp says: "In his original creative work Franz remained a lyricist to the end; in the domain of the *Lied* * * * he was the legitimate successor of Schubert and Schumann. It has been said that he brought the form of the *Lied* to its highest plastic perfection; this is true enough; but does not of itself convey an idea of the full value of his achievement. To create or perfect a musical form may be a feat of but superficial import; for it to have truly profound artistic significance, the form must be admirable not only for its plastic beauty but also, and chiefly, for the exquisiteness with which it gives outward expression to inward thought and feeling. And herein lies the real greatness of Franz's achievement."

Mr. Apthorp writes well of Franz. He was one of his earliest and warmest adherents in America. He has chosen these fifty songs with loving care. The volume is therefore a unique presentation of the writer's work. The words of Franz's daughter may very appropriately be recorded here.

"It gives me great pleasure to see that his beautiful songs meet with such intelligent appreciation in America, and I only hope that each one who makes their acquaintance will find in them that which they give me every time I play and sing them.

"I can but think that if in a receptive spirit one studies these flowers of Robert Franz's genius, he will never be either willing or able to give them up, for they offer him the highest which music can bestow upon man."

The volume contains one hundred and thirty-seven pages of music. Price, in paper (cloth back) $1.25. In full cloth, gilt, $2.25. Published by Oliver Ditson Company, Boston, New York, and Philadelphia.

* * *

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PUBLISHERS' PAGE

SPECIAL INTRODUCTORY OFFER.

The influence of music on childhood is universally conceded, and teachers, both of music and in public schools, are constantly seeking attractive songs for children. We have ready for issue a remarkable collection of such songs, which possess a double value. Not only are the songs especially adapted to the child voice and nature, but they are of historical value and bring a realization of the inner life of the people of all nations and times. *"Folk-Songs and Other Songs for Children,"* edited by Jane Byrd Radcliffe-Whitehead acquaints the children of the new world with the songs of the old world which have kept their hold on the affections of the people for many generations. They are chiefly folk-songs, appealing to children because they are simple and tell with naivete the heart stories of other lands. England, Scotland, Ireland, Germany, France, Scandinavia, Poland and Russia, Italy, Spain and America are represented, and a comprehensive selection of Carols, Nursery songs, lullabies, rounds and catches and part-songs complete a volume that teachers who have to do with children will find an almost inexhaustible mine of melody and healthy sentiment.

The price of this work, containing 226 pages, is $2.00. *Until April first we will fill orders at the special price of one dollar. When cash accompanies order we will prepay postage. Those who have accounts may have their orders charged, in which case postage is extra.*

We have in preparation the second volume of *First Piano Book*, by E. D. Wagner, Op. 45. This edition has been edited and revised by Mr. Thomas Tapper, and will be issued in an unusually attractive style. The value of this instruction book is so well-known as to make extended description unnecessary. Its concise, but thorough treatment of elementary piano study gives it special value to those who do not care for large and expensive books. The editor has included suggestions to teachers in which is given a selected list of pieces to be used in connection with the book. The price of this volume is $1.00. *Until publication we will fill orders at the special price of thirty-eight cents. When cash accompanies order we will prepay postage. Those who have accounts may have their orders charged, in which case postage is extra. For those who want the complete work, we will fill orders for both volumes at eighty-eight cents, postage prepaid, under the same conditions as above.*

It is understood that orders for these works will be filled as soon after receipt as possible, and that the books cannot be exchanged or returned.

We have in preparation a *Graded Course* for piano, by Thomas Tapper, of which grades one, two, and three will be ready in September. This course is based on the latest and best thought in piano teaching. Mr. Tapper's position as a practical teacher, his close study of pedagogic conditions and his connection with important educational movements are a guaranty of the superior practical value of this *Graded Course. The price of each grade will be one dollar. Until publication we will receive orders for Grades One, Two and Three at thirty cents each. When cash accompanies order, we will prepay postage. Those who have accounts may have orders charged, in which case postage is extra. Descriptive and analytical circulars are in preparation.*

IMPORTANT TEACHING MATERIAL.

The simplicity and directness of the vocal instruction of William Shakespeare has attracted to his studio in London a constant throng of earnest students. Mr. Shakespeare has embodied his instruction in a work to which he has given much thought and which has aptly been named *The Art of Singing*. It is characterized by clarity and directness of expression, and goes straight to the root of vocal troubles. It is particularly valuable to teachers and students of less experience because explanation, instruction and exercises are of such specific and definite character that they appeal at once to the understanding of conditions. The vagueness so perplexing in many treatises on voice culture is delightfully absent in this work. It is published in three parts, the first dealing with explanation and fundamental instruction, the second and third providing further instruction and exercises. The price of each part is One Dollar. We will send the work on examination. For One Dollar and fifty cents, we will send either part and a year's subscription to THE MUSICIAN.

WILLIAM SHAKESPEARE.

Two volumes of the *Musician's Library* recently published are *Twenty Piano Transcriptions*, by Franz Liszt, and *Twenty Original Piano Compositions*. These volumes should interest teachers at this time, in view of the approach of commencement concerts. The volume of original compositions contains many compositions fresh in interest for which teachers are looking to give brilliance to their programs. The selection was made by Mr. August Spanuth, who has made a reputation as a Liszt interpreter. The musical editing has been extremely well done, and the collection is handsomely printed and bound.

FRANZ LISZT.

This description is equally true of the volume of Transcriptions. The best of the Liszt Transcriptions are gathered into it. The familiar Schubert and Wagner Transcriptions are supplemented by others less well known, but fully as interesting. Each volume is prefaced by a critical, biographical introduction. These volumes are bound in heavy paper made especially for the Library and in Cloth gilt top. A booklet giving table of contents will be sent on request.

SUGGESTIONS TO TEACHERS.

Our readers are now in the midst of the last half of the season's duties. Commencement is looming up before them, and the concluding recitals begin to demand attention. We have a few suggestions to make which will help in this matter.

FIRST. We will send ON SALE a package of music selected from our enormous stock, with these closing recitals in mind, including only such pieces as will be suitable for that purpose. Of course, when requested, we will add such other teaching material as may be desired.

SECOND. We will send to all who make request a specially prepared list of commencement music, in which piano and vocal solos, duets and ensemble pieces are grouped and described, so that teachers can save time in making selection. We will send any pieces selected from this list on examination.

THIRD. In addition to the usual solo numbers, we can supply teachers with music for one piano four and six hands; two pianos, four and eight hands.

FOURTH. We will promptly answer any inquiries, give suggestions and assist teachers in securing suitable commencement or teaching music. Write our Teachers' Department fully and freely.

Choirmasters will find the *Choir and Choral Magazine* very helpful. The MARCH number contains some Easter Anthems. Sample copy will be sent on request.

Readers of THE MUSICIAN will recall the picture, on page 34 of the January number, of the large, eight-story building, which rises above its fellows. This is the new home of the Oliver Ditson Company, at 150 Tremont street, and we are now installed in our new quarters. From the eighth floor, where the business offices are established, to the sub-basement, in which the heating plant and all machinery necessary in a modern business house are located, our stock and various departments are so arranged that the demands of our patrons can be met with the greatest accuracy and promptness. The fact that, with our floor space doubled, each foot of space is occupied, is some indication of the extent and volume of our business.

In our relations with our patrons we are governed by three basic principles:

I. To be ready with such music as our patrons need.

II. To be ready to supply our patrons' needs at once.

III. To be ready with practically helpful suggestions whenever they are requested.

The letters of appreciation we constantly receive from teachers assure us that we are succeeding in our efforts to supply them with the best educational material. We are now particularly well-equipped in all departments and with ample space at our command, we purpose making our services indispensable to all who require musical works.

Selected Piano Music is a very attractive volume of 128 pages, containing portraits of celebrated composers, thematic illustrations of their compositions, and graded lists of new teaching music. Four hundred and eighteen piano pieces are listed, of which two hundred are thematically illustrated. The forty portraits are of prominent living composers, and were made from their latest and best photographs. These portraits give the book a value exclusive of its usefulness as a catalogue of music; they familiarize pupils with the appearance of the composers whose music they are constantly playing. As a list of new, up-to-date music, the book will appeal to all who are seeking fresh material. In addition to the 418 compositions of the forty composers, whose portraits are given, a list of piano duets, especially strong in the easy grades,—in which appropriate four-hand music is hard to find,—classified lists of teaching pieces, recreation pieces, and modern piano music are included, making it a very complete helper. It should be on the piano of every teacher. It is attractively bound in paper, and can be had for the asking.

A companion catalogue, for singers and teachers of singing, is *Selected Songs, With Portraits of Composers.* It lists 430 compositions of the composers whose portraits are given, and very complete supplementary lists of recently published sacred and secular songs. The teacher or singer who possesses this catalogue is in touch with the latest and best songs of the day. Like *Selected Piano Music,* it can be had on request.

ANTON DVORAK.

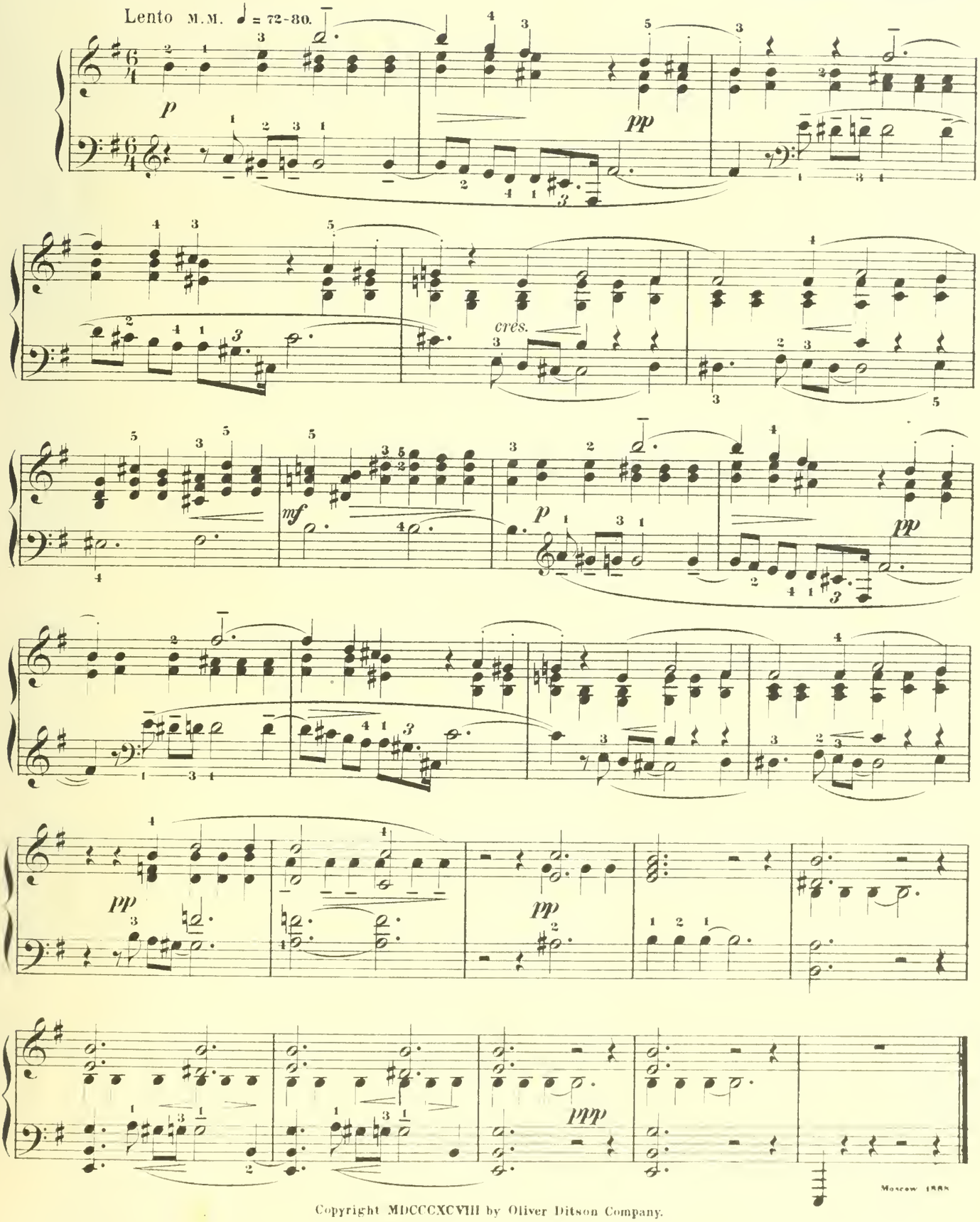
Anton Dvorak was born in Nela hozeves, near Kralup, Bohemia, on the eighth of September, 1841. His father was a butcher and it was planned that Anton should follow the same trade. The village school master taught him to play the violin.

At the age of sixteen he entered the organ school at Prague and made rapid progress. By this time young Dvorak had devoted himself heart and soul to music. He composed much music, but, grieved by its imperfections, burnt it up. Not till he was thirty-two years old did he trust his powers sufficiently to publish a composition. Dvorak lived for a time in New York, and while there composed his *New World Symphony*, based upon the negro melodies of the South. He has composed other symphonies and choral works, among which is the famous *Stabat Mater.* Dvorak is still the chief living composer of Bohemia.

PRELUDE

Fingered by Wm. Arms Fisher.

A. Scriàbine, Op. 11, № 4



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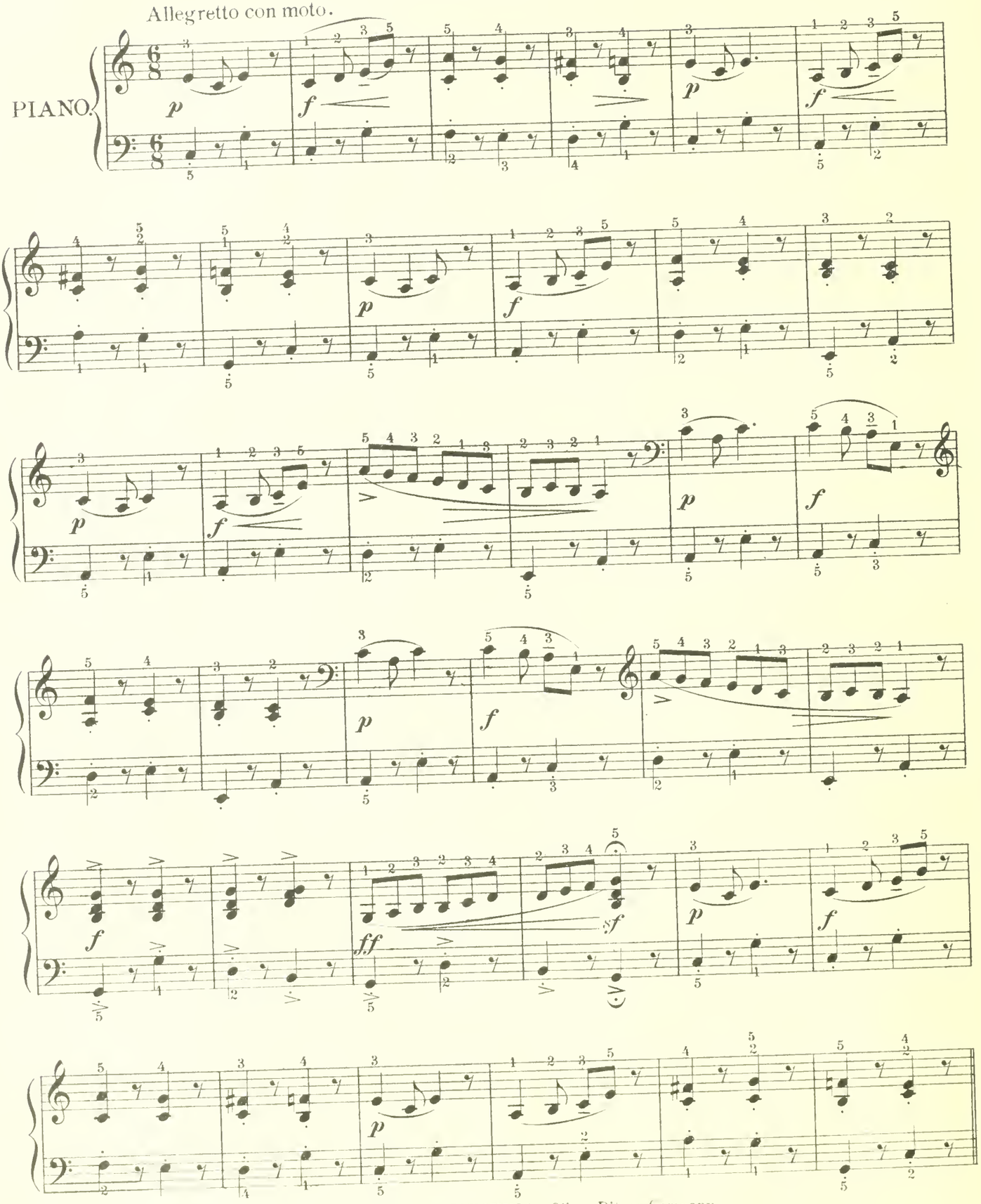
FIRST DAFFODIL.

L. E. ORTH, Op. 7, No. 1.

SECONDO.

Allegretto con moto.

PIANO.



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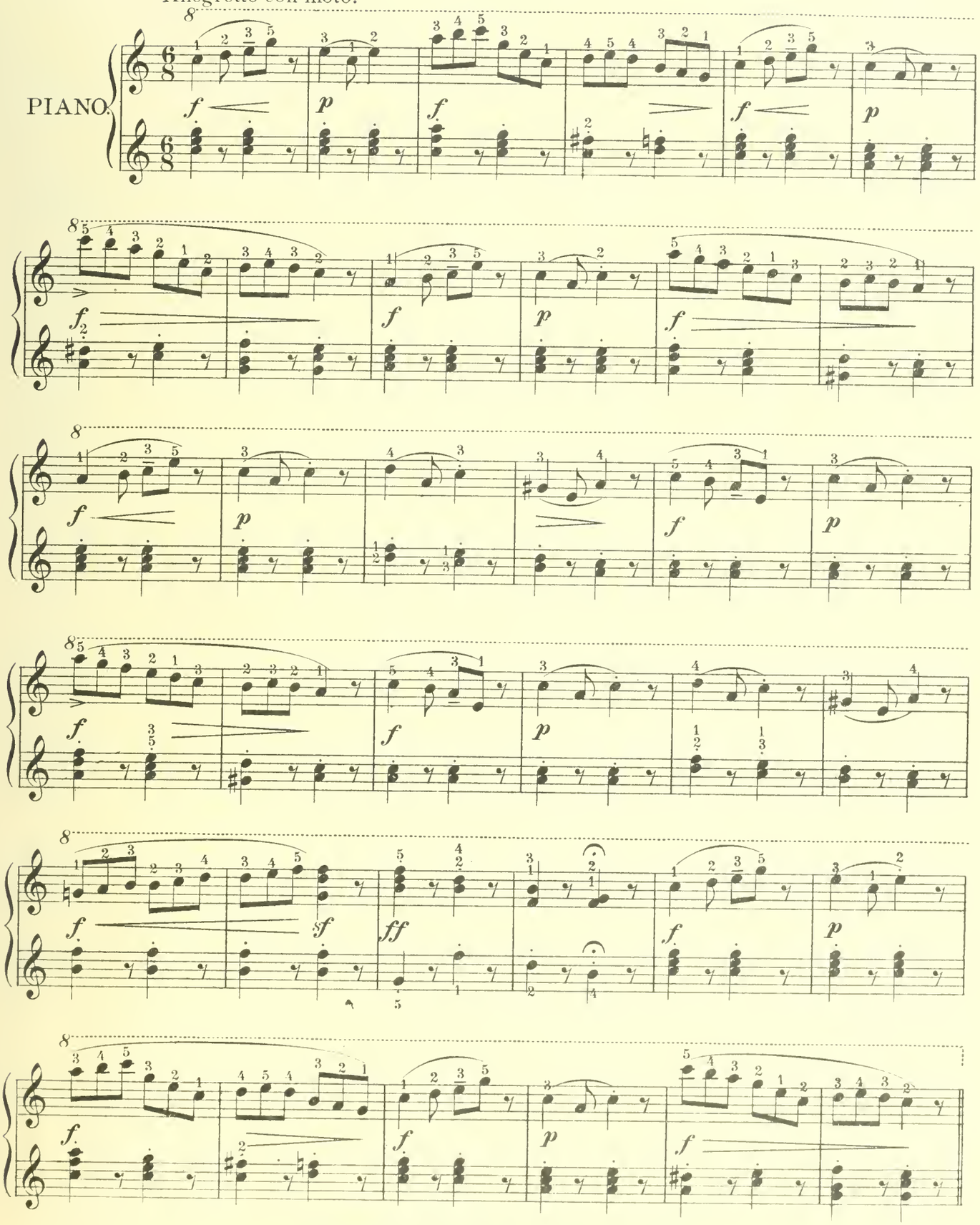
Allegretto con moto. PRIMO. L. E. ORTH, Op. 7, No 1.



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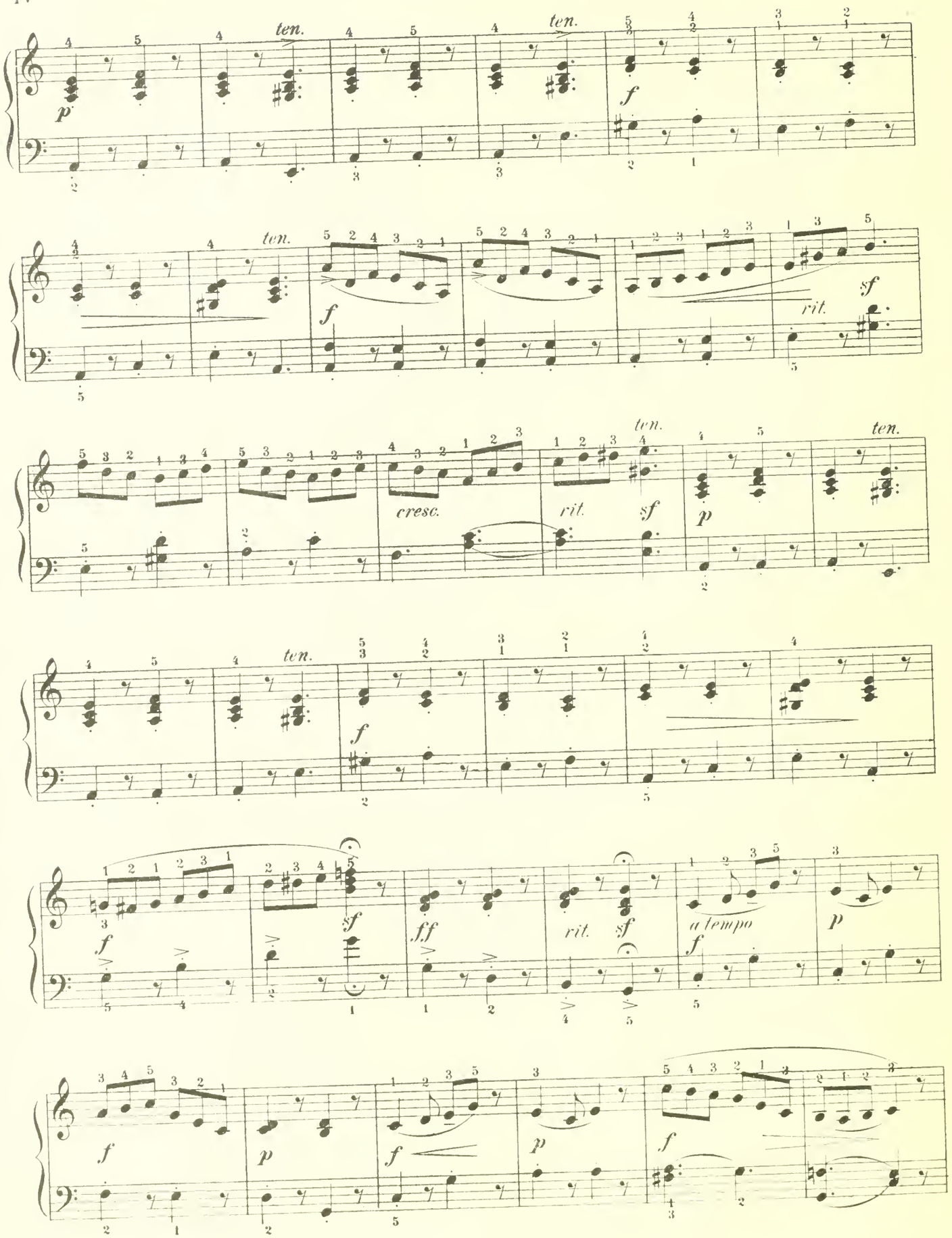
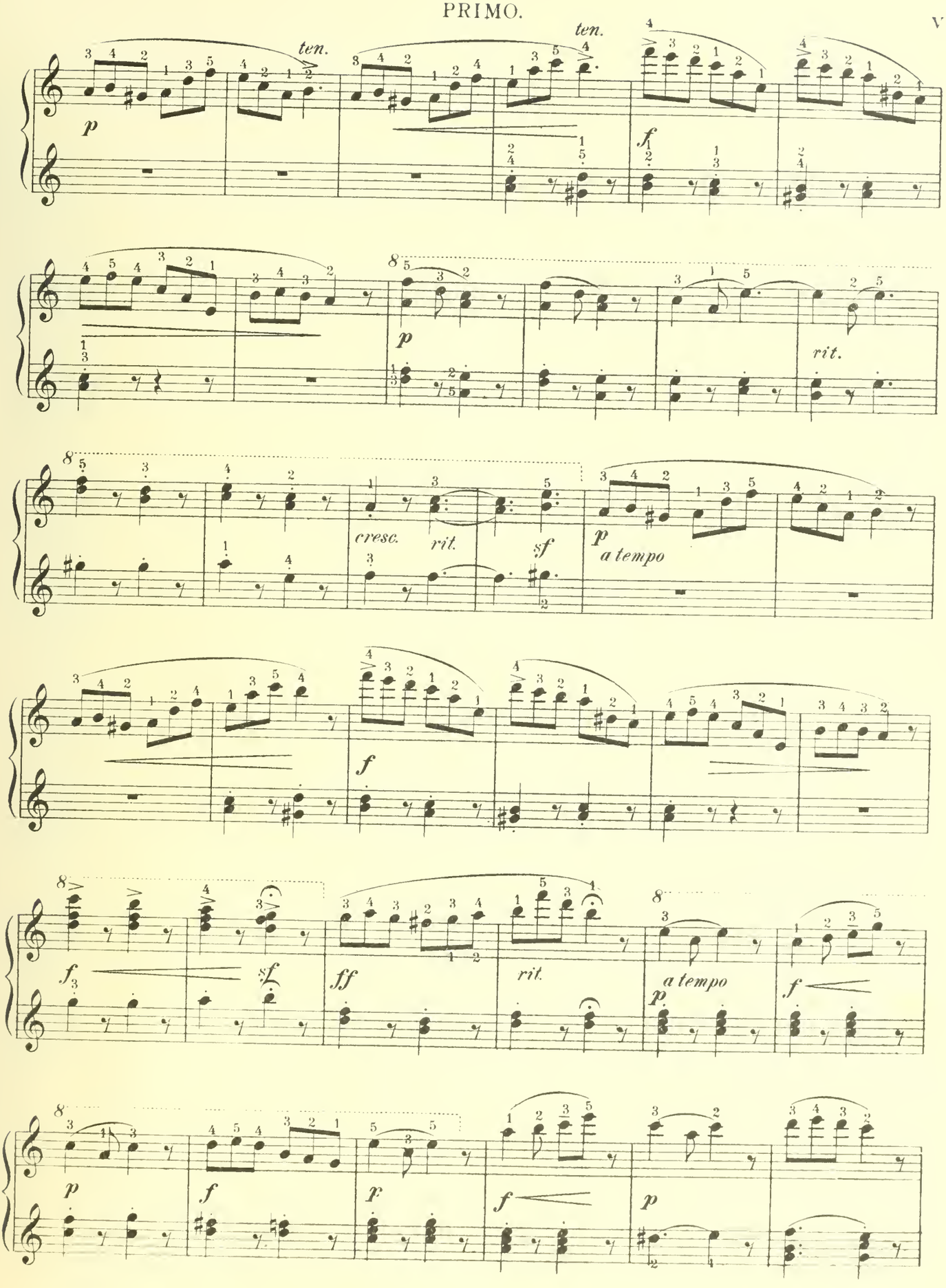
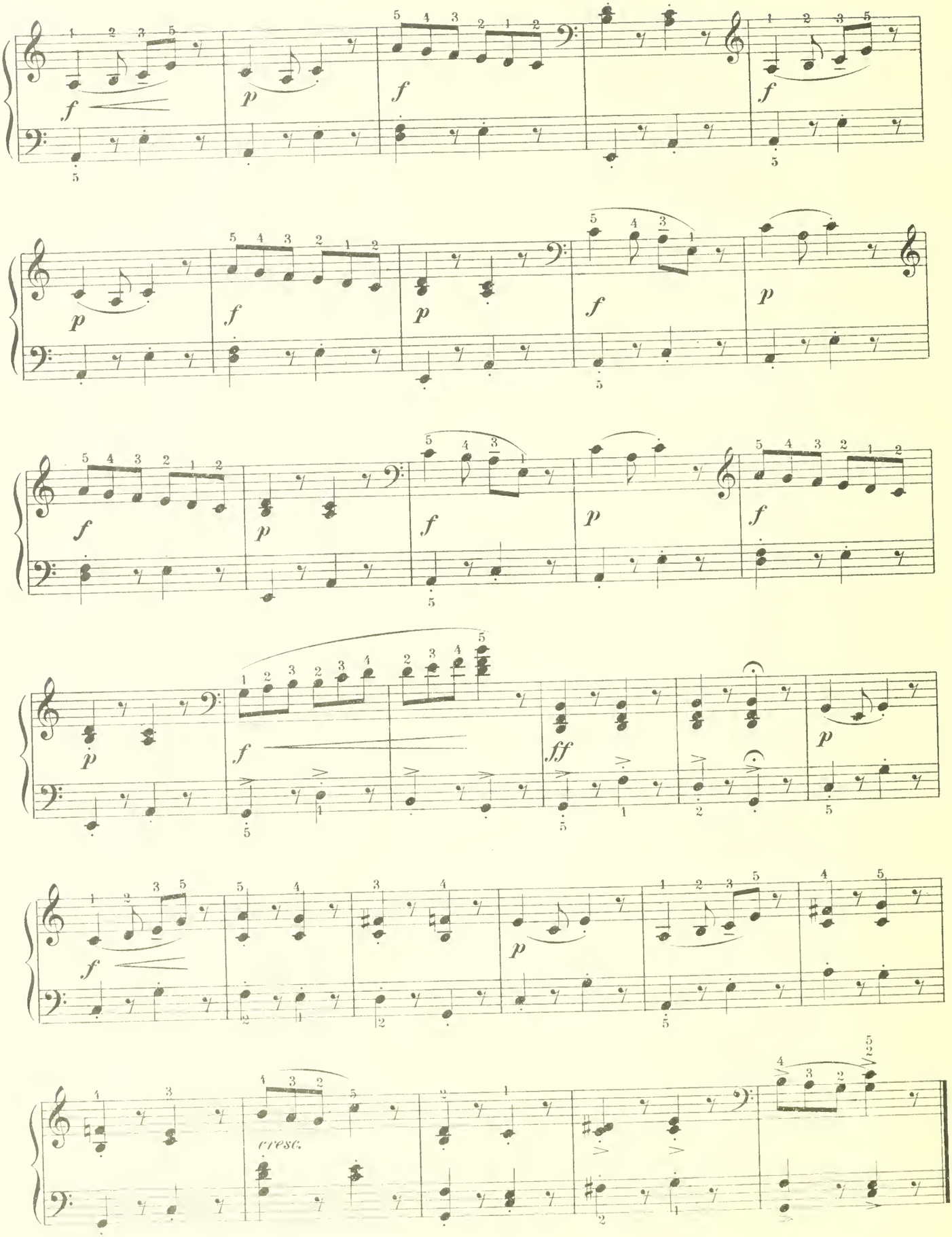
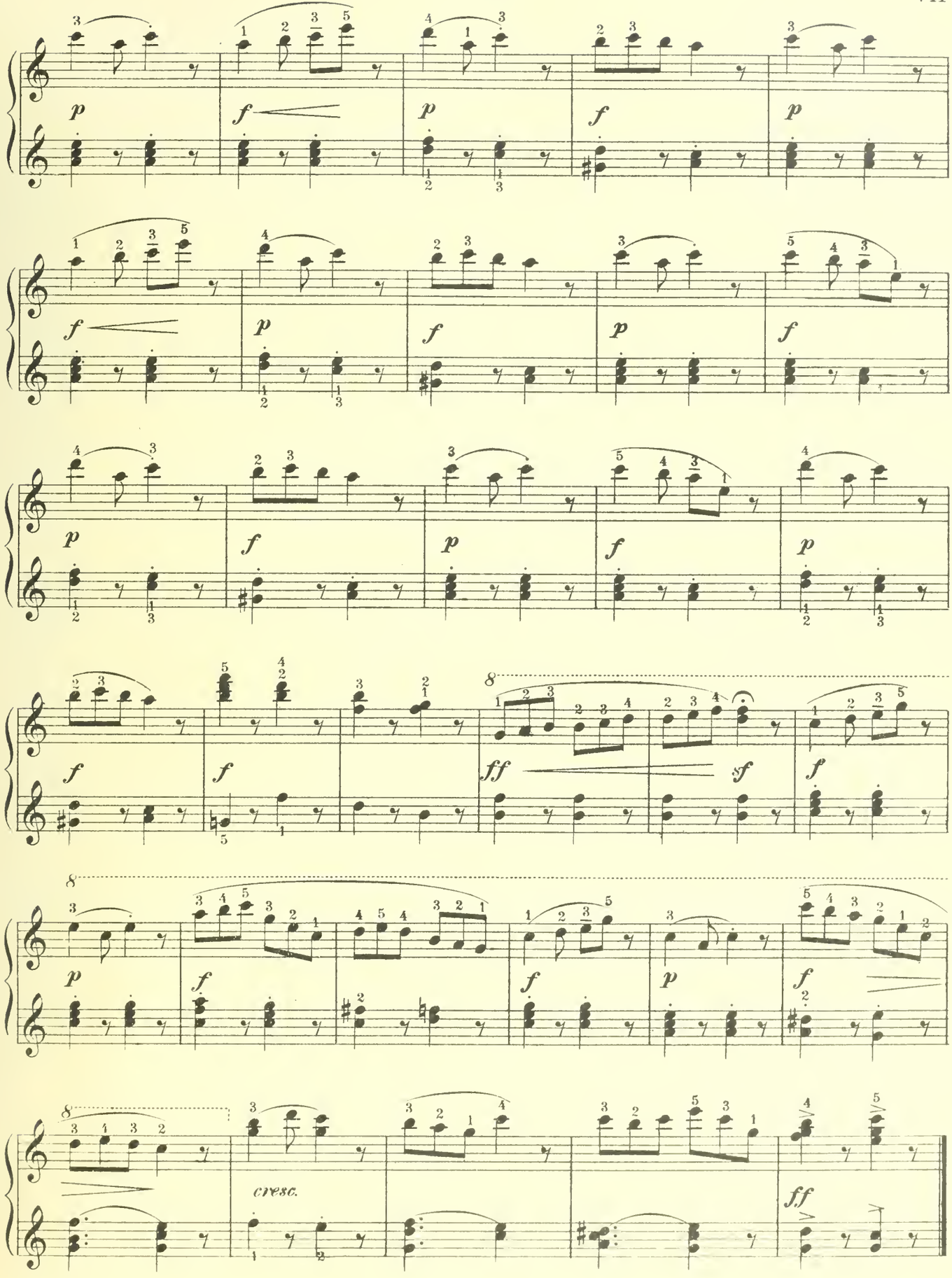

ten.
ten.
p
f
ten.
f
rit.
sf
ten.
ten.
cresc.
rit.
sf
p
ten.
f
sf
ff
rit.
sf
a tempo
f
p
f
p
f
p
f


ten.
ten.
p
f
p
rit.
cresc.
rit.
sf
p
a tempo
f
f
sf
ff
rit.
a tempo
p
f
p
f
p
f
p

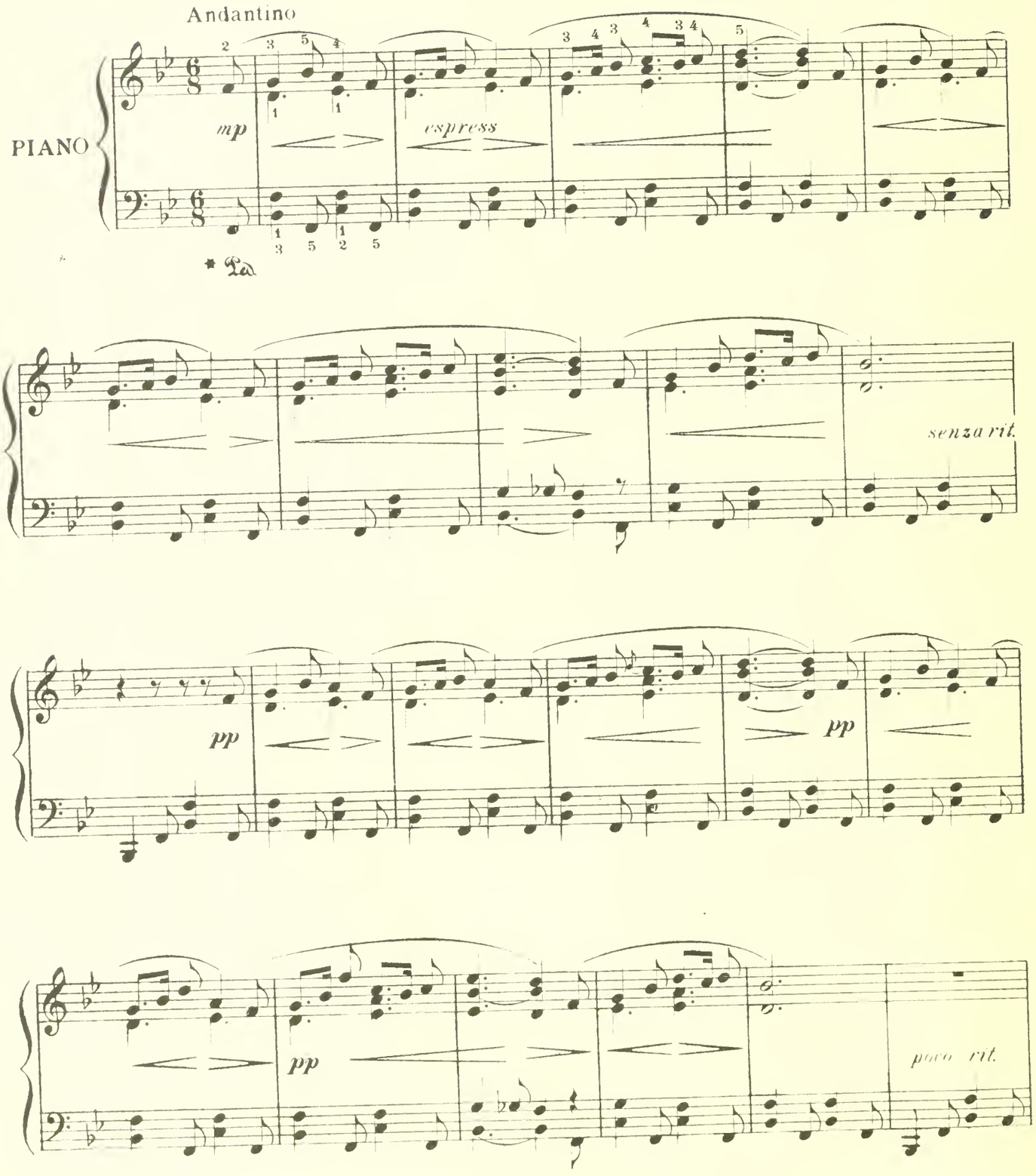

f
p
f
f
p
f
p
f
p
f
p
f
p
f
ff
p
f
p
cresc.


p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f
ff
sf
f
p
f
f
p
f
cresc.
ff

To Jessie Shay

CRADLE SONG

ALVAH GLOVER SALMON
Op. 41, No 4



* Treatment of Pedal is left to the discretion of performer
Fingering as indicated should be carefully observed *A G S*

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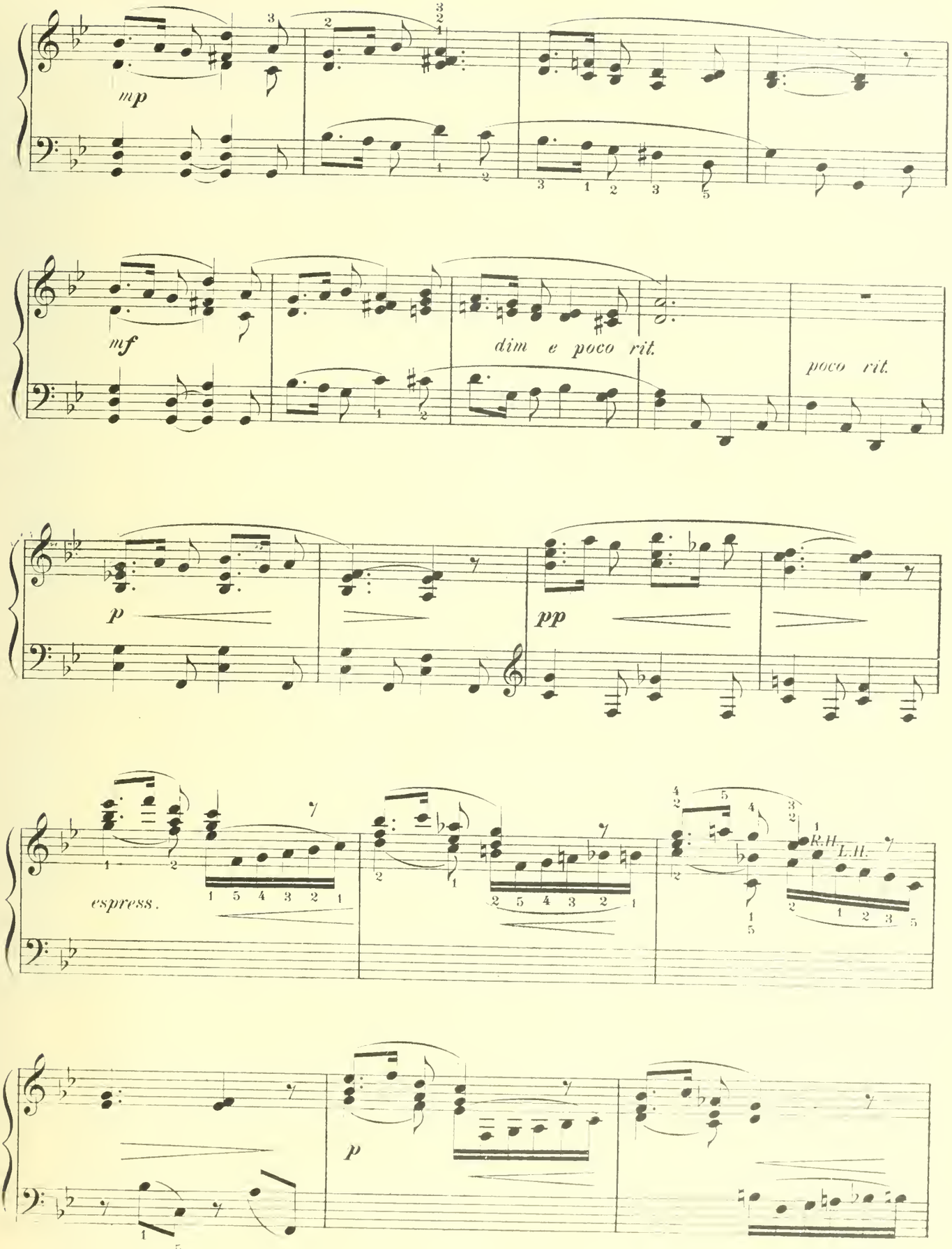
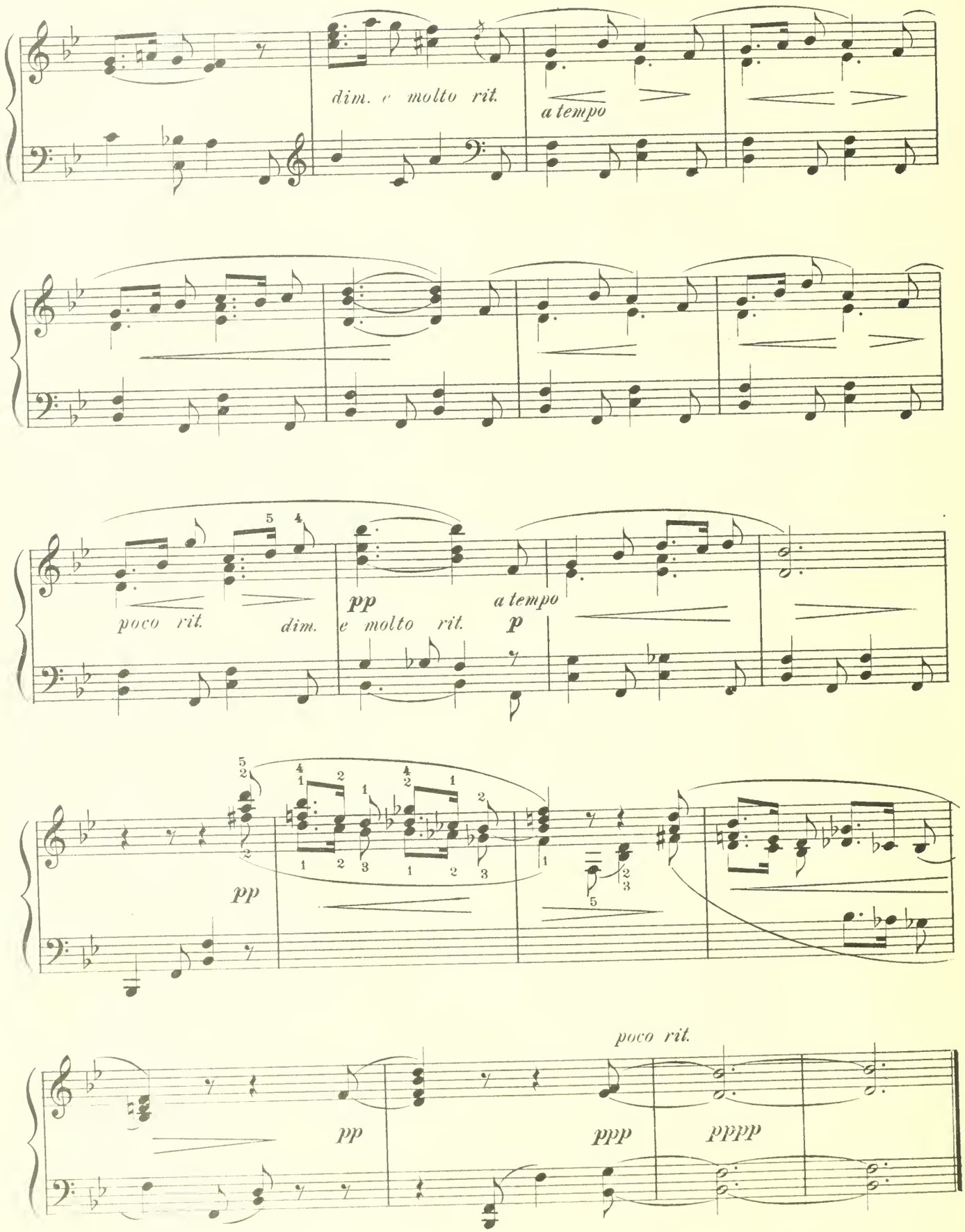

mp
mf
dim e poco rit.
poco rit.
p
pp
espress.
R.H.
L.H.
p

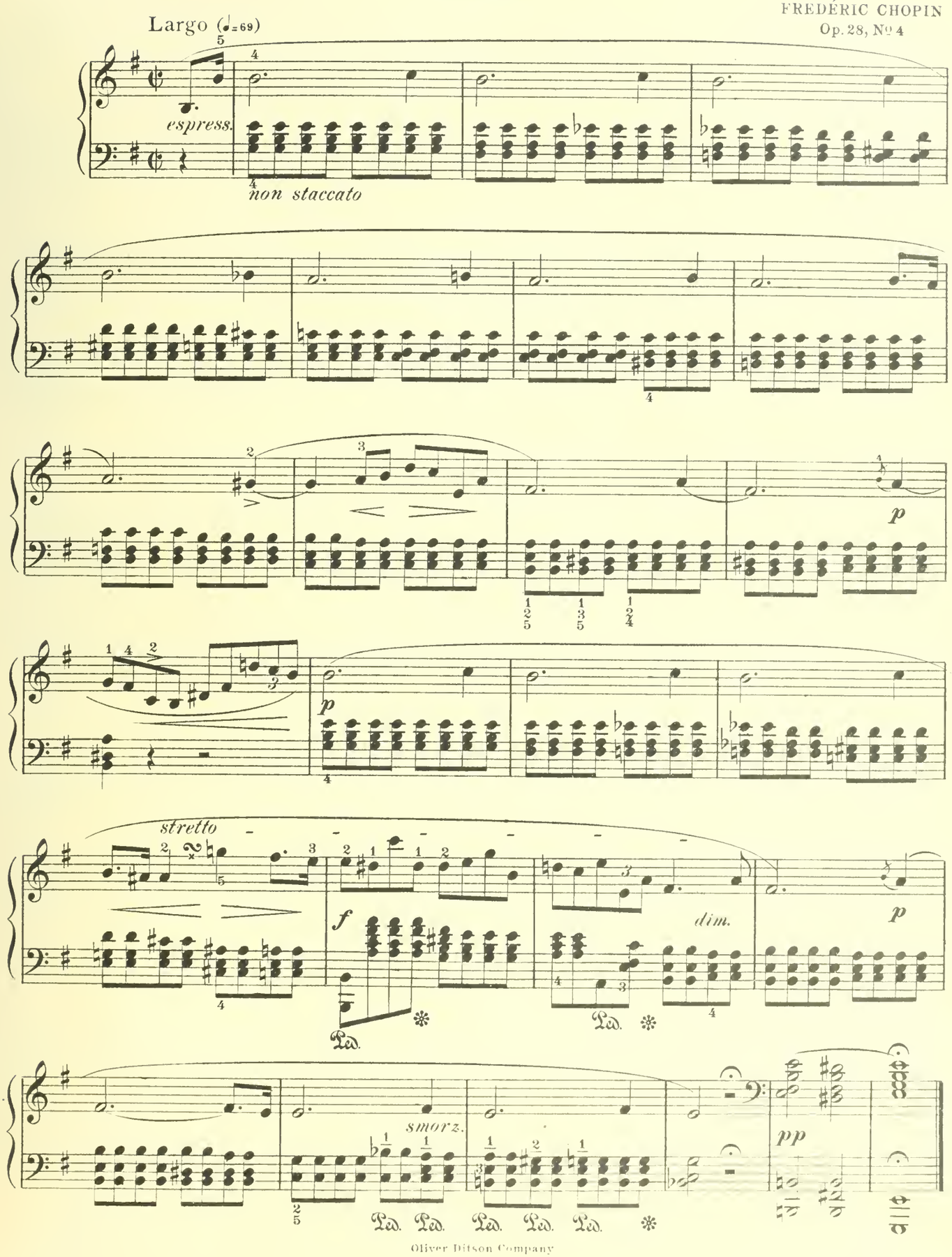

dim. e molto rit.
a tempo
poco rit.
dim.
pp
e molto rit.
a tempo
p
pp
pp
poco rit.
ppp
pppp

À Mr. J. C. Kessler

PRELUDE, in E Minor

(September 1839)

FRÉDÉRIC CHOPIN
Op. 28, No 4



Oliver Ditson Company

IN OLDEN TIMES

(AUS ALTER ZEIT)

MINUET

Edited and fingered by
HANS LICHTER

BERNHARD WOLFF
Op. 124, No 4

Tempo di Minuetto

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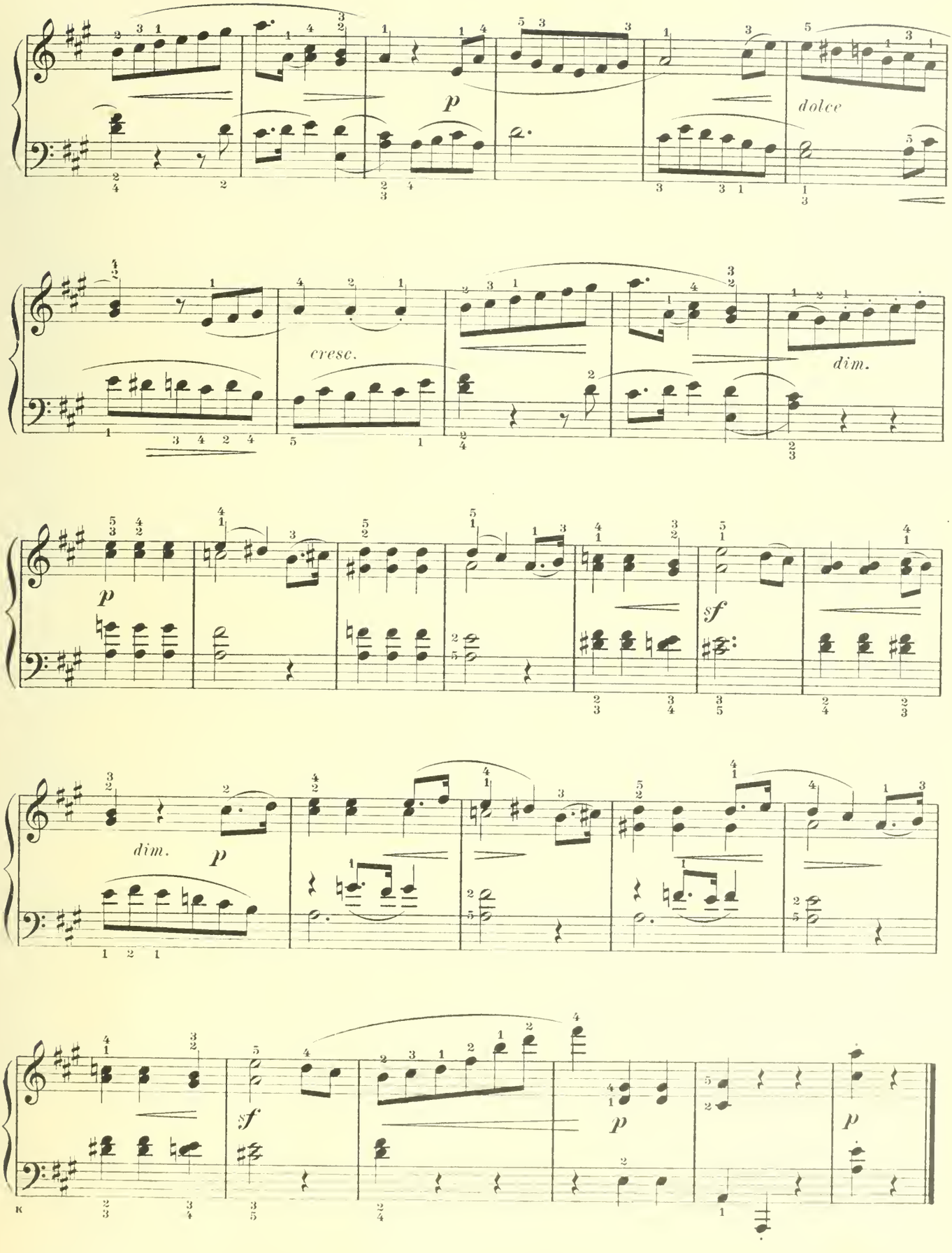

p
dolce
cresc.
dim.
p
sf
dim.
p
sf
p
p

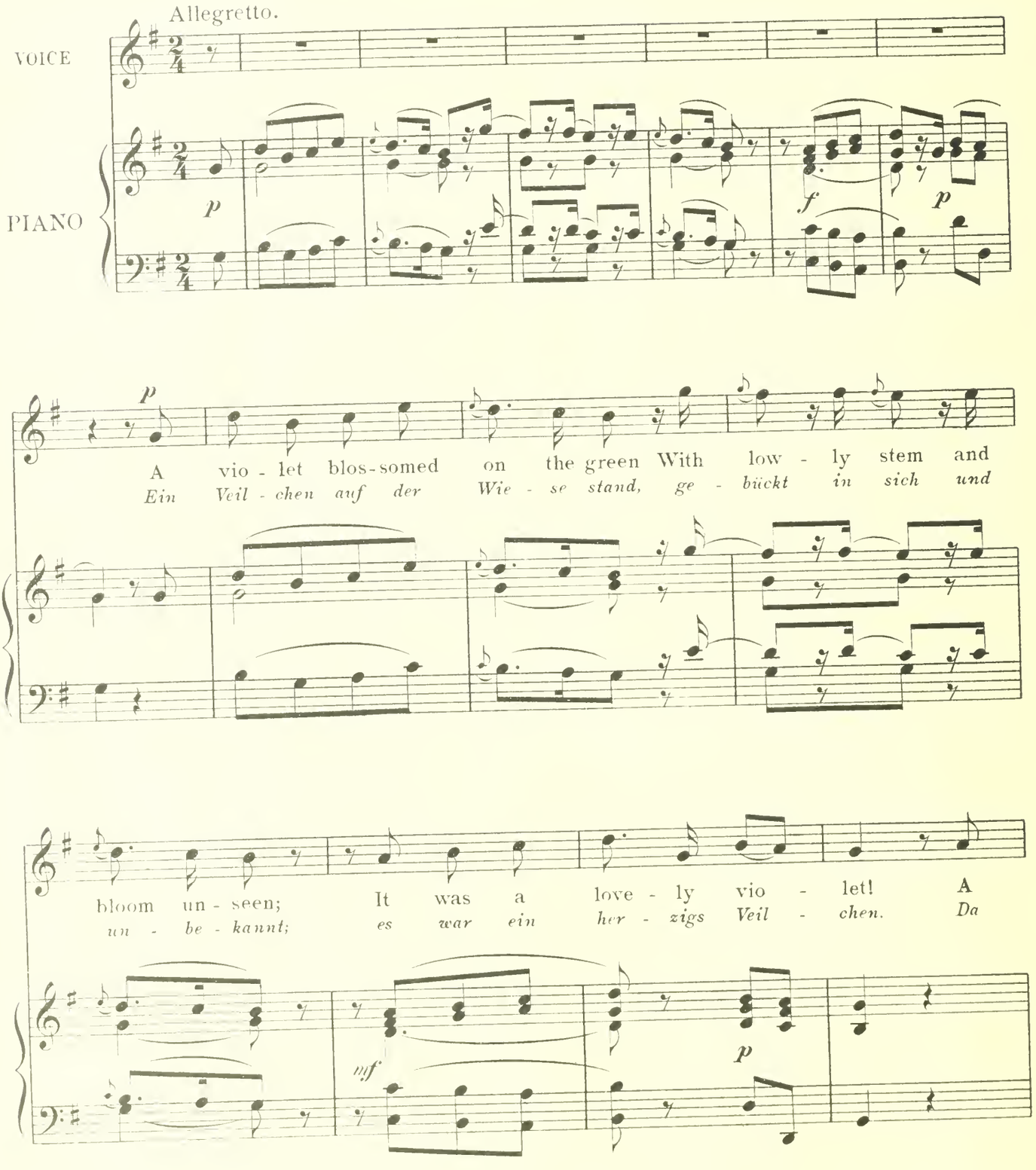
THE VIOLET
(DAS VEILCHEN)

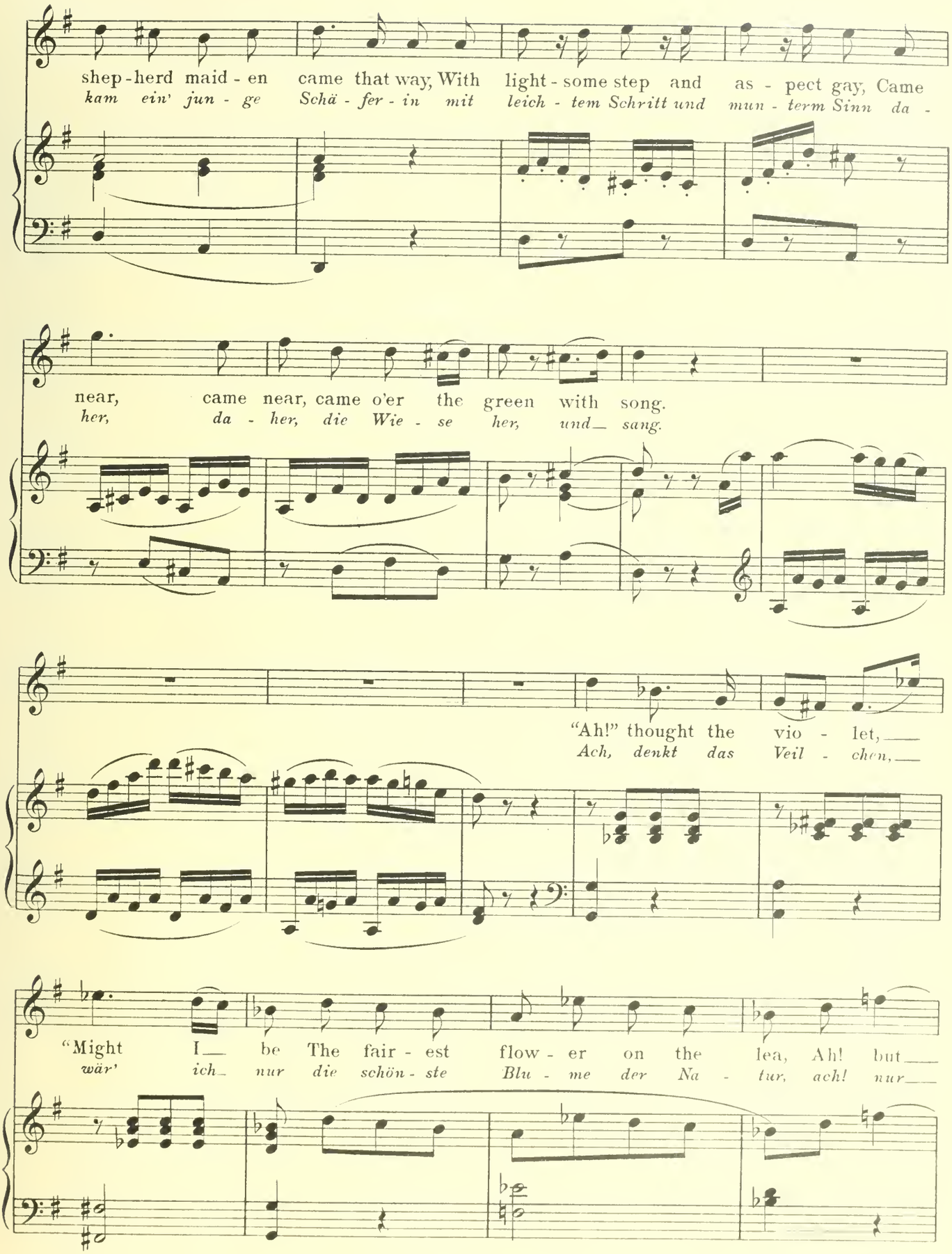
(Composed in 1785)

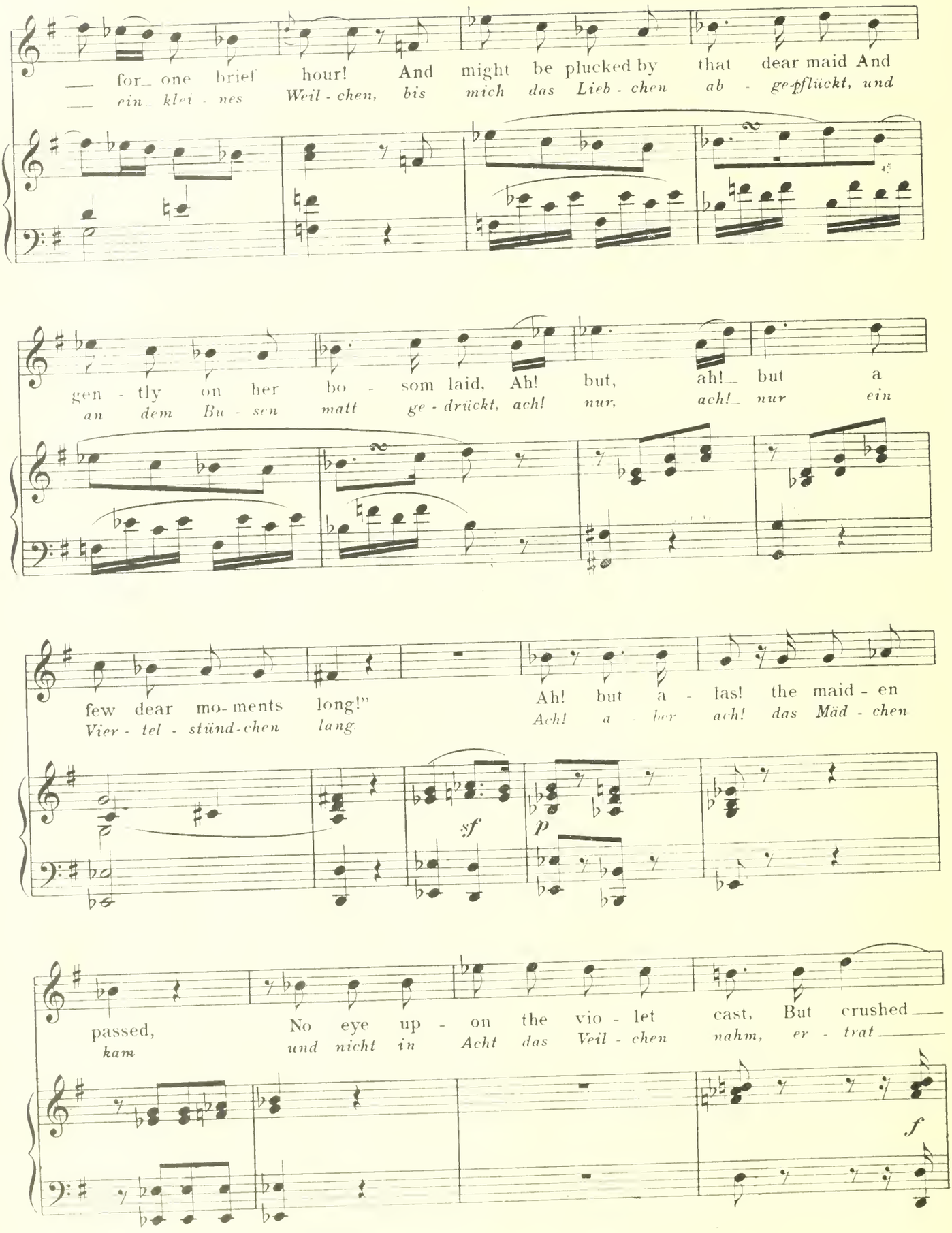
(*Original Key*)

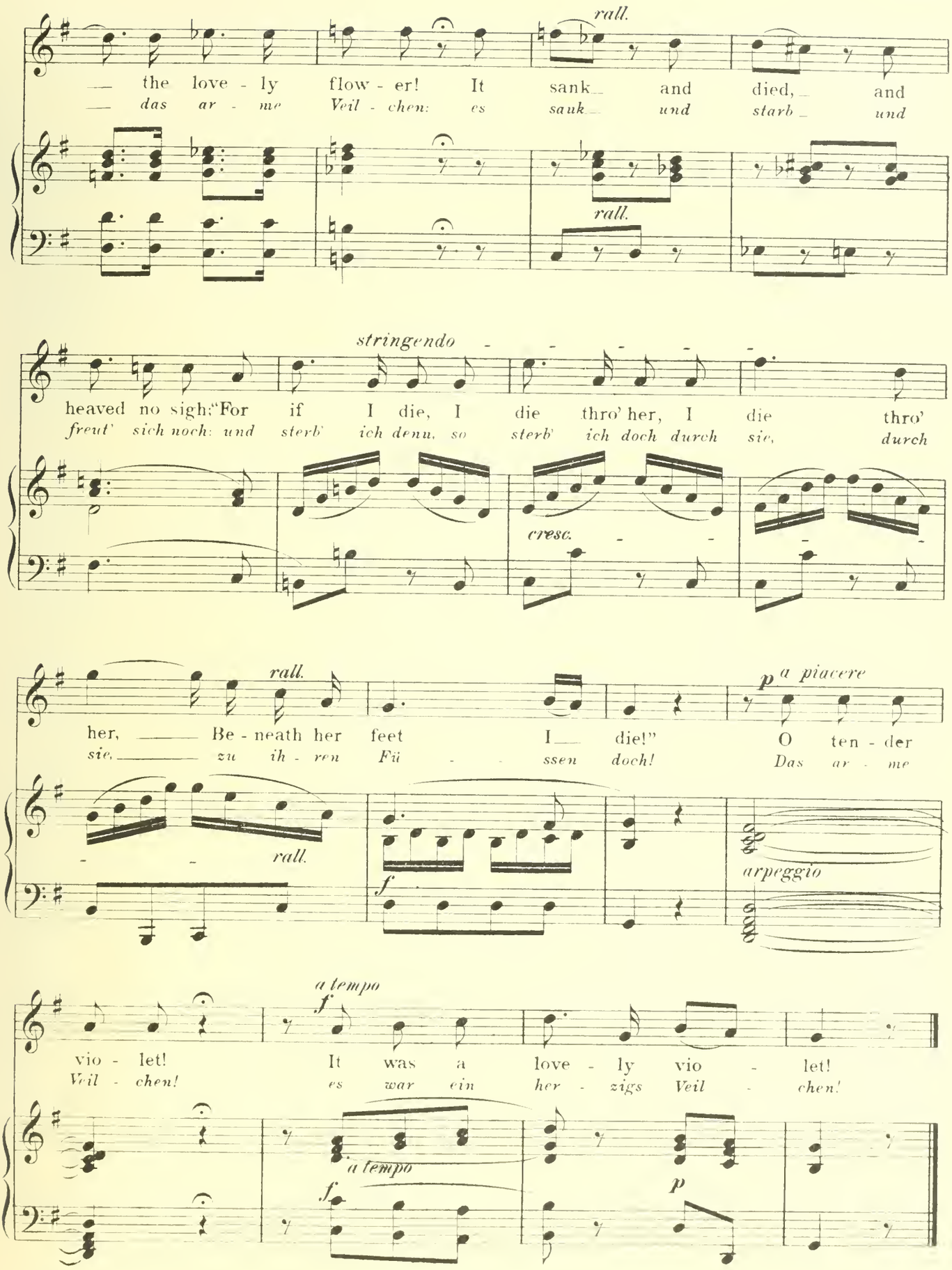
JOHANN WOLFGANG von GOETHE (1749-1832)

WOLFGANG AMADEUS MOZART
(1756-1791)


Allegretto.
VOICE
PIANO
p
f
p
A vio - let blos-somed on the green With low - ly stem and
Ein Veil - chen auf der Wie - se stand, ge - bückt in sich und
bloom un - seen; It was a love - ly vio - let! A
un - be - kannt; es war ein her - zigs Veil - chen. Da
mf
p


shep-herd maid-en came that way, With light-some step and as-pect gay, Came
kam ein' jun-ge Schä-fer-in mit leich-tem Schritt und mun-term Sinn da-
near, came near, came o'er the green with song.
her, da-her, die Wie-se her, und_ sang.
"Ah!" thought the vio-let,___
Ach, denkt das Veil-chen,___
"Might I___ be The fair-est flow-er on the lea, Ah! but___
wär' ich_ nur die schön-ste Blu-me der Na-tur, ach! nur___


— for one brief hour! And might be plucked by that dear maid And
— ein klei - nes Weil - chen, bis mich das Lieb - chen ab - ge-pflückt, und
gen - tly on her bo - som laid, Ah! but, ah! but a
an dem Bu - sen matt ge - drückt, ach! nur, ach! nur ein
few dear mo-ments long!"
Vier - tel - stünd-chen lang
Ah! but a - las! the maid - en
Ach! a - ber ach! das Mäd - chen
sf
p
passed,
kam
No eye up - on the vio - let cast, But crushed
und nicht in Acht das Veil - chen nahm, er - trat
f


rall.
— the love - ly flow - er! It sank — and died, — and
— das ar - me Veil - chen: es sauk — und starb — und
rall.
stringendo
heaved no sigh; "For if I die, I die thro' her, I die thro'
freut' sich noch: und sterb' ich denn, so sterb' ich doch durch sie, durch
cresc.
rall.
her, — Be - neath her feet I — die!"
sie, — zu ih - ren Fü - ssen doch!
p a piacere
O ten - der
Das ar - me
rall.
f
arpeggio
a tempo
f
vio - let! It was a love - ly vio - let!
Veil - chen! es war ein her - zigs Veil - chen!
a tempo
f
p

THE ROSE COMPLAINED

(ES HAT DIE ROSE SICH BEKLAGT)

(Original Key, Db)

FRIEDRICH von BODENSTEDT (1819-1892)
(From the Persian of Mirza Schaffy)
Translated by George L. Osgood

ROBERT FRANZ, Op. 42, No. 5
(1815-1892)

Larghetto. Fervent and tender. *(Innig und zart)*

VOICE

PIANO

The rose com-
Es hat die

mf espressivo

Con Ped.

plaind with hang - ing head
Ro - se sich be - klagt

Her fragrance all too soon was
das gar zu schnell der Duft ver -

go - ing, Which spring had lav - ished sweet and ver - nal!
ge - he den ihr der Lenz ge - ge - ben ha - be.

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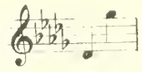
To com - fort
Da hab' ich
her, 'twas then I said, Her fra-grance through my songs was
ihr zum Trost ge - sagt, dass er durch mei - ne Lie - der
float - ing, And there would find a life e - ter - nal!
we - he, und dort ein ew' - ges Le - ben ha - be.
p

A MANY YEARS AGO



ALFRED WOOLER

Scherzando (♩ = 88)

VOICE

PIANO

mf

rit.

Once there was a maid - en fair, A ma - ny years a - go, With

laugh - ing eyes and mis - ty hair, A ma - ny years a - go. And

poco rit.

poco rit.

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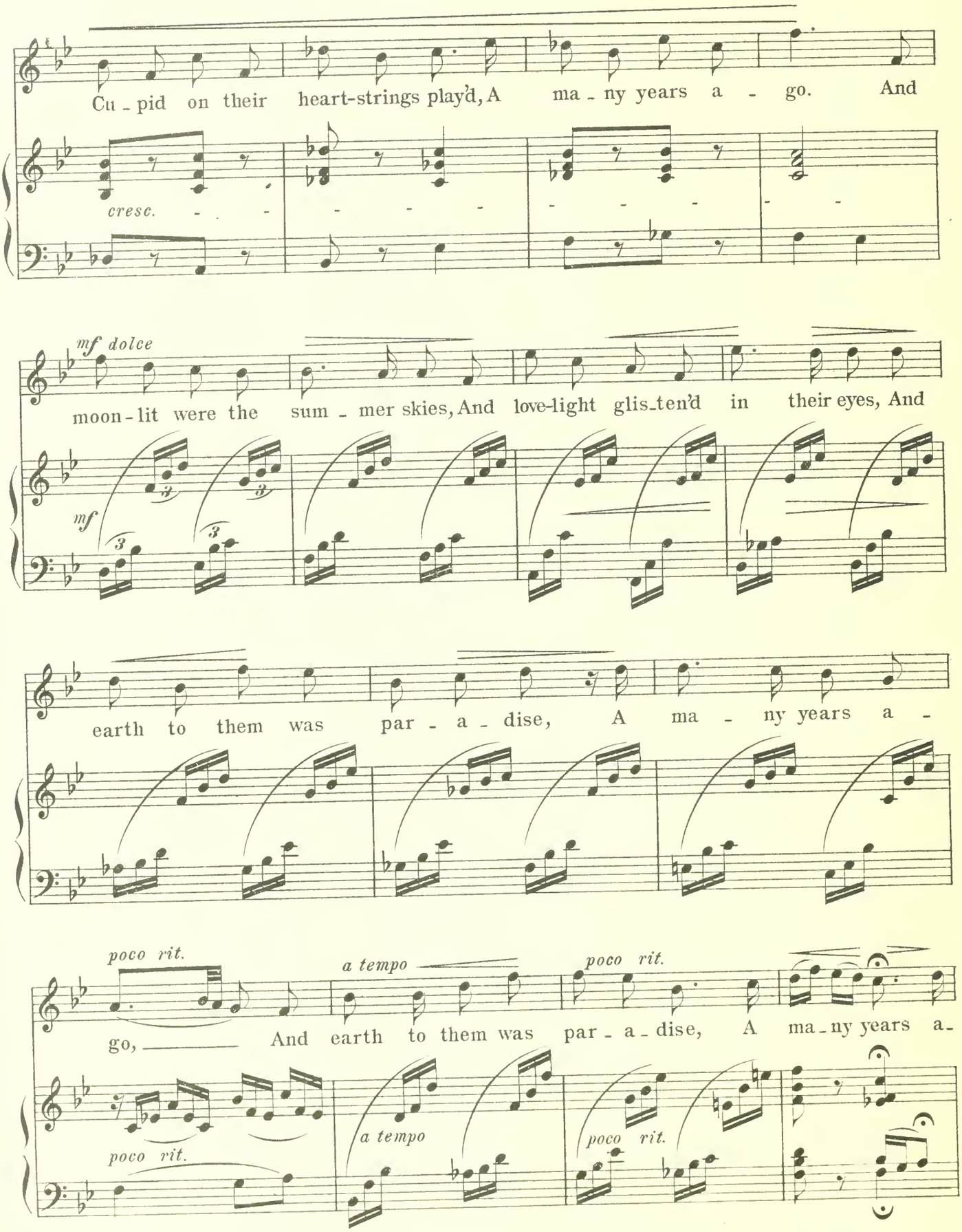
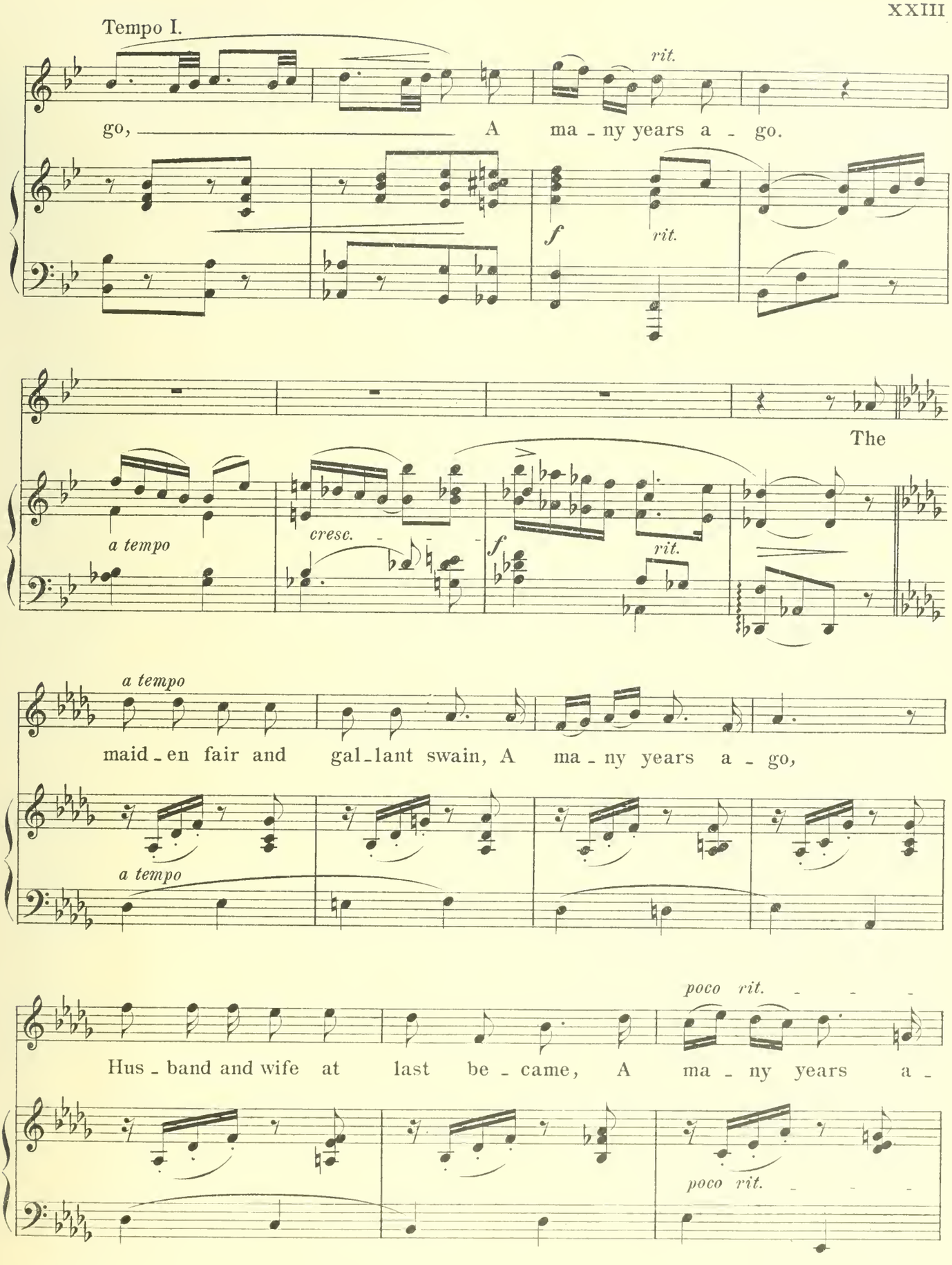
a tempo cresc.
When the gold_en sun had fled Be_yond the hills and day was dead, Un_
a tempo cresc.
rit. f rall. mp a tempo
to her door a brave youth sped, A ma_ny years a_go,
rit. f rall. mp a tempo
poco rit. mf rall.
A ma_ny years a_go.
poco rit. mf rall. a tempo
Andante con moto (♩ = 54)
A_down the wind_ing path they stray'd, A ma_ny years a_go; While


Cu - pid on their heart-strings play'd, A ma - ny years a - go. And
cresc.
mf dolce
moon - lit were the sum - mer skies, And love-light glis-ten'd in their eyes, And
mf
earth to them was par - a - dise, A ma - ny years a -
poco rit.
a tempo
poco rit.
go, And earth to them was par - a - dise, A ma - ny years a -
poco rit.
a tempo
poco rit.


Tempo I.
rit.
go, A ma - ny years a - go.
f
rit.
The
a tempo
cresc.
f
rit.
a tempo
maid - en fair and gal - lant swain, A ma - ny years a - go,
a tempo
poco rit.
Hus - band and wife at last be - came, A ma - ny years a -
poco rit.

a tempo
cresc.
go.
But not each oth - er did they wed, She
a tempo
cresc.
poco rit.
pp
a tempo
wed - ded a man whose wife was dead, He wed - ded a - noth - er
poco rit.
pp
cresc.
rit.
f
rall.
a tempo
poco rit.
mf
maid in - stead, A ma - ny years a - go,
A
rit.
f
rall.
a tempo
poco rit.
mf
rall.
ma - ny years a - go.
rall.
a tempo
f

VOL. IX. APRIL, 1904. NO. 4.

THE MUSICIAN

FOR TEACHER, PUPIL AND LOVER OF MUSIC

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Washington Gladden.

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THE REWARD OF MUSIC

FIRST PRIZE ESSAY

FREDERIC S. LAW

"What is to become of all these young pianists?" was the question heard in passing out from a concert-room where a young woman, graduate of a well-known conservatory, had been playing with undeniable mastery.

The feeling which prompted the question was doubtless the same which inspires the gloomy accounts of the disastrous effects of so many of our youth studying music which we read from time to time, the standpoint of which seems to be purely utilitarian. We are told that the great majority of music students are destined to bitter disappointment; that few only have talent warranting them in giving attention to music. Would-be prima donnas satirically pictured as only good for the ribbon-counter, embryo Paderewski's who are missing their vocation as floor-walkers are held up to us as warnings against misguided ambition. We are solemnly asked what becomes of the American students who, according to these critics, crowd the class rooms of German conservatories and make the fortunes of Parisian singing masters—how many of them are heard in our symphony concerts or appear on the gilded boards of the Metropolitan Opera House. And because they do not fill such exalted positions their musical education is declared to be thrown away.

We all know the girl who goes abroad "to study for grand opera"—almost every village in the country has one; the American girl seemingly scorns to strive for anything less exalted. She displays no hesitation in hitching her wagon to a star—else she were not American. Hardly less familiar is the ingenuous youth who returns from Europe dreaming of fame and fortune lying in wait for him within the narrow compass of the keyboard. Are their study, their zeal for a loved art thrown away because in the end they sink into comparative obscurity? No doubt the disappointment is bitter—but who of us escapes such disappointments? They are part of the discipline of life. In music, however, the personal equation plays so large a part, the individual is so identified with his art, that the failure to reach a goal set up in youthful ignorance or enthusiasm does seem more painful than in almost any other career.

Yet one thing is certain: faithful, earnest study always brings a reward. It may not take the form dreamed of by the student, who, with the inexperience of those immature in years, is attracted chiefly by the outward signs of success. It is, however, the inner reward of music which counts. He who feels his life enriched by the knowledge of an art which, as no other, not only voices the joyful emotions of the heart but also acts as supreme consolation in sorrow, has a potent charm to transmute into gold the leaden disappointments of life. The one who looks on his art only as a means of revenue or of gaining distinction in the eyes of others is a failure, no matter what degree of recognition he may at first secure. The operatic aspirant will find herself happier and more useful as a comparatively unknown church singer, or in imparting the results of her experience to the habitués of her studio, than in providing temporary entertainment on the stage for the multitude. The ambitious pianist, as the centre of musical culture in a small town, can do a larger work for the true interests of music than by fugitive appearances, to be gaped at and then forgotten for the next nimble-fingered peripatetic player.

The busy mother of a large family, who has perforce dropped the active exercise of an art in which she was once proficient, is also often pointed out as a crying example of misjudged effort. Why, it is asked, spend so much time on music only to drop it after a few years of married life? It is precisely the mother of a family, the mistress of a household, who the least of all can dispense with the gracious influence of music. One who has observed cannot help seeing that the woman who has had a musical training of any kind bears the unmistakable traces of it in the rhythm of daily life, in the tactful ordering of her home, in the harmonizing of the conflicting duties and tasks which meet the housekeeper. The discipline of musical studies, the order, proportion, and symmetry they inculcate, have no small effect in attuning the mind to meet the varying vicissitudes of every-day existence with ready philosophy and cheerfulness. Even if fingers are too stiff to reproduce the triumphs of girlhood, they are fully equal to the simple household music in which children delight, and who thus have thrown about them the precious associations of a musical home. The mother who can bring her two young sons to the piano, one with the flute, the other with his mandolin, and play with them, as I have often heard, a queer mingling of Sousa's marches, college songs, and Gospel hymns, has gained a potent influence upon their lives, while the boys' sisters look with awe at "the pieces which mamma played when she was a girl," and inwardly resolve to persevere until they too can reach such heights of virtuosity.

There is furthermore a disposition on the part of some to restrict instruction in music to those who show marked talent. Why, they ask, multiply the number of musical incompetents? Why spoil a good cook, a capable bank clerk, by attempts to make indifferent musicians of them? Such critics show an absurd misconception of music study. It is not designed to turn out professional musicians any more than the study of mathematics is to turn out professional mathematicians or that of physiology to form physicians. It is simply one of the many means serving for the development of a harmonious, well-balanced character, the cultivation of a subtle influence which shall enter into life at its impressible, formative stage; which by analogies of rhythm, melody, and harmony shall insensibly suggest to the child the secret of a happy, well-ordered being. The cook's dishes will be all the more wholesome, her kitchen the neater, for the ideas of order gained through even the rudimentary musical training acquired in school. The banker's clerk who sings, or knows enough of music to play an instrument, is thereby open to social influences of a refining nature which tend to protect him from temptations of a gross or dishonest nature. Not without reason did Luther write:

Wo man singt, da lass dich ruhig nieder;
Böse Menschen haben keine Lieder.

"Where song is heard there mayst thou safe repose;
The wicked wight nor song nor music knows."

A knowledge at least of the elementary principles of music should be the birthright of every child, whether exceptionally gifted or not. Then should talent declare itself in later years he will have acquired a foundation upon which to build—one too, which must be acquired in childhood, if the best results are to be assured. Talent is capricious in its appearance—bear in mind that I am speaking not of genius, but of talent. It is often manifest at an early age, but frequently physical processes of growth or nutrition seem to absorb the esthetic faculties up to a certain period, when they unfold with surprising power and intensity. This development may not occur until comparatively mature years—indeed, with the singer it seldom does until the child has given place to the adult—hence the importance of learning in youth what can best be acquired in youth. For lack of this indispensable fundamental grounding many a would-be artist is forced to grope and stumble through life, a prey to repining and vain regret.

Lavignac in his "Musical Education" tells of such a case—a young man of eighteen who entered the Conservatoire with the most ardent desire to become a composer. He had ideas and ability, but it was soon found that he could avail himself of neither because he could not read music. The poor lad, his brain teeming with melodic thoughts and inspirations which he could not fix, was obliged to spend more than two years to gain a knowledge of sight-reading which ten years earlier he could have secured in less than half that time. He then began his studies in composition with every proof of undoubted talent, but at twenty-one his period of military service arrived. Three years were spent in a remote garrison aloof from all musical association. On his release from the army he made a third attempt at study. But his mind had lost the necessary elasticity to recover even what he had learned before with so much painful effort; he was obliged to give up the career of which he had dreamed for years. He could not bring himself to abandon music entirely; he became a clarinetist, but was already too old to master the technic of his instrument and so played badly, which was a source of great distress to him, since with the fingers of a tyro he had the taste of an artist. His life was practically blighted because of the lack of early advantages.

This is the history of not a few singers. For the want of elementary training in childhood many a young man or woman with a noble voice is condemned to comparative obscurity, if not to absolute silence, tormented by the knowledge of a gift which seeks expression. This is largely the reason that singers are so generally reproached with lack of musicianship. In most cases their attention is first turned to an artistic career by the discovery of the possession of a voice. Then, however, it is an herculean task to overcome the disadvantages of neglected or imperfectly improved opportunities in early youth. Such singers can hardly expect to acquire the self-possession and aplomb demanded by the trying music of to-day.

THE MAKING OF THE ARTIST.

SECOND PRIZE ESSAY.

EMILIE FRANCES BAUER.

"Why does one pianist interest me and another who is equally good fail to do so?" If this question be answered properly—thoughtfully—it is beyond doubt that light can be thrown on a path where many walk in darkness and into that darkness draw others along. To go back to the basic principle from which we must start, it is necessary to deal with the teacher, because upon him devolves the responsibility not only of one pupil but of the one who will in time become the pupil of his pupil. Thus it is not difficult to see that the influence for good or for bad is far reaching, therefore of vital importance.

That there may be no mistake in my attitude, it must be stated now that technic is of supreme importance, as it is not only the means to an end, but it is the *only* means to a great end; it is the only conveyance in which music can ride. If a piano be the instrument selected for study it means technic of the hands, if it be the voice it means technic of the vocal organs—whatever it be, technic is the *sine qua non* which translated means—without which nothing!

You ask can there be two "without which nothings"? Not only there can be, but there must be, or there is nothing that can endure and attract. The power to express is equally important, for what is the use of a conveyance if there is nothing to ride therein? Also of what value the most beautiful expressions if there be no means of carrying them? It must be seen from the foregoing that music consists of two great factors, neither of which can be sacrified one iota for the other. These are Technic, or means of carriage, and Expression of Thought, something to carry.

DR. HANSLICK AND BRUCKNER. (SEE PAGE 140)

As to the work upon piano technic or indeed, vocal technic, this article will have no bearing, but as to the means of expression it will attempt to show the harmful results of incorrect application of the term "expression" and "expression marks."

When a teacher tells a pupil that *p* means soft and *f* means loud and that he is expected to play loud or soft as the expression mark calls for, he is throwing the pupil off the right track and the further he carries him the further he is taking him out of the way which could lead to good results.

The reason *why* is the principal thing to bear upon. If you can give no good logical reason *why*, it should demonstrate to yourself as well as to your pupil that you are incapable. The dynamic marks are certainly not put into a piece of music to break the monotony of tone. There is no one sufficiently ignorant to believe that they are. No more than light and shade are put upon canvas to give it color and to break the monotony of the color of the canvas are the so-called expression marks put into a piece of music to break the monotony of sound. Light and dark give form, give qualities; so dynamics do in music.

The reader may have begun to think for himself that this will make demands upon the music teacher which are outside the domain of teaching music, and this is the *clou*.

The intellectual equipments of the music teacher should be quite as wide and as deep as those of the college professor—at least the reasoning powers should be fully developed and should never be mastered by the emotional as is the case so often with musicians and those who follow musical professions.

If a passage be marked *piano* and another *forte*, if the sheet of music have billow after billow of *crescendo* and *diminuendo* marks, these have a distinct relation to the character of the composition and whether these were used or not to express what the composer felt, the dynamic shadings would be sensed by the intelligent musician and the music would bring about the desire to play softly or loudly, even though the marks *p, pp, f, ff*, etc., were never seen or thought of.

A piece of music, or let us say a piece of good music, is a definite thought which the writer has translated into the language of music. In this thought there may be delicacy, vigor, anger, or any of the innumerable emotions that are in the composer's mind at the time of writing. To understand the presentation of the composer's idea, which in other words is the composition itself, presupposes that the pupil understands the qualities of these emotions and is capable of being moved in the same manner as was the composer. What the pupil will bring into the composition himself is his individuality and his personality, not to be repulsed by any means because it is that element that is required to break monotony.

Perhaps it is as well to say here and now, that this personality, this individuality should be as much the interest of the teacher as it is his duty to guard and guide the technical development. The individuality of a student of a musical nature is very sensitive, open to the worst as well as to the best. Let us regard it as the sensitized plate upon which everything is photographed, and we have some conception of what should be the teacher's mission. Anyone who is dealing with a great art is dealing with life and every side of life in its most highly idealized form. That a person can study music therefore, with his eyes closed to the marvels around him is not conceivable to one who knows the great scope of music, and until the teacher realizes this and knows how to lead the student through paths of beauty and of truth, he will never bring forth the musician who can do more than tickle the ear as he ripples a few meaningless sounds, even though with good technique, from his voice or from an instrument.

Before now the reader will have realized that the teacher should be able to interest the pupil in the pursuit of culture. Now culture is not to be picked up by the wayside, or bought by the yard. It is something which must be planted as a seed, guarded and nourished and as it grows and develops, so the mind in which it has been planted expands. Reading is an absolute necessity, art equally so, and a good square, realization of life and its nobler aims should be understood by every student who is working to present some phase of this life, whether by means of the brush, the pen or the keyboard. This will make a pianist understand what a piece of music calls for. It will make him realize why the composer has requested that here it should be soft and delicate, and there brave and boisterous. His shadings will then become part of himself as well as part of the music. He will have something that is worthy of the most flawless technique, of which he will demand more than ever, for he will have something of such an intimate, such a personal nature to express through this avenue, that only the most finished equipment will carry it.

It is not easy to lay down rules about how to develop the mind, but perhaps in the following suggestions there will be some valuable hint for the teacher who desires to improve himself and his work.

1. Request the student to include in his readings the Bible, Shakspere, Goethe and Homer. These constitute examples of the greatest literary works in the world and cannot fail to awaken an appreciation of the noble aims of life as well as a better understanding of human nature.

2. Awaken an intimate relation with nature, its colorings, its sounds, its forms, and in this unparalleled example of harmony the student will be unconsciously drawn into a higher plane of thought and action.

3. Demonstrate to the pupil the bearing of human nature upon art. This is the source of all emotion, and these emotions whether for good or for evil, constitute the material upon which he has to work.

4. Above all, make the student understand the immensity of his field of labor. Make him realize that the work is greater than the man, that every man's opinion is worthy of his attention, that he must always seek that which seems best from every source in order that he may bring into himself and his work the catholicity and the breadth necessary for such an all-encompassing art.

A CRITIQUE ON HARMONY AS IT IS TAUGHT.

THIRD PRIZE ESSAY.

CLARKE MILLER.

The elementary principles of music structure, harmony and form are their own vindication. Present them only to a person that has the musical gift—the faculty, that is, by which the art of music in distinction from the craft thereof can be apprehended—and no argument is needed to win his assent to them. He knows a scale before (and in spite of) your explanation of its structure. He has a feeling, if rudimentary, for good, idiomatic chord progression; he recognizes, extempore, the validity of resolution, of the cadence, of the four-bar phrase. Such a person has an intuitive understanding of these things very much like that of a child of language. He only needs to hear good music, and the child cultivated speech, for them to use these arts correctly. It is precisely as necessary to know the "rules" of harmony to write correctly as to know the rules of grammar to speak properly. The writer remembers very well his first reading of a treatise on harmony; it was altogether like reading a treatise on logic, to find there

laid down those laws of thought according to which he had operated his cortex ever since he was conscious of thinking at all. Beside language and logic there is no subject of study which is more susceptible of the modern educational treatment than music, none that would more readily receive the stamp of the Froebel philosophy.

But now have a look at the harmony books. The material of music may be treated either philosophically or pedagogically, but, evidently, not in both ways at the same time; the pedagogy would spoil the philosophy, and certainly the philosophy would quash the pedagogy. This much, at least, Froebel has made us see. But precisely this absurdity is illustrated in these books. Examine the first pages of any of them: is not here the familiar, antique, discredited scheme? —curious, naive mélange of treatise and text book—odds and ends of science, philosophy and pedagogy, collocated in the most artless manner, with the most engaging disregard of the nature and operation of the human mind. It is the unmistakable view of the erudite authors that music is something to be grafted on the mental stalk—like an understanding of wireless telegraphy. They go back to the beginning (as they deem it) and proceed to instruct the innocent scholar in the nature (and sometimes the origin and history) of the scale. Then follow expositions of the intervals and their inversions and then of chords and their inversions and the figuring thereof and perhaps a month or six weeks of exhaustive practice in the writing and labeling of all these interesting things. And then follows chord progression and from two to a dozen or twenty rules regarding the treatment of it; and so on.

Now it is a historical fact, a proposition easily verified, that all this is bewildering business to the average American student of music. And it ought to be. He is, commonly, born with a faculty wherewith to perceive the essential things about music, but in all this litter of mongrel philosophy, science and practice, in no region of which the appeal is made to that precious faculty of his, what does he find but vexation of spirit? You would almost believe that the harmony books were contrived with the express view to instruct such people as had no music whatever in their souls, who had therefore to be led by the nose ring of elaborate paraphernalia of rule and exception! If that were true what further condemnation of them could be asked for? As if a text book on painting were to be peculiarly adapted to the color blind! It is not so necessary that everybody should study art or harmony books!

The situation does not improve as you proceed. One amazing thing after another thrusts itself on your notice. For example, the resolution of discords is at first set forth in a series of explicit and inflexible rules; a few pages further you discover every one of these grim precepts to be abrogated. They were supported very likely by some beautifully pedagogic arguments extracted from the science of acoustics, to the effect that the discord exists on the overtones of a given fundamental, and so resolves to that, all of which makes the matter wonderfully clear and captivating to the pupil. But the author presently confesses that under very particular circumstances the composers have violated one or more of these rules; and finally he admits that they do about as they please, and in fact rarely, except in cadence forms, resolve seventh chords in the prescribed way! And so at last he has arrived at the point which should have been the point of his departure, for the sole authority of the harmony-book maker is the usage of the masters of the art. Consecutive fifths are peremptorily prohibited; the reason given therefor is perhaps that they represent different tonalities, which, of course, is lucid as sunlight to the confiding pupil; only in his browsing in Beethoven and Schumann and Bach he encounters a liberal allowance of those same forbidden things smuggled in here and there in scandalous defiance of the books.

Now the real test of all this business is its effect on the student of it. If out of the multitudes of young people that have studied harmony, a fair percentage—fifty per cent, twenty-five per cent, *one per cent*—have come away with a substantial addition to their musical accomplishment, very well; but if not, *not one per cent*, there's no impertinence in offering a tentative suggestion looking in some other direction. The suggestion ought to be tolerated even if radical! Two things, then, are wrong about current methods in teaching harmony. First the pedagogy of it; instead of taking the pupil as he is, availing ourselves of his wonderful native resources, and developing the theog that is in him, we proceed to saddle him with a load of prescriptions which have neither sense, nor reason, nor use to him. The schools may teach us something here. Those first attempts at drawing in which the little children try to put on paper the picture that lies before their mind's eye, however crude, even ludicrous, are profoundly pedagogical business. The little folk are on the whole quite as apt at making music, and however crude this too is, it, and no other, is the pedagogical method. With such knowledge of melody and harmony as the pupil has, let him begin to make something—his knowledge and power will grow with that same amazing freedom and speed that characterize his acquisition of language. The reader that doubts this may be good enough to withhold his verdict until he has seen it tried!

The other deficiency in current methods of harmony teaching is its failure to give the pupil the one perfect criticism upon his work—that is, the usage of the masters. In close relation to the student's own work should go the analysis of appropriate masterpieces where he may see in concrete illustration those principles which must guide his own efforts. There are his rules, clothed by the imagination of the composer, in forms of inspiring beauty. If he is ever to be a creative musician here is the one road he is to travel—the road every predecessor of his has taken, and the sooner he gets into it the better.

Suppose then the young harmony teacher, provided he has ideas and enthusiasm, adopt the best of the manuals as a reference book (he will be obliged to change the order of the matter; non-harmonic tones for example will have to be brought forward from the end to the beginning of the book!) a text book will help him to system and completeness in his scheme; then let him gather with much care, perhaps principally from Mozart for elementary study, copious examples of chord progression to furnish his pupil in such order as appears to fit his understanding and needs, and then encourage him to make experiments of his own in all directions whither these examples and his own initiative lead him. This is the beginning. If success fails to crown the scheme, then rest assured that that teacher has missed his calling or that pupil was never born into the estate of a musician.

HOW I TAUGHT THE TWINS.

FOURTH PRIZE ESSAY.

MRS. HUGO R. ARNDT.

They were not bright, and many times as I dismissed them after an hour's struggle to impress brains which seemed altogether too plastic to retain an idea from one lesson to the next, I had the thought that in the original disposition of brains, what had been intended for one, had—through some miscalculation—been apportioned to two. No; the twins were not bright, even their mother admitted this. At the inaugural interview which preceded our acquaintance, she said, rather wistfully: "I am afraid the twins have no talent, but their Pa does want them to be able to play and make home happy." From this moment I mentally dedicated my life to the service of the twins, and incidentally to the furtherance of the scheme to make "home happy."

But how to begin! As I looked into the two blank little faces at the first lesson, and saw the vacuity of the four blue eyes raised trustfully to mine, my heart sank, and I had a wild thought of abandoning forever the musical education of the twins. Courage soon returned, however, and after a few preliminaries, I explained with great minuteness the Treble Clef, the positions of the notes, and the corresponding tones upon the keyboard, for while I have been told that there are systems which dispense with these early requirements of note learning, I am still sufficiently unadvanced to believe that the only way to begin, is at the beginning. After this I had an inspiration. Having a stock of small candies which I always keep for the delectation of my little pupils, I produced a box, and seating myself between them I said, "I will point to these notes, and every time one of you strikes the right note upon the piano, she shall have a candy."

It was astonishing how those twins learned the notes, and how the respective piles of candy increased. I may describe the first few lessons as gustatory rather than aesthetic, but the notes were learned.

I had specified in the first arrangements with the mother that the twins should always take their lessons together, and for the present, four each week. Consequently when I found that one small figure was becoming listless, I promptly replaced it by the other, and when interest waned altogether I have even abandoned the lesson for a few moments, and adjourning to the yard we have had a game of "tag," in which the superiority of the twins over their teacher was painfully apparent.

My object primarily, was to connect pleasure with music rather than drudgery,—to have the music itself beguile those stolid natures. With this in view I began with "Köhler," carefully selecting melodic fragments, never giving them the two hands in one clef (which I consider an irreparable mistake). I skipped the first exercises in which the one clef is used for both hands, and the twins and I proceeded upon our melodious way; my constant endeavor being to bring them to the appreciation of mere sounds, to develop the sense of hearing and to illustrate (by teaching them to *listen*), how musical one note may be if it is pressed lovingly. I never gave them the same exercises or pieces, believing the mind would become sluggish and the musical impression obscured by this course. No scales were given the first year, no technics but a few simple five finger studies which I have evolved from the needs of pupils. When the notes became familiar, when by quartering an apple, and further subdivision of it, the relative values of notes had been demonstrated and Time no longer presented insuperable difficulties, I began with duets and from that hour music became a mild passion with the twins. The Duets of Streabbog, Gurlitt, and above all Diabelli, were played with solemn pleasure, and although the twins were not loquacious and enthusiasm was developed as slowly as the musical perception, one day after a rendering of a Diabelli Duet which had been played in so leisurely a manner that I feared its beauties had been impaired, one of the twins delighted my heart by saying: "That is awful pretty."

I did not teach them duets exclusively, however; as they advanced we made excursions into the "Streabbog Melodious Studies" and "Schumann's Child Scenes," and many a time as I passed the house on my way home from a day's teaching that seductive bucolic, "The Happy Farmer," has been wafted into the street through the open window, and I have said fervidly, "bless those twins! they are making home happy!"

But the time came when the Scales had to be attacked. This is always a serious moment even for bright pupils, but for the twins!—still, I prayed for guidance and made the plunge. A certain amount of drudgery must come with the scales, but this I tried to unify, beginning with each hand separately. With simple accents at first I carried out Mason's ideas of scale practice. Then I asked the twins to play through one of the accented groups *slowly* each day. At their lesson they played them as rapidly as they could, and still insure smoothness, while I timed them with the minute hand of my watch. A complete record of scale advancement was thus made, and their interest and pride in their respective "time tables" was beyond words; as the mother said at one of our interviews "the twins would rather play the scales than eat."

And so, gradually, they came to enjoy music, not with the intensity of finer natures, nor the abandon of more impetuous ones, but music in its own subtle way became a part of their lives. They were able to play with some artistic perception, and not only did "Pa" hear to the extent of satiety the dulcet strains of "In the Spring" and "Narcissus," but the blunt natures were made more acute, refinement came with the music, and also a certain breadth and culture. And when at a musicale, which was given two years after my first acquaintance with the twins, they sat at my grand piano in their snowy gowns and blue sashes, with each blond curl in its appointed place, and played accurately and well Mozart's Sonata in Ab, I could see by the rapturous expression of the mother that she was saying inwardly with the immortal Mrs. Kenwigs, "They're too beautiful; much too beautiful."

THE MUSIC STUDENT

This department will be devoted to students' work and needs. Besides articles of inspiring nature contributed by leading writers there will be presented here every month definite lessons on various subjects. These lessons will be written by teachers of the highest authority. They will be presented in a simple and direct manner, affording the student personal instruction of the best order. These practical lessons will be increased in number from time to time. The privilege which THE MUSICIAN extends to students to correspond fully about all matters in this—or any other department of the Magazine—makes it of the highest value.

HOW TO PLAY BEETHOVEN'S SONATAS.

Hints for ambitious persons who are studying the piano without a teacher.

FRANK COSTER.

Having suggested a systematic and graded course in sonatas we now pass to the study of Beethoven's sonatas, and first we shall consider certain movements only. Students should always begin the study of Beethoven's sonatas by selecting from them those portions that are within their present comprehension and technical ability. There are several reasons why this is wise, and one is *consideration for your listening friends.* The different movements of a sonata are in reality different pieces, and a student may be able to play one movement, or piece, satisfactorily and well, and in a manner to afford pleasure to those who hear him play; whereas the entire sonata may be quite beyond his ability. We offer you the following list of movements and, in a few cases, the entire sonata when it is short and of about one grade of difficulty throughout.

MOVEMENTS FROM BEETHOVEN'S SONATAS.

1. Opus 49, No. 1, G minor. Entire Sonata.
2. Opus 49, No. 2, G major. Entire Sonata.
3. Opus 79, G major. First or Second movements (either one).
4. Opus 10, No. 1. First movement.
5. Opus 14, No. 2 G major. First or Second movement (either one).
6. Opus 2, No. 1. Entire Sonata.
7. Opus 14, No. 2. Third movement.
8. Opus 14, No. 1. Entire Sonata.
9. Opus 2, No. 3. Entire Sonata.
10. Opus 27, No. 2. First and Second Movements (either one).
11. Opus 22, B major. First, Second, Third and Fourth (either one).
12. Opus 13, C minor. Second and Third.
13. Opus 7, E-flat major. Entire Sonata.
14. Opus 31, No. 1, G major. First movement.
15. Opus 28, D major. Entire Sonata.
16. Opus 10, No. 1, C minor. Second and Third movements.
17. Opus 19, No. 2, F major. Fourth movement.
18. Opus 22, B major. Fourth movement.
19. Opus 90, E major. Second movement.
20. Opus 31, No. 3, E-flat major. Entire Sonata.
21. Opus 10, No. 3, D major. Entire Sonata.
22. Opus 26, A-flat major. Entire Sonata.
23. Opus 27, No. 1, E-flat major. Entire Sonata.
24. Opus 28. Entire Sonata.
25. Opus 13, C minor. First movement.
26. Opus 31, No. 1, G major. Second and Third movements.
27. Opus 90, E major. First movement.
28. Opus 31, D minor. Second and Third movements.
29. Opus 81, E-flat major. Entire Sonata.
30. Opus 27, No. 2, C-sharp minor. Third movement.
31. Opus 31, D minor. First movement.
32. Opus 54, F major. Entire Sonata.
33. Opus 57, F minor. Entire Sonata.
34. Opus 109. Entire Sonata.
35. Opus 101. Entire Sonata.
36. Opus 110. Entire Sonata.
37. Opus 111. Entire Sonata.
38. Opus 106. Entire Sonata.

These movements are used so much as separate pieces that they are published as such, i. e., in sheet form. Students are advised to preserve this list for future reference.

ENTIRE SONATAS.

First we will consider Beethoven's Opus 49, Numbers 1 and 2. These are, properly speaking, sonatinas. They are plain, straightforward little works, and quite easy. They were undoubtedly composed by Beethoven in his early youth and the opus number (49) attached long after they were composed.

In Opus 49, No. 1, we have a little sonata in two movements only, an *andante* and a *rondo,* the former replete with grace, the latter brimming over with life and merriment. In playing this beautiful *andante* the touch should be very *legato* and the phrasing (i. e., the punctuation) very careful. You will notice that 39 bars from the end the *left hand* takes up the subject, and also further on, the second subject; these points should not be made too prominent, but they should be emphasized or marked sufficiently to bring them out clearly. Be careful not to begin the *rondo* too quickly, otherwise you will be apt to find difficulty in taking the sixteenths in the left hand without slackening speed. This movement, however, should go at a pretty good pace when thoroughly mastered; you will find no alterations of time except

Silhouette des 19jährigen Beethoven
Von Neesen.
(Beethoven at Nineteen).

in the occasional pauses, after each of which the subject should be resumed as crisply as possible.

In Opus 49, No. 2, in G, we have, as we said above, a straightforward and quite easy little work consisting of two movements only, an *allegro* and a *minuet.* This same minuet was put by Beethoven in his sextet, and is particularly graceful in character. This sonata, as we have said, is evidently an early work, and is so easy that we feel it may have been written for one of Beethoven's juvenile friends. An excellent plan is to number the bars that tell off the rhythm and for purposes of analysis, thus: In the first movement I always direct my pupils to take a pencil and number the bars 4, 8, 12, 20, 36, 49, 52, 56, 59, 63, 66, 73, 74, 75, 87, 103, 116, 122. Next I direct them to observe the first subject, in G—bars 1-8; introduction to second subject, bars 8-20; second subject in D (which is the dominant or fifth note up in scale of G), bars 20-26; tributary to second subject in D, bars 36-49. Coda, in D, bars 49-52; the working out, bars 53-66; return of first subject in G, bars 67-73; fresh introduction to a return of second subject in G, bars 75-87; return of second subject in G, bars 87-103; tributary in G, bars 103-116; Coda in G, 116-122. We then proceed to notice its construction, i. e., we *analyze* it. We observe that the first subject joins on very closely to the introduction to the second subject; indeed, we find it difficult to determine just where the end of the first subject really should be, because on its return (bars 67-73) it is much shorter, containing only seven bars in all. We next proceed to mark bars 1-20 as Division 1; 20-52 as Division 2; 53-66 (the working out) as Division 3; 67-87 as Division 4; 87-122 as Division 5 and last. The chords in bar 122 are more emphatic than they were in bar 52, and we feel that we have reached the end of the *allegro* or of *this* idea, or movement.

The second movement (or *Coda*) the *minuet,* is very effective in the keys of C major and A minor. It must be remembered that the minuet was a stately, graceful dance, and therefore this must not be played too fast. The *allegro* is the faster movement, the *minuet* the slower. As material for practice Opus 49, Nos. 1 and 2, are charming little works.

We will turn next to Opus 14, No. 1, in E. This sonata presents very little of technical difficulty excepting in bars 5 and 6; these you will find require considerable practice. Each hand must be prepared to take up the passage precisely at the right moment. The subject must be given distinctly, the three-eighth notes in the accompaniment to be subdued. Similarly, just before the double bar, when the left hand plays half notes the right hand eighths are to be treated as an accompaniment only. There is a charming episode, commencing twelve bars before the double bar, which is almost beseeching in tone. At the conclusion of this episode no pause is marked or required, though you may feel tempted to make it.

The second movement is intensely passionate in the minor, the major being calm and sad. All seems quieting down, when the perturbed element reappears by a return to the minor, in which the movement ends, in spite of a slight reference to the middle portion.

The *rondo* is lively and animated. The only things approaching difficulty in this movement are the scale passages and beginning with bar 24 to the end, the syncopated notes in which the subject is given against triplets in the bass.

This sonata was subsequently converted by Beethoven into a string quartet.

Fourth. Opus 79, in G. Here we have a little work in small dimensions,—a gem in its way—but surprising in its simplicity, especially when we consider that it is one of Beethoven's later sonatas. It first appeared in 1810 and came between some of his "giant works," if we take its opus number for our guide. The first movement is really a sort of waltz: a joyous, sparkling piece marked *presto alla tedesca,* which means (if you turn to your dictionary of musical terms) *"Quickly* and *in the German style,"* referring to a German waltz of that period. In the twelfth and following bars it is most necessary that you *mark well* (i. e., *accent*) the first beat of each measure, for otherwise the ear will naturally seize on the highest note of each ascending arpeggio as the first of the bar and lose the right sense of the rhythm. The descending third, formed by the second and third quarter notes of the subject, is extensively used throughout the movement, and where it is introduced after the double bar the crossing of the hands renders it difficult to reach the first note in time, which can only be effected by leaving the bass quickly. There is a *coda,* in which you will not fail to detect the allusion to the subject in the left hand, repeated with a slight embellishment.

The second movement is a veritable Song Without Words. It contains two sentences, one in G minor and one in E flat. This *andante* doubtless made an impression on Mendelssohn, and who knows but what it led to his own idea of composing *Songs Without Words (Lieder ohne Worte).* This movement reminds one a little of his Gondola Songs, with its melody in thirds and sixths. It is curious to note that the form of accompaniments of the second melody is at the end used for the principal subject, which is then played in octaves.

The *vivace,* with which the whole concludes, is naive and charming in the extreme. The bright little subject is presented with various accompaniments, that in triplets being the least easy to play in time. You will find this requires special care and practice In bar 20 after the double bar and the following, the bass notes form a descending scale of G, the same occurring twice afterwards, the last time with fragments of triplets in the right hand. Three notes against four ought not to give much trouble, but when the first beat is a rest you will find it more difficult to give the two remaining notes their due share of time. The conclusion, with its interruptions and repetitions, is very playful and fascinating.

THE VAGRAM PHILOSOPHER.

WILSON G. SMITH.

As I was taking mine ease in my sanctum watching the smoke curling from my fragrant havana, and building therein air castles out of what might have been and what might yet be, my meditation was interrupted by the unannounced entrance of my vagram friend. The amenities of greeting having been duly passed, we settled comfortably into our chairs and I smoked and listened the while to his oracular and philosophic dissertation.

"My dear professor," said he, "did you ever observe how many men after having attained eminence are unable to maintain the high pressure, and soon show signs of deterioration? We find this notably true in Art, Literature and Music. The list of these three arts is filled with the names of the heroes of one pre-eminent work upon which their reputation rests.

In literature I can mention Gray, whose "Elegy" has immortalized his name. In music there are many whose fame is embalmed in one opus. For example—Gounod we remember only as the author of "Faust," Flotow as the creator of "Martha," Thomas as the composer of "Mignon," and so on down the line. All of these writers produced other works, but the success of their one really great and characteristic work overshadowed their later efforts. Why does this condition so frequently obtain? Had they but one message to publish to the world, and having said it did their fount of inspiration run dry? Many things of a psychological nature enter into the solution of this seeming paradox. First it is more difficult to maintain a high standard once established than it is to attain it, for what is usually born during the storm and stress period of adversity and amid the throes of unrealized ambitions can hardly be duplicated under conditions of financial ease and mental placidity.

"Change a man's environment and he is practically born again, for with ease and affluence one is too apt to forsake the trend of his natural inclinations and assume the attitude of a poseur. And it is right here that we can discriminate between composers and composeurs. The world is too full by much of the latter class, which too often wears the laurel of contemporary honor and recognition. A man with truisms to utter seldom poses.

"His world is generally made of the stuff dreams are made of. The castle of his mind is his demesne, and his thoughts are his servitors. The people of his fancy are his faithful retainers. His castle is his own, from turret to foundation stone. It is the egotist who lives alone in a mental sepulchre. The worms of cynicism and discontent gnaw incessantly at his vitals. His estate is invested in varied assortments of assumptions and presumptions, and he is forced continually to water his stock that it may float up on the open market of gullibility and non-discrimination. His life is one uninterrupted succession of false assumptions and hypocritical pretenses. He is a pessimist of the first rank, and sees no good in the world except that which may filter through his inflated egotism.

"The sun shines but to cast his shadow, and mayhap to scintillate his glory. All of the good things of this earth are his by divine right; what others may possess is only through his tolerance.

"He loves his neighbor only to further his own ends, and would destroy his intimate friend to further his own selfish whims. It is the honest man who is the optimist. To him the world looks bright and full of promise. He inadventently helps himself by helping others. The cloud of to-day only suggests to him the sunshine of to-morrow. He lives for to-day and its greatest possibilities. His to-morrows are all to-days. Each day is a perfect link in the chain of his life. A chain forged upon the anvil of honest endeavor, and welded with the hammer of altruistic convictions and deeds. His thoughts materialize in philanthropic acts and the monument that perpetuates his fame and glory is the chronicle of his actions. Whatever may have been his condition in life, he has not lived in vain. Like a fragrant flower his life has exhaled the rich perfume of noble efforts. I would rather have been enrolled as one of nature's noblemen than have sat upon the throne of the mightiest empire. Such a life is possible for us all. Are we living it?"

THOROUGHNESS.

J. K. T.

The fault of this age is an insane desire to jump at the top before understanding what there is at the bottom. This is the case not only with musicians, but with everybody else, no matter what kind of work is pursued. It is a constant hustle and bustle from morning till night and not a steady, certain and slow growth; in fact it is no growth at all, for no one can assimilate that which he merely glances at or bolts down hurriedly. It might truly be said that the most of us are affected with a sort of mental dyspepsia brought on by trying to do too much in a short space of time, the consequence of which is that we accomplish little or nothing, and almost disqualify ourselves for following the musical or any other profession. Whether one enters the musical field as an amateur or with the intention of becoming a professional performer, he should give his highest and best thought to the subject and should diligently pursue his studies from day to day and from week to week, never allowing anything to step in to interfere with his regular practice. This is the secret of the great success of the old masters. It may be said that they were unusually endowed and exceptionally gifted, and yet if they had shirked their work in any way or had passed by seeming trifles as of no consequence, they would have failed. Our greatest men of genius have been our hardest workers. This same rule applies to men of modern times.

The Value of Detail.

The teacher who sometimes wearies of the minuteness and mechanical pettiness of his task may easily draw encouragement from the thought that this routine confinement to prosaic detail is incident to all large and worthy work. The training of a performer is fairly analogous to the production of a work of art in which the conception of the work, as a whole, is only to be realized by the slow, and often tedious, manipulations of detail. Nor is the teaching of the fundamental principles at all incompatible with true creative work, as may be seen, for instance, in the life of Sebastian Bach—the most perfect example in history of the union of practical everyday musicianship with consummate genius—who was always prepared to turn from his sublime visions to the prosaic task of rudimentary teaching. He was a great teacher because nothing in his art seemed to him small. His practical philosophy was the same as that taught by Goethe—to be "always in earnest with himself and with the things around him." Whether it was extemporizing before Frederick the Great, or working out the sublime lyric of the B minor Mass, or teaching a learner how to place the fingers on the keyboard, or lead two parts in simple counterpoint, he always threw his whole force into the duty of the moment. No one need find a task irksome which Sebastian Bach gloried in.

HAROLD BAUER, Pianist

(From a silhouette made in Paris, May, 1901)

Slow Practice.

My experience with pupils is that very few grasp what is meant by slow practice. Pieces of music go slower or faster, and from that fact comes the idea that the rate at which notes follow each other measures the speed of the practice, but illustration very soon convinces the pupil that notes can be played extremely slow and yet with very quick motions. Slow practice ought to mean slow accomplishment for every detail in the movements of fingers, hands and arms; the only thing alert and active in connection with it being the attention which should detect the slightest variation from the exact curve, distance, rate and quality of every movement attempted. Slow practice is always the best practice, and is the quickest way to learn how to play a thing rapidly; for if the notes and the motions are perfectly known, speed can be added with very little effort.

What is slow practice? For every pianist there are three grades of speed in all passages admitting of rapid playing. They are, first, a very slow rate; so slow, namely, that each motion is fully determined by the will, and there comes the response through the sensory nerves that the motion has been fully performed; after which there is a moment of repose before the next motion is ordered. Very slow practice is any rate of speed that admits of this moment of mental repose between the reception of the sense of having played one note and the act of beginning to play the next. The second rate is moderate—the rate in which, as soon as the mind becomes conscious that one key has been played, it orders the next, without suffering a moment of repose to intervene. The third rate is that of velocity—a degree of speed in which the will orders a series of acts at once; as, e. g., four octaves of the scale of A, or three octaves of broken chord of C, etc., and the fingers play them as rapidly as possible, the mind not being conscious of the fact that one key has been played before it orders the next.

Exclusively slow practice will spoil the playing. It takes the life out of the music. It must, then, be alternated with two other degrees of speed, in the proportion of, say, six slow, six moderate, and three fast, and so on, over and over, until one learns the passage. This is not a rule; it is merely an indication of the proportion necessary to be observed in order to secure acuracy without sacrificing the musical quality of the playing. And it is in the almost total neglect of this kind of practice that pupils in general may find the reason of their poor success.

Hans von Bülow had a caustic tongue. On one occasion after playing at a concert he was presented with a laurel wreath. This token of appreciation he at once deposited under the pianoforte, stating that while he was very much obliged, he was not a vegetarian. Another story of his wit is related in the *Life and Letters of Sir George Grove*. At St. Louis the redoubtable Hans gave a concert at which a dreadful screaming soprano preceded him. As a little prelude to *his* solo, Hans played the recitative from the Choral Symphony "O friends, not these tones!" "Just like him," says Grove.—*Exchange.*

TEACHER'S FORUM

Conducted by HAMILTON C. MACDOUGALL, Professor of Music at Wellesley College, Mass.

When we are on our neighbor's premises looking for Duty, she is at our door clamoring for admission.

* * *

The spire of the church points heavenward in mute, though significant, aspiration. But we must not forget that without the prosaic, dirt-covered, out-of-sight foundations, the spire could never teach us.

* * *

Many a man aspires to climb Mt. McKinley when he should be devoting all his energies to providing the kindling for the kitchen fire.

THE PLAIN DUTY OF THE MUSIC TEACHER.

H. C. MACDOUGALL.

I.

In these days we have novelties on every hand. We are Americans, and novelties in art, science, politics, and religion always appeal to us. To be "up-to-date" is our constant struggle, and only as we are conversant with all that is newest in our respective vocations can we retain our own and the world's respect. We may be lacking in politeness; we may be lacking in culture; we may be lacking from many points of view: all will be forgiven if we are "up-to-date," but all will be charged against us if we are not. An American unfortunate enough to be labelled "behind-the-times" might as well remove himself and his family to Mars.

This striving after novelty shows itself in the art of music-teaching; it shows itself in musical performance, in program making, in organ building, in a thousand and one ways. Our musical papers are full of new methods, all described noisily and praised loudly. Our musical friends tire themselves and their public by their eagerness to try the new and to show the world that they are familiar with the untried and unconventional. The public catches the fever; it demands new works, new faces on the concert platform. Beethoven is already passed into the limbo of classicalism and soon the Pastoral and the Eroica will be performed only out of regard for a rising generation of students or as a foil to the compositions of the latest master of the very newest school.

This craving for novelty is a natural one and legitimate enough if accepted as the sign of the spirit of progress. This spirit tires of the common and the known and reaches out after the original, the new and the inspiring unknown. But much of this pother, much of this noise and confusion is unhealthy; the clamor is the clamor of the ignorant and the restless and not the earnest, resolute speech of the intelligent. It is true that in important respects the classical masters cease to satisfy us and that the moderns afford us inspiration in new ways. It is also true that in fundamentals the classical masters will never be superseded; it is true that in form, technique, and material there are certain first-things that are stable, certain processes that lose nothing of their value by the flight of time. Who is rash enough to affirm that to-day the true principles of pianoforte playing, for instance, are for the first time fully made known? Or that voices are for the first time in the world's history understood?

Yet the music teacher is overwhelmed with "methods" and "touches" and "lessons" and "lectures" on this, that, and the other, until, confused and abashed, he imagines himself "behind the times" and questions his former teachers, his education, his technique, and his right to teach. Teachers far from the educational centres, far from any opportunity of intercourse with other musicians, are often at their wit's end to know what attitude to adopt towards this in-rush of "up-to-date" information. Many a teacher doing excellent work in a small town is harassed with doubts as to his duty with respect to the new methods, and usually ends the matter by sending to his music dealer for the latest works on his subject; these are read, and then are tried on his pupils; thus he "keeps up with the times!"

It is doubtless a most commendable industry of the teacher, this quest of the new and good. It is to be feared, however, that the new, whether good or bad, is the real object of his search. We forget many things which it is our plain duty to remember, while we are absorbed in novelties, and it is of some of these that a word ought to be spoken. There are certain aspects of teaching that ought to be presented to the great body of teachers again and again, until they are accepted as cardinal principles of action.

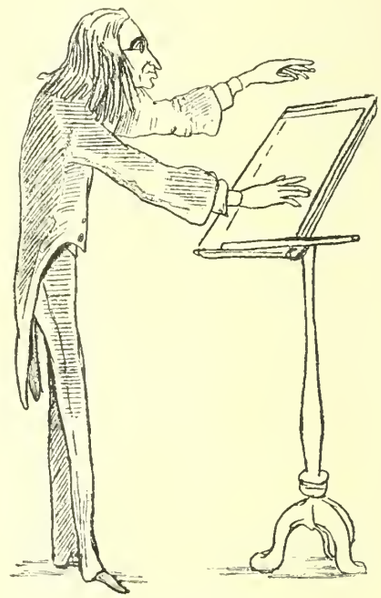
Many a teacher is worrying about elbow touch, when he ought to make his pupils play the right notes in the right time. It is commonly supposed that all teachers do this, but I will wager that not one teacher in a thousand succeeds in doing it. It is a much more difficult matter than is commonly supposed to teach pupils so carefully and thoroughly that they, as a matter of habit, give the notes their right pitch and duration. Take the matter of long notes, of notes before rests, of dotted notes, how many teachers flatter themselves that all their pupils are grounded in habits of accuracy? How many teachers can trust their pupils in ensemble playing? Yet in this very field of work, so great and so necessary, there is very little inspiring work done. The work that is done is mere routine; cold, formal, and comparatively ineffective. Any teacher accustomed to hearing music pupils coming from every State in the Union will bear me out in saying that the crying need of music teaching in this country is a passion for exactness, not a passion for new touches or new methods. One does not need to be a Boston or New York or Chicago teacher, to develop the habit of care as to pitch and duration. Here is a field for the country teacher and one in which he may excel his city brother, if he have the energy.

But even more striking than the general carelessness in training in the fundamentals of pitch and duration as contrasted with the seeking after novelties of method, is the shocking neglect of signs of phrasing. The most common fault is the non-observance of the legato; the indifferent execution of the staccato, though less common, is even more exasperating. One could forgive an entire lack of taste and sentiment in many cases, were there a moderately faithful observance of these two touches, so fundamental in all coloring. These strictures apply to the voice as well as to all instruments. We see here another plain duty of the teacher—to secure at all cost the unfailing observance of the staccato and legato. Never mind if Somebody-or-other's "up arm" touch is not understood; never mind if it is not quite certain what the one hundred and nineteenth exercise in the Practice Clavier Method means, nor whether the diagram on page forty-five of Fräulein Pitzhopfsky's exposition of the Leschetizky method shows the thumb touching the second or first joint of the fifth finger—these are matters of comparatively little importance.

The third plain duty of the teacher is to teach the pupil self-examination. This is the last thing he learns and the last thing the teacher attempts to teach him. No man can be taught until he knows himself. The majority of people who are attempting to learn music fix their minds earnestly enough on the notes, but they never make the connection between the notes and the voice or the hand. They may know that the note is c sharp; they see the staccato, but they don't hear it. The disheartened teachers (and there are many of them)—disheartened because of careless pupils—may know that the carelessness has its roots in the lack of attention, in the inability to hear, not in unwillingness. Make the pupil into a student; give him a mind, give him ears, give him alertness.

It seems plain, then, that thousands of music teachers in our broad land might do much more valuable work than they are doing if they would give up foolish search after novelties of method and touch and settle down into the never-old, always vigorous truth concerning notation and its accurate realization in tone. And on the other hand thousands of teachers, conscientious and industrious, may do work of enduring worth even if of no unusual pattern, by teaching their pupils to play exactly, to observe the legato and staccato invariably, to learn self-examination. As a general principle we may know that our work is not remote, but close at hand; while we are searching the world for something new and startling, our work and ourselves, if we but knew it, are vis-a-vis.

The plain duty of the music teacher is to infect his pupils with a passion for accuracy and to enable them to know whether or not they are really doing what they are attempting.



FRANZ LISZT

THE TRAINING OF PUPILS BASED ON MODERN PRINCIPLES OF TEACHING.

H. C. MACDOUGALL.

Progress is the watchword of the world to-day more than ever before. Its meaning has become intensified. In all fields of endeavor, whether of commerce, science or art, from each unit engaged in the pursuit of any one form of activity, a greater degree of ability than formerly is expected or demanded.

Foremost in the ranks of the world's progress stand the educators in all departments of learning, since they are the molders of the youthful minds.

Music and the fine arts in general are no longer considered luxuries, but necessities, since they are enormous educational factors in the world of to-day and their trend is to uplift, spiritualize and particularly beautify the lives of mankind.

Regarding the foregoing remarks as a foundation on which to erect a structure of logical thought bearing on modern music teaching, let us proceed to investigate the first necessity of the beginner as applied to pianoforte playing.

The hand as a vehicle of musical expression is at the beginning an undeveloped executive medium; it must be formed, strengthened and be made adaptable for keyboard uses.

The teacher's first duty, therefore, is to select suitable adaptive material for the muscular and flexible development of the hand, and,—as hands vary in form infinitely, so must the careful teacher have a knowledge of and keen discernment to select for every case the proper formative material or foundation studies to be utilized in the hand under consideration.

I shall exclude from this article any mention of musical material which could be effectively used at each period of the pupil's development, since the number of good studies now at every teacher's disposal, enables everyone to choose as he pleases. Space also prevents their enumeration.

Suffice to say, that formative studies for the hand must embody, if they are to be effectual in their application, *clearness* in their construction and aim, *directness* in their effect physically upon the hand by

rounding and correctly placing the hand, and by *strengthening it,* and *developing each finger individually,* thereby liberating them from each other and giving them *individual power.*

As the process of finger individualization is slow, the greatest caution should be exercised by the teacher not to attempt to *urge* development with the beginner, but to develop *by degrees* the musico-athletic power of the hand.

Simultaneously with such first muscular training of the *playing factor,* the hand, there must go also the intellectual formative training of the *thinking factor,* the mind.

BRAHMS' RECEPTION IN HEAVEN

The surprise of the master is genuine. But it is not more so than the joy of his friend and townsman, Bruckner, who greets him with outstretched hands. Despite his exaltation, Bruckner still patronizes the same tailor. One may easily name the elect in order to Haydn, who sits at the left of the organ.

The first efforts of the young student to learn the notes should be made both *easy* and *pleasant* to him. By comparisons with other things, elucidated by the instructor, music is made more understandable to the pupil. The notes he must learn may be compared to the alphabet of a language since the notes *do* constitute the alphabet of music.

But he must also be taught that *each note is a symbol for a living sound.* Therefore he must be taught from the beginning to *recognize intervals,* both long and short, and likewise to *sing mentally,* so that each tone after being struck on the keyboard *has already had its prototype in the mind.*

The notes, as the symbols of sound, should then be presented in the simplest and most melodic form in the shape of studies to the pupil.

Melody being the very essence of music, modern teachers and especially writers of studies for children, are realizing more and more every day, that the earliest playing efforts of young people should be made enjoyable. The road on which they begin their musical journey should be (to speak metaphorically) strewn with roses; in other words, strewn with melodies.

It is only in the formative hand studies where little stress need be placed on the melodic feature.

To retrace our steps: First come the foundation exercises for hand, finger and wrist strengthening and finger liberation, at the same time the learning of the notes *as symbols* of sound and their practical application in melody playing. Then the hands are gradually permitted to travel from separate action to joint action on the keyboard, first being confined to the customary C position and G position, both hands employing the treble clef. The compass is then gradually extended over a larger area of the keyboard.

The bass clef, its meaning and note control, must now be added to the instructive scheme; the left hand alone doing the playing for a short period. After the bass clef notes have been thoroughly learned the pupil is then expected to read both clefs simultaneously, which point in his training usually engenders difficulties, since a duality of thought is required, which makes it difficult for him to think clearly enough to execute the figures with any satisfactory degree of clearness and rapidity.

At this point of the pupil's training *the teacher should exercise the greatest patience* and proceed without any exhibition of haste, but should rather *retard the tempo of education* until the pupil has sufficiently ripened for the next stage.

A knowledge of melody construction applied to various rhythmical pulse beats should be explained to him and appropriate material used to *increase his melodic appreciation* and to *develop and intensify his rhythmical sense.*

Of some pupils (more gifted than the average) the demand may be made to construct melodic phrases of two or four measures, the same theme being applied to various rhythmical figures. To teach a pupil to invent rhythmical movements alone by drumming them out on a resonant surface, effectually aids him in comprehending and inventing new rhythms.

Melody appreciation and construction leads the pupil on to the large sphere of phrase construction, the comprehension of which must ever accompany his *earliest playing efforts.* To elucidate its meaning and importance the teacher should select familiar songs for illustration, showing the similarity between literary sentences and musical phrases, particularly the similarity of musical phrases to poetical metre. To the more gifted ones may here be assigned the task of selecting familiar sentences or poetical lines and adapting an *invented melody to them.*

It should not be overlooked also, that from that point on where the student has learnt to play with a certain degree of clearness and sureness, accompanied by a *comprehension of the phrases,* that he be taught also the important feature of *correct articulation.* In other words, he should study each melody, etude or piece by analysis, the phrasal structure thereof, and then further *how to apply the most effective dynamics to their delivery.*

This involves an appeal to his own thought resources, eventually awakens his *imaginative powers,* and plants the seed germ of *original intellectual effort and abstract thought.*

I believe all good teachers will coincide with me when I claim that *it is best to train the pupil to think for himself to a certain degree from the very start.*

The teacher should lead him with a sure hand by degrees from unconscious to conscious effort, to liberate him from dependence to independence; in other words, on the long run the true teacher should produce original thinkers and eloquent players instead of parrot-like imitators or machine-like performers.

An appeal to the imagination must constantly be made after the pupil has been launched on a "fair flowing tide of knowledge and technic," for the imagination lets loose the flood-tides of thought, kindles the fire of feeling, and colors the performer's playing, which quality finally ripens him into artistic maturity.

But an artist, in the broad sense of the word, a true artist, he can only become if he absorbs scientifically as well as artistically and emotionally from the gushing fount of music.

His final knowledge must cover a wide area of gifts and capacities. Summed up, his attainments must embrace:

A knowledge of harmony, counterpoint and form. A theoretical knowledge of other instruments, musical history and development of kindred arts, a knowledge of the best examples of musical art by ancient and modern writers, power to analyze and criticize musical art works, some initiation into the principles which govern the other arts, some knowledge of the best productions of ancient and modern literature, a command of language, a love and knowledge of human nature, appreciation of the beauties of nature from which source all arts receive their inspiration. These and still other accomplishments the music seeker must cultivate ere he can rise to the dignity of an artist.

The principles active in modern music teaching to bring about superior results in the building of a pupil are simple yet complex, and *pre-suppose much greater knowledge to exist among educators of to-day than at any time in the world's musical history, and an accompanying greater power to impart that knowledge to others.*

The *importance of thoroughness* is becoming every day more visible and imperative. Every teacher must continue *perfecting himself while leading others.* The teacher who is anxious to retain a pupil for a number of years, in order to bring about his musical unfoldment, should aim to acquire a good knowledge of literature, to increase his own vocabulary of words, by which he *augments his verbal expressive power,* which in turn enables him to impart to others his knowledge in an effective manner.

Every teacher should endeavor to become "a strong and sturdy staff" to every student, on which he, *the student,* may lean with safety until matured for independent musical effort, so that when the staff is finally removed there is no longer any danger of the student slipping or falling into grievous musical errors.

In brief, he should have been given such a foundation and subsequent training that he expands and grows as does a beautiful flower giving joy, and love, and beauty to the life of mankind.

SYSTEM AND POSSIBILITIES

A page of practical helps and hints. Teachers, students and all who are interested are requested to contribute. Address all communications to the EDITOR OF THE MUSICIAN, 150 Tremont Street, Boston, Mass.

HOW TO FILE PROGRAMS.

There are few who do not know the delight of looking over old programs, of recalling musical experiences of the past. It has been said that the memory of a moment of happiness in years gone by is nearly as inspiring as the experience itself. To handle again the printed slip which was at the time of so little importance, —merely a memorandum to jog one's memory at the concert, or a pamphlet of advertisements and questionable jests at the opera,— is a sure way to revive interest in one's own musical history. As material for reference study such a collection of documents is highly valuable. If it is in any way complete, if it represents all the music or all the important music that the collector has ever heard, it is more valuable than a text-book. It forms a ledger of his experience of music.

Programs are often pasted in a large blank-book. This way of keeping them is secure, but it has its disadvantages. The glue, if not of the very best, will turn yellow and leave its stain. The varied dimensions of the programs give the page a ragged, ill-fitted appearance. And further, the possibility of changing the arrangement, of altering the classification is precluded.

The programs are most useful for reference and comparison if kept in a loose state. They should be accurately dated, however. The program usually testifies of itself to the month and day of its happening, but it is non-committal as to the year. At the end of the musical season, if one has been so fortunate as to collect a fairly large handful, the year can be quickly recorded upon each one.

During the concert season let the slips be kept, in chronological order, between the pages of some book. One which has lost all interest as literature may be made useful in such a way. "Oliver Optic" would fill the bill were his pages larger. The "Young Folks' Annual" of thirty years ago, a true friend in one's own youth, or in the youth of one's parents, but hopelessly beneath the intellectual standard of present day children, is a book useful for such a purpose.

Here one's recent musical delights or disappointments are stored for ready reference. The list of events is arranged in sequence of time; a turn of the pages brings the winter's music instantly before the mind's eye. One can compare in memory the effect of works of different schools. One can meditate on musical tendencies or the manneristic trademarks of performers.

After the musical year is ended and the programs have been reviewed in their actual sequence, it is well to classify them and store them with the corresponding bundles of past years. Actual, performed, music falls into certain clearly marked divisions. The mental atmosphere of an organ concert is far different from that of an opera night; an oratorio and a piano recital have few points of contact. For purposes of reference a general division of this sort is very convenient.

First and most delightful of all is the bundle of opera programs. It probably grows very slowly year by year. In a country in which only two cities, New York and New Orleans, have even the makeshift for a permanent opera, one cannot trust for one's musical culture over much to this form of art. Next come choral concerts; oratorios, masses, cantatas, etc.; including everything sung by many voices; with accompaniment of piano, of orchestra, or with none. Third comes the bundle of purely orchestral concerts, symphony concerts as they are usually called, but with ever decreasing cause for such an appellation. Glancing through them one finds certainly that symphonies are most in evidence; one also notes, however, that nearly all were written many years ago, that the great works of the present are in other forms, and that of those symphonies that may properly be called great, only a very few approach the modern era in date of composition or in spirit. Therefore, why "Symphony Concerts?" But to return: the next group may consist of professional recitals of all kinds; vocal, piano, violin, etc. Unless one's concert-going is very frequent it is not advisable to subdivide according to the instrument played upon. The fifth group may consist of concerted chamber-music; string quartets, trios, etc. It is well to make a separate division for amateur concerts and pupils' recitals; their interest is usually directly personal and their varied make-up prevents a more accurate classification. In the case of the gifted musician one further class is added; that of the concerts at which he himself has made music.

Within the above-outlined class divisions the programs are of course arranged chronologically. If a question of sonatas arises one draws from box or drawer the required bundle. If the cast of an opera is under discussion the memory can be refreshed immediately. If one wishes to recall the works of a composer in some particular form, to place the songs of his that one has heard, for example, the necessary file is at hand. A collection of programs of this sort is useful in many ways. Its arrangement is simple, and easily revised if necessary. The only intellectual burden about it is remembering to secure a program at each concert one attends.

AN IMPROMPTU METRONOME.

It may not be generally known that an ordinary tape measure in a metal case forms a very good and reliable metronome. Pull out the tape the distance required, hold the end of the tape, and allow the case to swing, when you will get the number of beats. For the metronome beat 52 the tape should be pulled out 52 inches; for 200 only 3½ inches are required. The following table will be found generally correct:

Metronome Beat.	Inches.
63	32¼
72	27⅛
80	22
92	16⅝
100	14
108	12
116	10¼
120	9¾
132	8
160	5½
192	3⅞

The time occupied in swinging from side to side is one beat. As most measures are not more than 36 inches long, it will be necessary, when a low metronomic number is required, to take half that number, and count two swings as one beat.

ONE'S VOICE ILLUSTRATED.

To secure a picture of your voice it is only necessary to tie a sheet of thin, strong paper over the flaring end of an old tin horn. Hold the horn with the sheet of paper upward. Take a little pinch of fine sand and place it in the centre of the paper. Then hold the horn vertically above your face and sing a note into the lower end of the instrument. Now lower the horn carefully and look at the sand. You will find that the vibrations of your voice have scattered the pinch of sand into a beautiful sound picture. Every note in the musical scale will produce a great variety of them. Some of these pictures look like pansies, roses, and other flowers; some like snakes and others like flying birds; in fact, there is no limit to the variations which may occur. Pictures of the notes of musical instruments may be made by holding the horn as near as possible to them.

* * *

Erlanger, the composer, and Saleza, the tenor, have been appointed officers of public instruction in France.

AN OPEN LETTER TO OUR MUSICAL WOMEN.

CONSTANTIN VON STERNBERG.

As far as human records go back they tell us that Woman has been loved at all times, adored in all places and honored in various degrees and manners. This love and reverence, however, she has hitherto received rather as an individual than collectively. Man has ever honored the sex in his own mother, wife, sister or love. But a valid claim to recognition in a collective, public or national sense, Woman had so far never established until she did it in this country; at least never in as striking, able, convincing a manner as here and now.

Woman has everywhere and always been the guardian of the finer graces of life because man has usually been too busy to occupy himself with them except as an appreciator. (This is speaking collectively.) She beautified the lives of her husband and children by her appreciation of, and predilection for, the fine Arts, but she also felt that the sphere of her duties and influence on these premises began and ended in her own home.

How different here! Far beyond the circle of relations and friends she has in matters of culture extended her influence over her whole town, county, State and country. In America it was predominantly Woman who espoused the cause of culture and in championing it she has, so to speak, entered into public life and earned national recognition for her sex as a potent factor in shaping the cultural aspect of this country. She has done it, not only individually—every woman by herself—but collectively, and in the very way she learned from us mere men—by organizing.

There is no phase in American life to-day into which culture is not rapidly entering, no phase where the "true and the good"—mere synonyms for useful and necessary—are not tending to combine with "the beautiful," which combination is: culture. And there is no step in its advancement and spread where the gentle guidance of the innately refined sensibilities of our women cannot easily be felt. Be it in certain hygienic ordinances governing our street life, in the improved education of our children, in the artistic decoration of our home, in the character and ever growing number of books that are read, in the gentler manners of the people or in anything else that beautifies our lives—everywhere we notice the rapid spread of culture and at every point of touch we find that the promoting forces, the "powers behind the throne" were our *women* at whose feet we men must lay the offerings of our profoundest gratitude and whom we must crown with the laurel wreath of undying merit.

Very correctly have our women directed their first endeavors towards the *acquisition of means* of culture. Our poets and painters have taught us to see Nature with their eyes. Sculptors and architects have sharpened our perception of expressive forms. And when the nation's heart was so filled with beautiful impressions that it began to crave utterance, our women turned their attention to *Music* and took it in hand with a will. Now we have no city, town or township without a St. Cecilia Society, or a Ladies' Musicale, or a Ladies' Musicale Matinee, or something like it.

Ladies, you have done your work well and your country can never thank you enough for it.

Your first efforts, as said before, had to be directed towards the *acquisition of means* of culture, of great models for emulation, towards a creation of taste for the fine Arts and these efforts you made in a most efficient and telling manner.

This part of your great work, however, is now done. Well done. Very well done. Excellently done, but—it is done! Let one, who appreciates your work thoroughly and earnestly, intimate to you that it is time to turn towards the duties of the second part of your work. You have planted the seeds in the garden of Art, tended the young plants, guarded and nursed them. Now—for the harvest work!

There are two moves connected with this harvest which are very desirable.

First of all, you must get your husbands, fathers, brothers, cousins, beaux, in short: your *men* interested in good Music! It is absolutely necessary and in more than a merely ideal respect. The cause of Music needs *men*. They do spend some of their

money on Music now, but they do it—largely, at least—to procure a pleasure for you, ladies. In Concert and Opera too many men act merely as escorts who are thoroughly bored by the performance. They look upon this ordeal of two hours, however, as upon a price they are willing to pay for the privilege of enjoying your companionship. This you must change first of all. You must make men, collectively, conversant with *good* Music.

However happy your married life, your engagement, your filial, fraternal or friendly relations may be, if you are *good-musical,* your happiness can never be perfect as long as your men are bored by what you love. Do you doubt that—collectively speaking—good Music bores them? Ask any of the many artists who have visited or live in this country for their experiences. Their statistics will amaze you.

You, ladies, who have cured your men of their expectorating habit; who have closed the canteen to intemperate soldiers, you should now begin to eradicate the idea from the minds of your men and boys that Music be only for girls, that it make a boy effeminate. (Shades of Bach and Handel!)

The cause of good Music needs *men.* If you cherish the fond hope of some day possessing a National Art, you have first to get your *men* interested in Art. For there never will be a National Art here, until Art in our Country has risen in the regard of our *men;* until it has risen—at least—to the domain of any other honest pursuit or business which is dignified by official consideration on the part of the *United States Government.* All European governments spend large sums of money for the fostering of good Music—for the best of reasons—and some day our Government, too, shall have to do it. But since governments are in the hands of men, good Music cannot hope for official recognition as long as the majority of voters remain unmusical.

Get your men interested, ladies!

The other one of the aforesaid two moves requires immediate action if it is to be of any benefit to your own time and generation. Let me explain.

As a rule you have hitherto engaged European celebrities for the Concerts of your Societies. The exceptions were too few to deserve mention. You did right, as long as stimulation and models from foreign lands were necessary. You have by this policy succeeded in establishing high standards and you have also defined your high aims and purposes most clearly. But you can now safely claim to have achieved your ends. Your praiseworthy tendencies are generally recognized and the standard of vocal and instrumental Music in this Country is very high; so high, in fact, that mediocrity can no longer earn a living without resorting—as it usually does—to "social pull." The aspirations of your policy being thus realized, it seems timely to change your tactics.

Pray, do not accuse me of resorting to the methods of the ward politician; of "hurrahing the flag" out of season. I am not appealing to your patriotism. The world of Art is not bounded by political frontiers. If I am pleading for young American artists it is done for the sake of their merits and not for their nationality. Our boys and girls, who have attained to proficiency in Art, long for recognition; they yearn for encouragement; they clamor for opportunities to gain their spurs in the arena of publicity. And it were well if those who did *not* go to Europe to "get the stamp" should be given the preference when engagements for Concerts are under consideration.

Some of the foremost musicians of Europe have, with generous candor, acknowledged years ago that our American teachers are just as competent as those on the other side of the water. It is true enough that our teachers cannot boast of such celebrated pupils as some teachers in Europe have to show. But whose fault is this? (Ladies, ladies, I fear me that a *mauvais quart d'heure* is coming, but I can't help it.) Do our pupils remain with their teacher until he sets them free? No! Hardly have they acquired a halfway technique and a vague apprehension of a musical conception when—off they are, for Europe! Why is this? *Because they have not the slightest chance to obtain a concert engagement here, unless they "come from Europe."*

Such is the reward which you, ladies of the Musical Societies, mete out to the most loyal sons and daughters of our Country!

Do not say: where in this country are the boys and girls worth listening to? Have you given them a chance? Have you rejected them *after* hearing them?

WAGNER AND BRUCKNER

And suppose our boys and girls were not the equals of the *great* European artists—(The majority of the importations we can easily match here)—What of it? Was the Great European Artist always "great"? Was he born great? Did he not grow up to greatness *because the people of Europe supported him through his period of promise?* They gave him paying engagements, public and private, so as to enable him to perfect himself and when he comes to us as a visitor he brings with him the fruit of a great deal of genuine Art interest on the part of the *people of Europe.* Honor to them!

As for the great Artist from Europe you do well to engage him. But do not fall a prey to the speculator-agent who brings over a swarm of mediocrities and counts upon you to engage them because they are "from Europe." Think of our own boys and girls.

I am surely not the only teacher who, from time to time, has a boy or girl ready for the concert stage. But when I set them free and say: Now try your wings and fly!—I meet their questioning eyes and a shadow comes over mine as I think of the—practically hopeless—struggle before them. They try very hard to obtain a hearing. They spend much time, much money, much work in their efforts to find a legitimate engagement. They fail and try again. And again and again. But the frost of your indifference gradually numbs their wings. Their energy wears out. Their enthusiasm dies—oh, the pity of it! Yes, their youthful, ardent, noble Art-enthusiasm dies away and they finally turn with a grudge to playing accompaniments—to giving lessons to beginners. The fine edge of their keen technique is soon lost, their hearts are saddened and embittered, they wither, and dry up, and are wasted like blooded horses before a plough. To be sure, there is no disgrace in giving lessons or playing accompaniments any more than there is in ploughing, but the fine bloom of a budding individuality is brushed away by these cruder occupations, as the shimmering dust on a butterfly's wing is destroyed by the touch of a human hand, however honest it may be.

To say loftily that "our Society is not an artists' Kindergarten" would be heartless. It would be worse. Why, the very man who has sung "Parsifal" in New York began in the Festival House in Bayreuth and well do I remember how Frau Wagner was assailed by some critics in Europe and America; how she was reminded that Bayreuth was not a "Kindergarten!" Ah, but that noble woman knew what she was about and to-day *we* reap the profit of her steadfastness. Remember this, ladies. The Art world, too, has its Hereafter! And it does not always wait for death, but needs sometimes only a few years to come around.

Let me relate here a European occurrence which repeats itself every year and which I have frequently witnessed. In the studios of the reputed teachers of the Voice appear, usually in the Spring, the directors of some of the great Operas. One or the other just "drops in" to see and hear what the maestro has "on hand." See, there is a demure little girl; she sings, timidly, trembling before the high and mighty *connoisseur,* but oh, what a voice! What a style! Well, the director takes her in hand. She is engaged for a small salary, just large enough for a modest living, and, here and there, a small role is entrusted to her, to give her stage experience. But after a few years she is "the great So-and So!" and *we* have to pay her a thousand dollars a night. The reputed teachers of the Piano or Violin in Europe receive similar visitors. My own master, Kullak, had always a number of engagements for young pianists on hand. The Musical Societies in and around Berlin applied to him and felt satisfied that he would send them no tyros. These Societies regarded it as part of their *raison dêtre* to furnish the stepping stones to young artists, many of whom have in later years come to greater or lesser renown. My own modest career, too, began in this way. Kullak sent me to many Society Concerts. The remuneration was small, to be sure, but it brought encouragement, applause, good criticisms; these led to larger things, brought me into public notice and thus I gradually went around the whole musical world. Let me emphasize the point, however, that these Societies did not apply to agencies, but to the *teacher!* (Incidentally I might mention that none of us, in Kullak's Class, were "social protegees." Social wire pulling would not work with our master.)

Now, ladies, you had, in this Country, to face conditions very different from those in old Europe and you faced them bravely! But the time has come for you to realize that this Country has progressed, that conditions have changed and that the present day devolves duties of a different type upon you; one to get our men interested in good Music, the other, to gather the fruits of your laudable work by encouraging and helping our own loyal boys and girls. Will you assume these new duties? I hope so; for if you do, you will add the finest, the most precious gem to that crown which you, the born queens of this blessed land, are already wearing.

SOME ASPECTS OF MUSIC.

HORATIO PARKER.

Music is quite the youngest of the arts,—a mere infant, as arts go,—barely two hundred and fifty years old. But it is a large and healthy child, and although it has been somewhat neglected, I believe it gets close to people's hearts rather more easily than some of its older brothers and sisters.

I do not mean to compare the relative value or usefulness of different arts. Nothing can be more futile or unnecessary. But I think it fair to surmise that for one person who can really glow with enthusiasm for a painting, a statue, or a beautiful bit of architecture, there are a dozen who can get warm about music. This may or may not be an advantage, but I think it true and significant.

Like all forms of art, music misses its highest effect unless it is addressed to the cultivated intelligence. To cultivated people who love it and need it, it seems one of the most civilizing influences we know. Its nature is among arts perhaps the most refined and subtle, the most abstract, impersonal, intangible, indefinable,—artificial, if you will,—not suggesting or based upon nature, or anything in nature, but addressed simply by a highly cultivated imagination to others sufficiently educated to receive and understand it. It is, I think, the only art which can be entirely disassociated from all extraneous or material ideas. Of course, one cannot speak thus of opera, which is a mixture of arts, but it is true of absolute music.

Now music has not yet come to its true estate. Perhaps it is too young; surely we do not yet know enough about it. It seems fair, for purposes of illustration, to compare the lot of this delicate art to that of womankind. In all imperfect civilizations woman ministers chiefly to the senses,—serves to give pleasure and amusement, and is expected to be decorative and useful in a way, but always subservient to others.

Thus it has been, too, with music. As civilization advances, the true appreciation of woman grows. Her transcendent beauty, sweetness, and helpfulness improve, increase, and develop in an association which is not primarily for the gratification of the senses.

So it ought to be with music, and so it is in part; but popular appreciation still falls short of realizing its highest usefulness, and what I believe to be its real object in our scheme of life. In a pure state, music is addressed to the imagination alone, and I think its real purpose should be to stimulate, to purify, to ennoble, and to sustain and nourish the imagination. It is true that it speaks to the imagination through the senses and pleases them, as it must. But merely to please or amuse, to soothe and gratify, is a very modest aim, quite insufficient, to my thinking, for any art that is to be taken seriously.

If nothing is left after the senses have been gratified or satisfied, it is a poor thing, indeed, hardly worth having. And I do not refer merely to recollection or association connecting the art with other things. Nor do I think you will find any good painters who will not say exactly as much for their art.

Think of the sensuous measure as applied to food for the body. Surely it is never enough that it merely tastes good. We demand more substantial qualities. It must be capable of assimilation; it must add to and strengthen the body. Why shall we ask less of food for the imagination? for that is what I expect music to be. The food for our bodies is assimilated unconsciously, mechanically, involuntarily. But those things which are to improve and strengthen the mind or the imagination must be assimilated by an intelligent process, conscious and voluntary.

This brings me to the point I have been aiming at: the obligation of listeners to music. Is it not their duty, as it surely is to their greatest advantage, to bring to the enjoyment of music the most intelligent, enlightened, and cultivated sympathy and understanding within their power? For the music and the musicians can do but half the work, strive as they may. The other half must be done by the listeners.

It is unworthy of educated men and women in our time to listen to music merely for the pleasure it gives their senses. And I hope and think all musicians and real music-lovers will agree to this, and uphold and promulgate the doctrine of intelligent intellectual enjoyment of music as well as of other arts.

To pass on from the abstract to the concrete: one of the most desirable objects for art-lovers in America is to extend sympathy and intelligent encouragement to American artists. All artists need these things, especially in this country, and particularly from their own countrymen and women.

The usual American is apt to be deprecatory of criticism,—perhaps a little or even more than a little apologetic in his attitude towards Europeans in artistic matters. This is not discreditable or unprofitable. Humility, joined to a firm determination to improve, indicates a wholesome state of mind. Furthermore, we can learn the true value of our own work only by comparing it frankly with that of other nations.

We go to Europe and brag splendidly about our mechanical achievements and natural possessions—our sewing machines, mowing machines, railroads, grain elevators, pigs, cattle, and other blessings. Thank God there is no need to be apologetic about our American literature. There are not a few painters and sculptors of whom we may boast without meeting incredulity. But he needs be a brave man who will wax enthusiastic in Europe about American musicians. Understand, I do not mean practical musicians—singers or players—but composers, whom I fear the world is agreed to call unpractical musicians.

I speak of composers, because I believe that a nation's musical life must always centre in, and radiate from, its composers. They are the only real producers; singers and players are reproducers. The composers alone show unmistakably the real degree of musical cultivation which obtains in any country. I shall not stop to explain why American composers are for the most part regarded by Europeans with large indifference. It is a rather delicate subject, which I can safely leave to some one else.

We have a school of literature, and a good one. We have made long strides toward a school of American painting. And we must in time have a vigorous school of American music. It is all very well to say that art has no country. That it must bear its part in the development of its own and the world's art. It is inconceivable that this great country of ours shall always be an artistic parasite, clinging to the rest of the world for support, dependent upon other nations for artistic maintenance.

If we are to have an American school of music,—and we must have one,—we must make it ourselves. The Germans will not, cannot, do it for us, nor the French. How can this best be accomplished? It is an object which must be dear to every honest American music-lover. Not, I think, by encouraging all sorts of people to go into music as a profession or occupation, but rather by encouraging heartily and intelligently those only who have proved that they cannot keep out of it. I do not believe in "mute, inglorious Miltons," and I doubt if there are any. A man with the true creative spirit is like one with the small-pox. If it is a genuine case, he will surely break out sooner or later. I don't say it cannot be prevented if taken early enough. In fact, I think money-getting early in life has a very similar effect on the creative spirit to that of vaccination on small-pox. I have known of cases in which this spirit has survived a large amount of inherited money, but none (except perhaps that of Liszt) in which it has survived its early acquisition. At any rate, money is a more considerable drawback than poverty, and what might be a serious attack in a poor man, usually passes off as a merely temporary indisposition or disturbance in a rich one; and there are other remedies,—too social inclination, too admiring friends, too much information on other subjects, too great reliance on the efficacy of "taking lessons."

The artist to be encouraged, therefore, should be poor and young. Now while it is good for the young artist to be poor, it is bad for him to starve; and his maintenance, during the years when his work has no commercial value, is a problem of much interest to the artist at least. I may not attempt to solve this problem, but I believe that sympathy and understanding are worth more to this young artist than money or good clothes. Moreover, if these are forthcoming in good measure, the money and the clothes will certainly follow, given ability. Or if he be a really good artist, he can live happily and comfortably without them, as good artists have done from time immemorial.

Free education, scholarships, prizes, etc., pleasant as they are, and useful as they seem, probably begin at the wrong end. The first efforts, to be most valuable, should be toward securing greater intelligence among the mass of the people, toward creating a natural demand for those things which the artist alone can supply. But, possibly, we can reach definite results sooner by beginning at both ends simultaneously.

Apropos of national music, I may, perhaps, be allowed to repeat here what I have already said elsewhere. I was much encouraged and surprised by a singularly pleasant and to me unique experience in England last summer. I came in contact for the first time in my life with an English-speaking orchestra; had the pleasure of rehearsing with them, and conducting them at one of the English festivals in September. As England is so much nearer Germany and France than we are, it seemed reasonable to suppose that the proportion of Germans and Frenchmen would be much the same as at home. But I confess to a more homelike feeling than with an unfamiliar orchestra in our own country upon reading the names of the players. There were such names as Smith, Jones, Robinson, Black, White, Brown, and Green. A glance at the list in our orchestras reveals such names as Mayer, Schmidt, Schumacher, Schwartz, Weiss, Braun, and Gruen. I know how little there is in a name, and that many of these men and all of their children become as good Americans as one can hope to find later in Paris. Their aid has been invaluable in the past, and is still indispensable to us. But as yet they are working out the musical destiny of the country from which they came and brought their education, training, habits of thought, and manners, and not that of the country in which they live. We must work out our own musical destiny for ourselves. No one else can do it for us.

There is an English orchestra in London, and an excellent one. In Paris we find one composed of Frenchmen, in Berlin one of Germans, in St. Petersburg a Russian, and in Rome an Italian orchestra. These excite no surprise or even comment. Why should there not be an American orchestra in this country? There never was such a thing; but is it inconceivable? Is it not worth looking forward to, and working for?

The Philharmonic Society, of New York, was founded in 1842. Eighty per cent of its membership then, according to Mr. Krehbiel, was German. That percentage has steadily increased until by this time it must be considerably above one hundred. The Boston Symphony Orchestra, without foreigners, would be reduced to a few strings and percussion instrument players; all, I think, still provided with German names. Now, I say not a word against these magnificent institutions or their members. Nothing need be said, nothing can be said, against the foreign musicians among us. That they make all our music for us is nothing against them, but, quite the contrary, vastly to their credit. We welcome them, and admire without reservation of any kind the splendid work they do. I yield to no one in admiration for the magnificent work done by the Germans in our country, in their country, and wherever they are found.

Yet with all respect, all appreciation, and a hearty liking and affection for my friends and fellow-workers, the German and French musicians in America, colleagues as sincere and devoted as one can wish to have, I am not discourteous, and I trust I shall not offend in saying I hope the time may come soon, when we shall be able to stand upon our own feet. Art belongs to no country, but it has claims upon all countries, even upon ours. I trust that we may meet and discharge those claims in due time.

Pius X, whose encyclical on religious music has caused so much comment and approbation, is preparing a statement of his views on sacred art, particularly painting and sculpture. As in his musical decrees, the Pope is said to be influenced by able advisers.

* *

Max Bruch celebrated his sixty-sixth anniversary in Rome

THE LESSON CLUB

CONDUCTED BY
DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of The Musician which will be of aid to one or to many readers will win our immediate consideration.

The earliest and latest definitions of Art:

Aristotle—"Since there is no art which is not a habit of methodical production, nor any habit of methodical production which is not an art, it follows that the definition of art is: A habit of production in conscious accordance with a correct method."

English Dictionary—"The skilful and systematic arrangement or adaptation of means for the attainment of some desired end."

QUESTIONS AND ANSWERS IN MUSIC FORM.

PERCY GOETSCHIUS, MUS. DOC.

4. *The Phrase.*

What is a Phrase?

There is more than one way of defining the phrase, and a concise, intelligible definition is not easy. For, in common with many of the factors which enter into the embodiment of this most abstract, ideal and intangible of the arts, the phrase claims considerable latitude of domain and treatment, and will not readily submit to strict limitations or absolute technical conditions.

Perhaps the most correct answer is that the term phrase is the equivalent to "sentence," and represents the smallest section that expresses a complete musical idea; not necessarily wholly finished and therefore independent of other adjoining phrases, but at least as complete *in itself* as is an ordinary brief sentence in grammar, with its subject, predicate and object. The factors explained in the preceding chapter, the Figure and Motive, are as a rule decidedly less than this, and therefore the phrase, as already shown, usually consists in the union of two (possibly more) motives; just as the motive consists of two, or more, figures; and the figure, of two or more single tones.

If the reader will turn to the first four measures of Mendelssohn's 28th Song Without Words, he will there find an illustration of that rare variety of the phrase which is not only complete in itself, but quite independent of its fellows, so that it constitutes, *alone*, an entire miniature piece of music. By close examination of its melody (the uppermost line of tones) he will be able to discern the slight interruptions or "breaks" which separate the phrase into its motives and figures. Similar examples of the isolated phrase may be found at the beginning of other Songs Without Words also,—No. 3, No. 4, No. 9, No. 16, No. 35, No. 41. Examine each, carefully, and the nature of the phrase in its most definite form will become apparent.

How can a phrase be distinguished under less definite conditions than these?

Fortunately for the work of analysis, there are certain established landmarks of musical structure, so conscientiously observed and so strongly fixed in the practices of classic writing (because the consequences of natural necessity) that it is generally practicable to fix fairly regular and plausible boundaries to the phrase, notwithstanding the freedom and vagueness which characterize the application of the principles of syntax in music. Thus, the student will find that a phrase, in the great majority of cases, covers exactly *four measures;* and he will seldom be misled if he looks for the end of his phrase four measures beyond its beginning. This refers, of course, only to measures of average size, in the ordinary time-denominations (3-4, 4-4, 6-8). If the measures are uncommonly large, the phrase will probably cover no more than two of them; if small (2-4, in rapid tempo), the phrase may extend to the eighth measure.

This definition of the phrase, as a "musical sentence four measures in length," is so commonly valid, that the answer given to our first question may seem needlessly cautious and indeterminate; but there are quite enough exceptions to this rule (because the composer must exercise due freedom, and provide for variety and contrast), and when the student encounters such exceptions he will have to fall back upon the general definition of the phrase as "the smallest embodiment of a complete musical idea."

The operation of the four-measure rule is exhibited with singular regularity and persistence in the *Jugend Album* of Schumann (op. 68); throughout its 43 numbers there are no more than a half-dozen phrases whose length differs from this standard.

The same uniformity of dimension will usually be found in every species of dance music; in technical studies (for instance, Czerny's études); and in all music of a simple, popular character. In the piano sonatas of Beethoven, the following examples of the regular 4-measure phrase may be found and analyzed: Sonata op. 2 No. 1, *adagio* movement, measures 1 to 4, 5 to 8, 9 to 12, 13 to 16, 17 to 20. Sonata op. 13, *adagio* movement, measures 1 to 4, 5 to 8, 9 to 12, 13 to 16. Sonata op. 14 No. 2, *andante* movement, measures 1 to 4, 5 to 8, 9 to 12, 13 to 16, 17 to 20—and so on, through the entire movement, only excepting the very last phrase, which contains six measures.

If a phrase chances to contain less, or more, than four measures, how can it be distinguished?

Naturally, by defining its extremities, its beginning and ending,—as "beginning" and "ending," without reference to its length. This should not be attended with any serious difficulty; at least not to the observant student who reads his music page thoughtfully, and attaches some meaning to the figures and motives of the melody; who endeavors to recognize the extent to which, in the melody, the successive tones appear to cling together (like the letters in the word) and constitute one unbroken melodic motive—and, in so doing, also recognizes the points where this continuity appears to be broken, and a new member begins. It must be borne in mind that the ending of one phrase defines, at the same time, the beginning of the next phrase. The locating of one therefore serves to locate the other. There is, usually, something sufficiently indicative about a "beginning," to render it noticeable to a careful observer; and the same is true of an "ending." A few specimens of the Irregular phrase (that is, one of less or more than four measures) will suffice to make this clear: In Beethoven, piano Sonata op. 10 No. 3, *largo* movement, the first phrase exhibits an ending unmistakably in the *fifth* measure. Sonata op. 2 No. 1, the "Trio" of the third movement (Menuetto); the first phrase ends with the fourth measure—obviously—for the evidence of a new "beginning" in the fifth measure is perfectly clear; the next phrase, however, runs on to the sixth measure (10th measure of the piece), because there is no earlier symptom of an "ending." Turning to Mendelssohn, Songs Without Words, the first phrase of No. 3 is five measures long; also the first phrase of No. 35; the first phrase in No. 16, and also in No. 9, contains three measures.

MEMORIZING.

ALLEN SPENCER.

It is a fact generally accepted by the greatest pianists and teachers of the piano, that a composition may be much more worthily performed from memory than from notes. We may therefore take it for granted, that in order to do the best of work we must cultivate in our pupils such habits of study as will enable them reliably to fix and retain in their minds a musical composition. If this necessary drudgery can be reduced to a system and approached in the same philosophic spirit that we use in meeting all the round of daily duties, it will be relieved of much of the irritation and annoyance attending a more hap-hazard way of working.

It will be readily seen that one plan of work cannot fit all forms of musical writing. A Fugue, a Concerto or a Sonata will, necessarily, each have to be approached in its own way. The freer forms, however, can all be studied in much the same manner. These we will discuss first.

The practice divisions are of necessity regulated by their complexity and difficulty, but should rarely be less than two or more than four measures in length. The first step is to analyze, thoroughly, all the harmonies in the group selected. It is a wise plan to mark every chord explicitly underneath the score. Next the fingering should be decided upon and also marked in the copy. Then the real work may begin. Starting with the left hand alone, the short section should be played slowly, every chord and its position, passing tones, etc., being named aloud. If this is carefully done, with the mind keenly concentrated upon its task, three repetitions should be sufficient, and the fourth should be from memory. The right hand may then be studied in similar manner, great care being taken to name *audibly* the inversions, etc., of the chords used. This being thoroughly done, the hand should be slowly and carefully put together. This accomplished, the work on that group of measures may be considered finished for the time, and the next set may be attacked. This can be continued group by group until the first freshness of mind is gone or the available time is exhausted.

Upon resuming work at the next practice period, the memorizing should begin exactly where dropped previously. On no account should the past work be tried over to see if the memory retains it. The mental picture will not be strong enough for that test yet. As soon, however, as the last measure has been reached, the attention may be turned to the first group again. The work this time should be the same as before, but, if anything, more thorough; and should press steadily on with no backward glances to the end. It is only after the third journey through the composition that the memory should be subjected to any tests. It will then usually be found possible to play the entire work through slowly, as though reading from both a mental and keyboard picture, combined. If this plan is followed, especially as to refraining from testing the memory until the proper time, the strenuous excitement that usually accompanies the act of memorizing will be almost wholly eliminated.

In a Fugue the process of dividing into practise groups must be regulated by the thematic development. The parts containing Subject and Counter-Subject should be learned voice by voice and then carefully woven together.

In a Concerto or Sonata much time may be saved by a careful measure by measure comparison of the return of the themes in the different key, to see if the transposition is note for note. If so, the second key should be learned by transposing from the first key to the second without reference to the copy. If there are slight differences, the mere noting of them is often sufficient to fix them in the memory.

It is a wise plan to make every review of a piece, no matter how long it has been known, according to this same general scheme. This totally precludes any creeping in of errors, and is certain to save practice time in the end.

Of course, if memory training is new to the student, it is much the best plan to seek out a teacher who is known to take the trouble to outline all of his pupil's advance memorizing. It should be the duty of every earnest teacher of the piano to see that the scholar rightly applies his written Harmony studies to keyboard analysis. It is also entirely possible to explain, for purposes of analysis only, such chords as the various Augmented and Neapolitan Sixths. These are usually left, in written work, to the second year, or even later, and frequently by that time a studious pupil has given up trying to name *all* the chords that he has met in his practice.

Great care should be exercised in selecting material for the earlier memorizing work. Such characteristic pieces as those of Schütt, MacDowell or Grieg should be left until considerable routine has been acquired. One short piece, like the Canzonetta in D Major by Schütt, will offer the student more problems in analysis than an entire Beethoven Sonata.

ELEMENTARY ITALIAN.

LESSON XIII.

A more definite explanation of the "close" and open sounds of E and O has been requested. This is the most difficult point in Italian pronunciation,—it yields in difficulty, perhaps, only to the sounding of the French U, and written explanations can hardly be other than unsatisfactory. These vowels must be mastered, however, particularly if one thinks of singing in the language.

The close sound of E is nearly like the sound of A in "hate." But there is one difference. The sound must be homogeneous. It must not wobble; it must not show a tendency to degenerate into a *"ee"* at the end. In singing, one must be able to sustain a note with this vowel for two or three measures without altering the quality of the sound. If one sings "hate" on a prolonged note, the result is sure to be something like this, "haaa.....eete." This modifying of the vowel sound at the end, this turning it into a diphthong, is the point to be avoided in speaking or singing the Italian close E.

The same tendency must be avoided in pronouncing the close O. It should sound like the *o* in "d*o*te." Prolonged on a sustained note, it should *never* approach the sound of *oo* in "m*oo*n," nor, which is the same thing, the sound of *u* in "l*u*natic," nor of *ow* in "*ow*n." The pure vowel sound should be cut sharply off with the following consonant. It should not be drawled nor modified.

Warnings.

Final *to* in *frútto* (fruit) should *not* sound like "to*e*."

On in *cón* should not sound exactly like *one* in "b*one*."

Etc in *avéte* (you have) should not sound like *"atc a."*

Ed, meaning "and," should not sound like the *ayed* in "play*ed*."

Do in *dópo* (after), should not sound like *"dough."*

The open sound of E lies, as we said in the January issue, *Lesson I,* between the sounds of the *e* in "set" and the *a* in "sat."

Ex.—*Bêllo,* têmpo.

The open sound of O is like *aw* in "jaw" or "draw," but shorter.

Ex.—*Côsa,* bôve.

To make the point clearer, we quote the explanations from Professor Grandgent's admirable Italian grammar.

"E, open, may be formed by trying to pronounce *e* in 'bell' with the mouth very wide open, as *bêlla,* fêra, pênsa.

"O, open, is nearly like *aw* in 'saw,' pronounced with the mouth wide open: as nô, ôdi, pôi, dônna."

The above is given as a review lesson and should be studied in connection with *Lesson I* and *II,* Pronunciation, published in the January issue of The Musician.

LESSON XIV.

Translation.

Era sul máre l'áltro giórno. Era la nôtte. Non c'èra lúce. Non c'è lúce la nôtte se non vi è lúna. La lúna non è sêmpre tónda. Talvôlta è crescênte; talvôlta è tónda. Talvôlta non c'è lúna. Allóra la nôtte è assái búia.

La lúna è sêmpre bellíssima. C'è un uômo nélla lúna. Non è un uômo véro. L'uômo délla lúna ha un cáne e una fascína di spíne. Talvôlta la lúna si ecclíssa. Allóra non si véde più l'uômo délla lúna.

Vocabulary.

Allóra, then.
Áltro, other.
Assái, very, very much.
Bellíssimo, very beautiful.
Búio, dark.
Il Cáne, the dog.
C'è, there is.
C'èra, there was.
Ci sóno, there are.
Crescênte, crescent.
Era, I was, it was.
Fascína, bundle, fagot.
La lúce, the light.
Lúna, moon.
Più, more, any more.
Se, if.
Si ecclíssa, eclipses itself, is eclipsed.
Si véde, is seen, (sees itself).
Spína, thorn.
Su, on. (In combination with the definite article, *su* becomes *sul, súllo, súlla, súi, súgli* and *súlle.*)
Tóndo, round, (of the moon, full.)
Uômo, man.
Véro, true, real.
Vi è, there is, (equivalent to *c'è*).
Vi sóno, there are, (equivalent to *ci sóno*).

LESSON XV.

For reading aloud:

Una célebre ballerína êra di straordinária magréza. Méntre úna séra balláva in teátro con dúe balleríni, úna súa compágna, nôta péllo spírito argúto e motteggiatóre, esclamò: "Ecco, là, dúe cáni che si litigano un ôsso."

(There was once a celebrated dancer who was extraordinarily thin. One evening, while she was dancing in the theatre with two male colleagues, a sister-artist, noted for her sharp and pithy speech, exclaimed: "See there the two dogs fighting over a bone!")

The imperfect tense of *êssere,* "to be," is declined as follows: It should be committed to memory.

Era, I was.
êri, thou wast.
êra, he, (she, it) was.
eravámo, we were.
eraváte, you were.
êrano, they were.

Translate: Era stánco; êri felíce? êra bêllo, êra bêlla (*note the difference*); êra rósso; eravámo stánchi (*why is an "h" inserted?*) eraváte assái buôni, eraváte assái buóne (can the difference be expressed in English words?); êrano fratêlli.

Translate into Italian, taking care that nouns agree with verbs in "number," that nouns agree with adjectives in "number" and "gender:" I am tired; I was tired; He is strong; he is very strong; she is very strong; he was beautiful; she was beautiful; we were very beautiful; the night was dark; nights (*Le nôtti*) are always dark; I am tired at night (la nôtte; Mothers (le mádri) are always tired at night.

(Words required in the above exercise will be found in the preceding lessons.)

LESSON XVI.

Sentences for translation:

Era nél giardíno quêsta mattína. Ci trováva mólti fióri. Ci trováva ánche délle piêtre. (*délle, "of the," is equivalent to "some."*)

Prêsso al giardíno vi è un grán bôsco. Ci sóno dégli álberi nél bôsco. Vi sóno ánche caválli nél bôsco. Il bôsco è búio, ma il bôsco e bêllo.

Nél bôsco trováva úna ragázza. La ragázza avéva un cáne. Il cáne êra prêsto. Il cáne corréva tra gli álberi. La raggázza corréva dópo il cáne. Io corréva dópo la ragázza. La ragázza éra mía figlia. Nói correvámo tútti tra gli álberi cón mólto gáudio.

Vocabulary.

Albero, tree.
Anche, also, even.
Avéva, he (she, it) had.
Bôsco, wood, forest.
Ci, there.
Corréva, I ran, he (she ran.)
Correvámo, we ran.
Dópo, after.
Figlia, daughter.
Giardíno, garden.
Grán, great, large.
Io, I.
Mattína, morning.
Nói, we.
Piêtra, rock, stone.
Quésto, this.
Tra, among, between.
Trováva, I found.

ELEMENTARY GERMAN.

F. C. BURKART.

Vierte Lektion.—Fourth Lesson.

Grammatik.

der réchte Arm, die línke Hand, das réchte Ohr.
the right arm, the left Hand, the right ear.

After der, die and das the adjective adds *e* in the nominative singular.

Nom. Singular	*Nom. Plural*
der, die, das, the	*die,* the

The plural of the definite article is *die* for all three genders.

Nom. Singular.

der Finger	the finger
der Féderhalter	the penholder
das Fénster	the window
die Hand	the hand
der Fuss	the foot
der Arm	the arm
das Bein	the leg
das Pult	the desk
das Ohr	the ear
das Áuge	the eye

Nom. Plural.

die Finger	the fingers
die Féderhalter	the penholders
die Fénster	the windows
die Hände	the hands
die Füsse	the feet
die Arme	the arms
die Beine	the legs
die Púlte	the desks
die Ohren	the ears
die Áugen	the eyes

The nominative plural of some nouns is like the nominative singular. Ex.—Finger, Federhalter, Fenster, Zimmer, etc. Others form their nominative plural by adding *e* to the nominative singular at the same time modifying their vowel. Ex.—Hand, Fuss, etc. still others simply add *e.* Ex.—Arm, Bein, Pult, etc. A few neuter nouns add (e)n. Ex.—Ohr, Auge, etc.

ich habe	I have
sie haben	you have
er)	he)
sie) hat	she) has
es)	it)
habe ich?	have I?
haben sie?	have you?
(er?	(he?
hat(sie?	has(she?
(es?	(it?

Nominative Singular.

ein Mund, a (one) mouth.
eine Nase, a (one) nose.
ein Kinn, a (one) chin.

Accusative Singular.

einen Mund, a (one) mouth.
eine Nase, a (one) nose.
ein Kinn, a (one) chin.

Ich habe nur *einen* Mund, eine Nase, ein Kinn.
I have only one mouth, one nose, one chin.

The accusative or objective singular differs from the nominative singular in the masculine only.

Ich habe zwei Hände, zwei Arme, etc.
I have two hands, two arms, etc.

The accusative plural is the same as the nominative plural for all genders.

Lesestück.

Teile des ménschlichen Körpers.—Parts of the Human Body.

Das ist ein Finger. Das ist auch ein Finger. Das sind zwei Finger. Ich zähle: eins, zwei, drei, vier, fünf, sechs, sieben, acht, neun, zehn. Ich habe zehn Finger. Das ist die rechte und das ist die linke Hand. Ich habe zwei Hände. Ich habe auch zwei Arme. Das ist der rechte und das ist der linke Arm. Ich habe zwei Augen, zwei Ohren, zwei Beine, zwei Füsse und zehn Finger, aber ich habe nur einen Mund und nur eine Nase.

Zwiegespräch.—Dialogue.

Was ist das? Das ist ein Finger. Wie viele Finger sind das? Das sind fünf Finger. Wie viele Finger hat die rechte Hand? Sie hat fünf Finger. Und die linke Hand? Sie hat eben*so* viele. Wie viele Hände haben sie? Ich habe zwei Hände. Wie viele Arme habe ich? Sie haben zwei Arme. Welcher Arm ist das? Das ist der rechte. Ist das das rechte oder das linke Auge? Das ist das linke. Ist das die Nase oder der Mund? Das ist der Mund. Ist das die rechte Hand? Nein, das ist der linke Fuss. Haben sie ebenso viele Hände wie Finger? Nein, ich habe nur zwei Hände.

Wortschatz.

ich zähle	I count
eins	one
zwei	two
drei	three
vier	four
fünf	five
sechs	six
sieben	seven
acht	eight
neun	nine
zehn	ten
der)réchte	the right
die)	the right one
das)línke	the left
	the left one
der Finger	the finger
die Hand	the hand
das Aúge	the eye
das Ohr	the ear
der Arm	the arm
der Fuss	the foot
das Bein	the leg
die Nase	the nose
der Mund	the mouth
aber	but
nur	only
wie víele?	how many?
ebenso víele	as many
ebenso viele wie	as many as
das sind	these (those) are
sind das?	are these (those)?
wélcher, m.)	which
wélche, f.)	
wélches, n.)	which one

Fünfte Lektion.—Fifth Lesson.
Lesestück.
Teile des Zimmers. Parts of the room.

Der Boden ist ein Teil des Zimmers. Der Boden die Decke, die Wand, die Thüre und das Fenster sind Teile des Zimmers. Dieses Zimmer hat zwei Thüren, drei Fenster und vier Wände, aber es hat nur einen Boden und nur eine Decke. Der Boden ist braun. Die Decke ist weiss. Die Wände sind grau. Die Thüren und die Fenster sind breit und hoch (high).

Write and answer the following questions.

Was ist der Boden? Der Boden ..... Wie ist der Boden? Er ..... Wie ist die Decke? Sie ..... Wie viele Wände hat ein Zimmer? Es ..... Wie ist diese Thüre? Sie ..... Wie sind die Thüren? Sie ..... Sind die Wände blau? Nein, ... Ist dieser Boden breit oder schmal? Er ..... Ist die Decke auch breit? Ja, ... Sind die Fenster schmal? Nein, ... Sind die Thüren hoch? Ja, ...

Translate Into German.

What is this? Is this a door? Is this a window? Is the window large? Is the wall high? Is the ruler yellow or black? Where is the table? What kind of a table is this? Is it brown or yellow? Is the chalk black? Is this a picce of paper or a piece of chalk? What kind of a box is this? Is it a large or a small box? Is this a green book? Is this a long table?

How many walls has the room? How many doors has it? Has it only one window? Has it only one door? What color is the floor? What color is the ceiling? How many hands and feet have you? Has the right hand as many fingers as the lcft one? Is this the right arm? Which one is the right one? Is this the left eye or the right one? Which eye is this? How many eyes have you?

INTERVALS.

THOMAS TAPPER.

The major intervals, including the perfect, have been learned. This means, however, that by a definite line of inquiry the student may discover for himself if a given interval be major. The knowledge required to carry on this line of inquiry is to know the major scale perfectly from all starting-points. The necessity for this knowledge will be recognized when we recall the description of a major interval: "One in which the upper tone belongs to the major scale of the lower tone." The number name (third, sixth, etc.), is ascertained by counting the letter degrees (staff degrees) from the lower to the upper, both included.

The question frequently asked by school-teachers, "When may the children begin to study intervals?" answers itself. We may begin to teach the number name of intervals as soon as the children know the first seven letters and the first seven numerals. We may begin to teach interval variety as soon as the children know the major scale from several starting-points. The student will remember, in the case of learning either of these bits of knowledge, that it is part of his duty to the subject, but especially his duty to himself, first to determine whether he knows exactly what use the knowledge will be when he once gains it. The mind is capable of retaining much knowledge; life is—from one point of view—the full and constant application of a little good knowledge. The student who desires completely to test a text-book should do so on the basis of its contribution to personal power in daily life. If it does this without a superfluous fringe of the useless it is substantial. *But in all it presents it must make for personal power.*

There is a temptation always to get—at short notice—the semblance of power; results that imply knowledge which the pupil has not yet worked for and obtained. Song-interpretation—aside from purely rote-song work—must be based on the *student's* knowledge of song-structure. To pursue song on any other basis is as logical as to plant rosebuds instead of rose-trees in a garden, because a garden is a place for flowers. To get flowers from a garden, the garden must have flower-giving capacity (that means healthy roots); to get song from an educated man or woman, song-giving capacity must have been given (that means years of conscious effort).

To return to the point of departure: Study intervals and all else at the time when there is application for the knowledge. Never study it as ornamental uselessness.

Review Practice in Major-intervals.

1. Write the following on the staff:

D	C	G	B♭	E♭	D	D♯
F	E♭	E	G	A	C	C

2. To name these intervals correctly one must be able to think readily the major scale of each of the given lower tones, and to count letter-wise from the lower letter to the upper, along the alphabetic degrees.

3. Take $\overset{D}{\underset{F}{\ }}$

a. What is the number name of this interval?
b. F, G, A, B, C, D, six degrees; it is a sixth.
c. Is it a major sixth or not?
d. We ascertain this by discovering whether D, the upper tone, lies in the major scale of F, the lower tone. It does. Hence, the interval $\overset{D}{\underset{F}{\ }}$ is a major sixth.

4. Proceed thus with all. In the case of an interval which is not major, simply say this interval does not comply with the description of a major interval, and it is conscquently another kind, to be determined later.

1. Take the following intervals:

d♯	d♯	B♯	f♯
c	f	E	c

2. Proceed as before to discover the number name. The first interval is a 2d, the next a 6th, the next a 5th, and the next a 4th.

3. Let us study the interval $\overset{d♯}{\underset{c}{\ }}$

a. Is d♯ in the major scale of C?
b. It is not.
c. What is the second degree of the major scale of C?
d. The second degree is D, and $\overset{d}{\underset{c}{\ }}$ is a major second.
e. Is the given interval $\overset{d♯}{\underset{c}{\ }}$ larger or smaller than the major interval $\overset{d?}{\underset{c}{\ }}$
f. It is larger, the next size larger.

This shows the comparative size of the major and the given interval. All we need now is a name. The interval next larger than a major is called Augmented.

Will the student note that there is no need whatever in knowing the number of "steps and half-steps" concerned to be able to name an interval? Further, that to recognize a major interval (or any other kind of interval) consists in an accurate adjustment of the given interval to the major scale? Further, that tone distance, like linear distance, is determined by a scheme of measurement. This scheme of measurement has its unit. In linear distance the unit is a foot subdivided, or a meter, or a yard, or a mile. In tone-distance, it is the major scale. Lastly, the student must not fail to note that this plan is bristling all over with accurate simplicity and with simple accuracy.

JOSEPH HAYDN.

SERVICE PROGRAMS.

Choirmasters and Organists will find the following services unusually pleasing. The organ numbers are distinctively for that instrument, and not only are well written, but are musically interesting and effective. They are of moderate difficulty and well suited to use in church service. The Anthems are also attractive and can be made very effective.

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Anthem—O Sing Unto the Lord. C. P. Morrison.
Offertory—Romance. W. J. Bell.
Anthem—Blessed Are They That Keep Judgment. Carryl Florio.

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THE ORGAN DEPARTMENT.

We call the attention of organists to the organ music which forms a part of this month's music supplement. Henceforth there will be included in every issue a similar organ selection.

LANGUAGE LESSONS.

All students who are following the Italian and German lessons may address to THE MUSICIAN queries concerning the exercises to be worked out. Assistance will gladly be furnished. French lessons, for which a very general request has been made, will be inaugurated soon. We cannot too strongly urge it upon teachers and students not to neglect the study of all English words that are found in music terminology. At least ascertain the root meaning of each of these words. A wider view of the word, its justification in its place, somewhat of its history, all these result from a study of its derivation. Furthermore, a close study of the few English words used in music may lead the student into a love for word study, a truly fascinating subject. Not a thought expressed by John Ruskin in *Sesame and Lilies* in praise of word-study and in favor of the ownership of a few well chosen dictionaries bears a trace of exaggeration.

THE SIMPLE ART OF BEING TRUE.

Richard Strauss is a remarkable man from several points of view, not the least of which is the one concerning his attitude towards himself. Esau has never ceased to be abroad in the land and his tribe has increased; it refreshes one to find a man with a great birth-right remaining true to it. Strauss could easily at any moment capitulate and turn his genius to pleasant accounting. He has, however, from the beginning written in his original idiom, told his tales vividly or happily as they demanded, and has bidden the world set to and get accustomed to the manner thereof. Even in his early and unimportant works he is unlike other men. The fabric is ever of one piece and the designs are original; latterly the color is richer and the figures more imposing. Beginning as a pupil of the older writers he gained his first lessons from their works. He has himself repeatedly said that he owes his fundamental training to the "Old Masters" of music. Like the gods, they give a mortal power as they breathe potency into him; not to go and say what they have said, but to go and do as they have done, which is, was and ever must be with an honest creature to be true to one's self.

And the fundamental duty towards one's birth-right falls no more heavily upon Richard Strauss, with his gifts of Saxon power and Oriental imagery, than it falls upon the humblest citizen. In all forms of labor sincerity and industry must wait upon the gift of the gods; no less with the genius than with the most humble worker.

Often the genius darts across the horizon in such brilliancy that the observing worshiper fails to detect anything in him and his accomplishments but unrelated remoteness; but in fact it is plain that precisely the same proposition is laid before both.

THE MAY MUSICIAN.

The May MUSICIAN will contain, besides the usual special departments, a wide array of articles both interesting and valuable. Among the particularly significant articles to be published in May are the following: *Bayreuth of To-day*, by Israfel, complementary to the study on the same subject published in the December issue of THE MUSICIAN; *Summer Days*, by Fay Simons Davis; *A Brief Biography of Grieg*, by Frederic S. Law; *The Musician's Physique*, by Thaleon Blake, and an article descriptive of the history of *Chamber Music in America*, by H. J. Storer.

BRUCKNER, THE VIENNESE SYMPHONIST.

Bruckner, whose "shadow-picture" adorns the cover and several pages of this issue, was a great and simple musician of Vienna. His music is learned and beautiful, though as yet but slightly known in this country. His fame, however, is great, and his notoriety in Vienna, intense, because of a certain strangeness in the position he held among other composers.

Among the prominent figures living twenty-five years ago, Richard Wagner was great, and Johannes Brahms wrote symphonies. Intellectual Vienna, personified in Dr. Hanslick, countenanced the writing of symphonies, but had no charity for the sins of irresponsible genius. Wagner's followers, few but passionately devoted, included the gifted Bruckner.

It chanced, however, that Bruckner's chief music was in the symphonic form, although the hideous influence of the music-drama was clearly to be seen. They were undeniably symphonies, nevertheless, and the exponents of the Wagnerian style pointed to them, affirming boldly the universal applicability of the said style. Hereupon began the persecution of Bruckner, the unfortunate and innocent Bruckner. Hanslick led the charge against this simple man who had dared to allow himself to be regarded as the opponent of Brahms, as the exponent of a "Wagnerian symphony." Hanslick is said to have sat up nights plotting his destruction. Von Bülow was a party to the persecution and cried out once, publicly, to the composer Millöcker, "Thank God on your knees that your name is not Bruckner." Bruckner was consoled, however, by the kindly appreciation of Wagner and passed his simple, fruitful life in contentment. He could greet even Hanslick with a smile, as is seen by the cut on page 128.

EXTENDED PRIZE ESSAY CONTEST.

We invite the attention of all writers on music to another Prize Essay Contest. For the four best articles we will pay *Twenty-five dollars each.* Other manuscripts, if found available, will be published at regular rates. Manuscripts may be sent to the editor from February 1 to June 1, 1904.

The rules for this competition are the same as those already announced in these pages.

1. Short, compact articles are desirable.
2. Write on a subject of *your own experience.*
3. Write on one side of the paper.
4. *Rolled* manuscripts WILL NOT BE READ.
5. Place an assumed name on your manuscript.
6. Place this assumed name with your own name and address *inside* an envelope.
7. Write on the envelope "Prize Essay."

DONT's.

1. Do not send translations, or
2. Articles aiming to prove that music is a beautiful art, or
3. Poems on music or musicians.

These conditions make it unnecessary for contributors to enter into correspondence regarding the contest.

Articles submitted on the subject "How I Secured My Music Education" (See the January MUSICIAN, p. 34) will not be considered in the above contest.

Mr. Mottl and Mr. Hadley conducted the following American programme at the Metropolitan Opera House concert on February 14:

Overture, "Hiawatha".....Rubin Goldmark
Aria, "Hora Novissima".....Horatio Parker
Norse Legend.....P. Th. Mierseh
Songs:
"Solstice Night".....Gertrude Normand Smith
June.....Mrs. H. H. A. Beach
Oriental Suite (Op. 35).....H. K. Hadley
Midnight on the Nile.
The Dancing Girls.
In the Palace on the Nile.
Festival.
Songs:
"Before the Dawn".....G. W. Chadwick
"At Twilight".....Ethelbert Nevin
"I Love, and the World is Mine"..Clayton Johns
Arioso, "Afar on the Plains of the Tigris," from "Judith".....G. W. Chadwick
Songs:
"The Stormy Evening".....Sidney Homer
"Sweet and Low".....Sidney Homer
"Prospice" .....Sidney Homer
Serenade (for Strings).....A. Foote
Songs:
"The Butterfly is in Love with the Rose"..
H. K. Hadley
"How do I Love Thee".....H. K. Hadley

Conductor Metropolitan Opera House, New York:

DEAR SIR: I see by the morning papers a so-called American Composers' Concert advertised for to-morrow evening at the Opera House.

I have for years taken a strong stand against such affairs, and though I have not seen the programme, fearing there may be something of mine on it, I write to protest earnestly and strongly against this lumping together of American composers. Unless we are worthy of being put on programmes with other composers, to stand or fall, leave us alone.

By giving such a concert, you tacitly admit that we are too inferior to stand comparison with composers of Europe. If my name is on the programme, and it is too late to have new ones made, I beg you to have a line put through the number, crossing it off the programme. If necessary, I will pay the expense of having this done. Hoping this may not be necessary, and that my name has not been added to the list of American composers whose works you have selected, believe me, very truly yours,

(Signed) EDWARD MACDOWELL.

EXACTING TOO MUCH.

I.

The following letter may well be printed in full, as it doubtless voices the experiences of many other teachers:

"I have been much interested in your article, 'For Self and Others,' which appeared in the September MUSICIAN. I am interested because it seems to appeal to my particular needs, and voices the thoughts and discouragemnets which have come to me so often during the past year.

"I have a small class of music pupils which is composed mostly of little ones, and I find it particularly hard to maintain the interest of the small boys and girls who are beginners, and who find at starting that the road to music is a long and weary one. Long and seriously have I thought over this problem—how to keep the young pupils interested. I have been a diligent student of the piano myself for over twelve years, and never during that time have I dropped my individual practice. And when patiently and conscientiously I try to correct the faults that I see cropping out, and that I understand so well from their coming in my own experience, my pupils think music dull, and every little while I am forced to see one of my pupils leaving me from sheer lack of interest. I am speaking now of the little ones who are beginners, not of the older ones who love music and are willing to work and use judgment. What can one do? I cannot let the faults slip, and yet am I exacting too much, because I see so clearly what needs to be done from the many years I have studied music?

"It seems as if there were so many things that need correcting all at once and all the time. Even taking half of them, it makes it dispiriting to the little pupils, for they are inclined to think of the drudgery, and not of the music itself.

"What would you suggest as to class work? You spoke of establishing a 'community of interest.' I have tried class work several times, but that fails to interest the little ones when we study the lives of the composers. What do they care about men who lived one or two hundred years ago, and what do they care about harmony, be it presented in ever so easy or attractive a form? So what should the nature of the class work be."

II.

This would be a great world if success came as easily as failure. But the problem of how to make the successes overtop the discouragements is the same old one that has consumed the mind of man for ages. It can never be solved for it is always an individual problem. It needs restatement with every new experience, is enlarged with every new discovery changes with every worker, and its application varies with every person with whom he comes in contact, and with every enterprise which he would carry to a successful issue. It is a variable quantity and not a constant factor that one can always rely upon in the issue of all events. If it were so, success could be formulated into a series of rules and collected within the covers of an encyclopedia and carefully numbered, and each seeker after practical knowledge in the conduct of affairs could be referred to the page and number applicable to his special needs. Such a simplification of the carrying on of worldly affairs would be marvellously convenient, especially for those lacking confidence in their own judgment, but indeed is hardly even thinkable. With the music teacher the problem is largely one of mutual inter-relationship with other minds. His office is to guide and direct, and in certain respects he must be able to find an unknown way with every pupil. Directions can only be of the most general character, and he must adjust them for each special case. With beginners, especially children, there can be more similarity in the work, but the farther the pupil advances, the more will his individual needs have to be considered. In speaking of more similarity in the work with children, I mean that there is certain routine work that must be done before the pupil can acquire any finger control, certain preliminary exercises which must be conquered by everyone, although of course the method of application must vary with the child, and special study made of his or her nature. Child nature needs special care and attention and cannot be dealt with as can that of a grown person. Life being all ahead of them they have had no experience and therefore have no standards of comparison, and for this reason whatever they learn has to come as an entirely new acquirement, and will most likely be extremely difficult to the child's mentality. Nearly all study is considered in its relations to something else, and the more experience either a teacher or pupil may have had, the more easily will they feel such relationships as are appropriate to the subject under consideration. The difficulty as far as children are concerned is in the feeling of such relationships as are comprehensible to them, in entering into the spirit of things that are interesting to them, and applying them in such a way as to attract and hold the child's attention. But not for long at a time. Even grown people like variety, and the attention of a child is absolutely incapable of continuous exercise. Therefore several short tasks are far better than one long one. Children naturally have a great dread of long etudes, and they should be entirely dispensed with and short ones put in their places, the shorter the better. Teachers should try and arrange the lessons of children so that they will consist of several short tasks instead of one or two long ones. Oftentimes when a pupil seems to be doing badly at the lesson, it is because the strain on the attention has reached a limit and is incapable of more. A teacher should be quick enough to perceive this and at once engage the child in something else, be it nothing more than commonplace talk, returning to the work when the attention is rested.

Correcting the errors in a young pupil's work is a discouraging process—to the child. Suppose he brings to the lesson a sixteen measure melody which he thinks he can play, but the teacher finds is crookedly understood and played. The teacher informs the pupil that it is wrong and at once the child is plunged into a state of depression. Would it not have been better to have approached the child in a more roundabout way, and by keeping the spirits in a more elated condition enable him to continue his work with more energy? If it has already been found necessary to correct a number of errors, would it not be better to let this one drop altogether for the time, and substitute something in its place? A continual nagging at faults will surely discourage the pupil. Let them go sometimes and leave them to be corrected at a more favorable opportunity. It is often an excellent plan to make the pupil think he has done beautifully, and then show him another way and ask him if he doesn't think it better. The chances are that he will agree with you, if you show a little enthusiasm, and try to do it the new way, which will of course be the correct way. In such cases you must play the melody over several times in order that the pupil may be provided with a standard of comparison. Some teachers deprecate this practice, arguing that the intelligence of the pupil should be so trained that he can learn things correctly for himself, that otherwise he will merely learn by imitation. But this is a foolishly extreme position. Both processes should be carried along side by side. The imitative sense must be appealed to first in all training. Some sort of standard of comparison must be established before the pupil can exercise his own intelligence. Teachers, if they are worthy of the name, do not hesitate to recommend their advanced pupils to hear all the great players they possibly can, that they may thereby become familiar with correct interpretations. Why should not the beginner become familiar with the correct rendering of the pieces he is trying to learn? It is true that the intelligence of the pupil should be educated, and he should be trained to figure out his music correctly and as far as possible independently of any assistance, but the imitative work should be attended to as well.

When the pupil has had trouble in learning a little melody, then the teacher should play it over for him several times, and have him sing it at the same time, using some syllable like la, if the pitch be not too high, and then when he is thoroughly familiar with it he should be told to try and make it sound like that for the next lesson. Having been provided with a conception to try and reproduce, he will doubtless surprise you at the next lesson by the improvement he will show.

III.

With children every possible means should be used in order to get at them and understand them, and to get the desired work and progress out of them. No cut-and-dried scheme should be laid out that will discard this and that help that might be made useful in certain instances, but the mind should be open to every help. Above all, too much should not be expected of the pupil. The tone of your letter leads me to suspect strongly that you have been expecting too much of your pupils and correcting their faults too indiscriminately. It is often best, even necessary, to let some of the faults go for the time being. No child can attend to more than one or two things at a time, and if you point out several things that must be learned or corrected for the next lesson, the chances are that none of them will be remembered or learned. You must also bear in mind that children have but an extremely limited capacity for learning new principles correctly by themselves. Not realizing what the true result should be, they can only grope toward it in the dark, as it were. For this reason it would be better if a child could have a lesson every day. This being out of the question in the majority of cases, there should be at least two lessons a week, as in reality it is only at these that the pupil really learns. A teacher must not expect too much of the little ones, but must try and make up what they lack by reason of their youth.

When a pupil is supposed to have reached a certain stage of advancement, and yet is brought almost to a standstill by a multitude of faults, faults not due to unfamiliar work that is being presented but that have grown out of ground that has been passed over, the probability is that the teacher has neglected to correct them in their proper places. The time to correct errors is to begin at the very first lesson and take them in hand one by one as they naturally occur, otherwise they accumulate to a point where they are so numerous as to be unmanageable. Then it is that the pupil has to begin over again. He cannot do this, however, with the same teacher. For a teacher to ask a pupil to go back to the beginning would be a confession of failure, and the student would lose confidence. Having failed in going over the ground once, he would not be likely to trust the teacher the second time. It is experiences of this sort that cause many pupils to leave their teachers and go to others.

Do not let your small children know that the road to music is a "long and weary one." Try to get them to do what they have in hand well, and to realize that it is being well done, and to take as little thought as possible about what lies far ahead of them. Let the way open up to them gradually, and let them not realize too much about the magnitude of their task until they have grown to sufficient maturity of mind to grasp the situation and prepare for it accordingly. Children are easily discouraged by apparent difficulties, and hence should not be troubled by anything but present duties and their correct accomplishment. The new duties will present themselves in due season and can then be taken care of. Even with grown-up people there is too much borrowing trouble over future contingencies in this world, troubles that generally clear away and leave the way smooth as they are approached. Why burden the child's mind, then, with imaginary difficulties?

When I spoke of a "community of interest" I had in mind the older pupils. Class work for little children would have to be quite different from what I was speaking of at that time. Acquaint yourself with the kindergarten methods and you will find hints for your work along this line. Write to the originators of kindergarten methods for information. You will find the cards of some of them in the advertising columns of this magazine. Do not treat little children as if they were grown up, except in so far as you can make them feel self-reliant. This applies more to what you teach them, and it means, do not select work that is only appropriate for mature minds and expect the little ones to be able to understand it. Of course children like to feel that they are doing work that "big people" do. But you can only make them feel this by giving them such work as they can understand. Little people take a great deal of pride in anything they have accomplished, and it is well to try and make them feel that they have done something important. They need the constant stimulus of encouragement of this sort. Examine your system and methods of work very thoroughly and see if they would not perhaps be the better for readjusting along some of these lines.

MUSIC IN THE HOME

CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

HOME STUDY CLUB.

Our picture shows two young girls who are members of a musical family and spend many evenings not only pleasantly, but profitably; they have been quite ingenious in carrying out a plan for studying ensemble music. Their idea and their success may suggest helpful ideas to others. It happens that in their own and neighboring families the only instruments represented are violins and pianos. They would have preferred a greater variety, but decided to make use of what was available. Much of the finest music published is in duet form and these girls had enjoyed quite earnest study together in that way, but, after a time, the idea occurred to them to increase their number of instruments, and to invite friends and neighbors to join them until they had a little orchestra (?) of violinists and pianists. They began in a very modest way, attempting, at first, only simple little concerted pieces, but they were in earnest and it was not long before they worked their way up to the desired overtures and symphonies.

They proceeded in this way: They took, for example, Von Weber's "Der Freischutz" and they had two persons play the four-handed version at the piano, two others play the first-violin part and two others the second-violin part. It was a real pleasure to hear their performance after due practice. The parents naturally have something to say in favor of music in the home. I have heard the father say that his evening music rests and refreshes him, after his business cares of the day, as nothing else could, or does. You find upon their sitting room table such books as Krehbiels' "How to Listen to Music," "Songs and Song Writers," by Finck; "Famous Pianists of To-day and Yesterday," by Lahee, and magazines both musical and otherwise.

To return to our young friends in the photo. By their musical managing or by carrying out their ideas of ensemble playing they are able to keep in touch with a good class of music, and not this alone—playing with others is an education in itself. The word "ensemble" means "together." As someone has said: "Playing with others sharpens your musical wits," for you know that you must keep right up with the other performers. These girls found (or find) it helpful to number the measures of each part; for instance, to number each bar of the violin and piano in blue or in red pencil, because it renders it easy to locate, in one or more of the parts, the same troublesome passage that needs special attention during the practice hour.

Ensemble playing familiarizes us with music that we should otherwise know nothing about, and consists of trios, quartets, quintets, etc. Some of the world's best music was written in trio, and numerous orchestral works have been rearranged for ensemble playing.

GIRLS PLAYING VIOLIN AND PIANO.

PRIZE QUESTIONS.

We offer you now two sets of questions (20 in all).

No. 3.

1. How are musical sounds indicated?
2. How do we indicate *the length* of musical sounds?
3. Write one of each kind of note used in music.
4. How may the time-value of a note be increased?
5. What is a triplet? Write examples.
6. Write the various kinds of notes and under each one put the rest that goes with it. (*Do this from memory.*)
7. When we sharp a note thus (♯F) what is the effect?
8. When we flat a note (♭B) what is the effect?
9. Name this sign 𝄐. What is its effect?
10. How many major scales, with sharps, are there?

No. 4.

1. What is a *phrase?*
2. What is a *section?*
3. What is a *sentence* (in music)?
4. What is the difference between a chromatic and a diatonic half tone?
5. What do we mean by enharmonic?
6. Without consulting a musical dictionary give the meaning of these terms: (1) Forzando; (2) Fortissimo; (3) Pianissimo; (4) Major mode; (5) Minor mode; (6) Modesto.
7. What is a *scherzo?*
8. How many whole tones and half tones in an augmented octave?
9. What does augment mean?
10. What does diminish mean?

FACTS TO REMEMBER ABOUT RICHARD WAGNER.

1. Richard Wilhelm Wagner was born May 22, 1813, in Leipzig.

2. His father was an Actuary, also Chief of Police, in Leipzig, but he died the year his son was born. The mother married again, the second husband being an actor and a man of artistic tastes and considerable ability. This stepfather became a loving parent to the gifted young Richard, although Wagner did not give evidence of being gifted at that time. Wagner ripened late. During childhood he did exhibit a strong tendency toward poetry and possessed a vivid imagination, but he showed no particular musical talent.

3. In 1828, at the age of fifteen, he began attending the Nicolai School for his general education, and he also attended the Gewandhaus concerts and, for the first time in his life, heard the symphonies and overtures of Beethoven. They had the effect of a magician's wand; at once his genius for music came to the front and ideas for composition began to float through his mind.

4. As a youth Wagner tried composing symphonies, sonatas, overtures; but in none of these was he successful. His work did not satisfy him. Opera was to be Wagner's field of work.

5. Previous to Wagner operas had always been simply melodious and pleasing. The words (if anything was to be sacrificed) were considered of less importance than melody; tune was everything. Now Wagner came out with some altogether new and startling ideas regarding operas. 1st. He would not be bound by conventional forms. 2d. Opera, to his mind, should not be a series of pretty arias strung together, "subdivided into a string of pretty pearls," as someone has said. An opera should be, he said, *one large individual gem.* The music should flow continuously; no space to be allowed for applause, encores, etc. (certainly he was right in this). 3d. He insisted on a proper and equal union of poetry and music. The words—the story of an opera—he held to be all important, and next that the music, to which the story should be sung, should be appropriate and fitting and never made of more importance than the words. Indeed Wagner went so far that he contended that mere melody was really unnecessary in the music of opera. He therefore introduced more of recitative (musical declamation) and his operas are for this reason found tiresome by many people who love the more tuneful melodious Italian and French operas. But all musicians admit that Wagner did a much needed work in rescuing operas from silliness and conventionality; for there was a strong tendency toward silliness in much modern work.

6. Wagner was twice married, the first time not very happily. The second time he married Liszt's daughter, and she and one son, Siegfried, are now living and devote themselves to the production of Wagner's operas each year in the theatre built on purpose and used exclusively for Wagner's works, at Bayreuth, Germany.

7. This theatre for Wagner's operas is so arranged that the play goes on without interruption; the orchestra can be heard only and not seen; the auditorium, too, is darkened during the performance, Wagners' idea being that there should be nothing to interfere with the close attention of the audience to the play; nothing to attract their attention elsewhere.

8. Wagner was a supreme master of orchestral color, of instrumentation. Many persons who do not care for his operas, glory in his grand orchestral music. Singers who take up the principal parts in Wagner's operas do so knowing that it will play havoc with their voices. They must sing very

long (at times) on high, difficult tones, and very often the accompaniment is so full (loud) that they are obliged to sing with tremendous force and power to make themselves heard; few voices can stand this many seasons. Wagner was a celebrated conductor. It is said that he handled an orchestra like one gigantic instrument and with a certainty that never failed. He always directed without notes, having stored in his memory score upon score. He died in Italy, February 13, 1883.

FACTS TO REMEMBER ABOUT CHARLES FRANCOIS GOUNOD.

1. He was born June 17, 1818, in Paris.

2. His mother, a distinguished pianist, was his first teacher. Later he studied under Reicha, Lesnuer and Halévy.

3. In 1839, when he was twenty-one, he was awarded first prize at the Paris Academy of Music for his cantata, "Fernand."

4. Gounod was naturally religiously inclined all his life. His fine face shows nobility of soul, purity, etc. He thought seriously at one time of abandoning his musical study for that of theology. His decision was finally made in favor of music after he became acquainted with the works of Mendelssohn and Schumann, who were not very familiar in France in Gounod's younger days.

5. Very soon Gounod was made director of the Paris Orpheon.

6. In 1857 he received the Cross of the Legion of Honor and in 1866 was made Officer in the same order.

7. Gounod composed operas, church music, various hymns and motets, two collections of songs, and many single songs and pieces, such as "Nazareth" and "There is a Green Hill." For orchestra he composed a Saltarello in A, and the Funeral March of a marionette. A very popular piece is his "Meditation" for soprano solo and orchestra on the 1st prelude of Bach's 48.

8. His best known operas are "Faust," "Romeo and Juliet," "Sapho," "Mireille" and "Philemon et Baucis," the first two being the greatest favorites and used most.

9. Of his church music his "Stabat Mater," with orchestra, is the most widely known.

10. Gounod was a great musician and a thorough master of the orchestra. He died as recently as 1893.

TO ADULTS.

If suddenly faced with the question: Are we Americans musical? it might not be so easy to answer as it would appear, for it is, after all, a rather unsettled matter. There is a sense in which we are lovers of music—lovers of noise one might almost say; for how much noise one hears at odd times that is mistakenly called music. One passes by a house, the piano is heard; someone is rattling away at a trashy two-step at lightning speed; pedal held down so that there is one continuous roar of sound, and one shudders to think that in this household this noise passes for, nay is called and considered, music! The members of the family in this house would doubtless say: "Oh, yes! We love music!" But would they appreciate or could they take part in music such as one hears sung with taste and harmony by the village youth and maiden in countries abroad? In which of our village churches would one be likely to hear a choral such as may be listened to in a tiny German Dorfkirche? Why this difference? How may we account for it? Possibly music is what it is in Germany to-day because of the habits of the good people of the Middle Ages. This is the theory held by many persons. Villages and towns lay separate, in those times, and no better method of rapid transit existed than pack mules; intercourse with surrounding towns was very limited, and with the world an unheard of thing. Consequently each little settlement depended upon itself for its own amusement and entertainment, and song had its birth and soon played an important part. Crude indeed were these first songs; but in due time singing masters came upon the scene, the people began to be trained by one who excelled, and villages, towns and cities vied with one another in an ambitious rivalry. Possibly it was in some such fashion that German music was born. The people were settled in one place for life, and in the simplicity of their daily living naturally lived over everything in their folk-songs. In this country the situation has been very different. The people are not settled, but roaming (and swiftly oftentimes) from State to State, their lives being simple enough in the way of being denied luxuries, but the one thought and passion—wealth, or a "living"—worldly success! And after success and wealth have been won, then music is cultivated, as are numerous other things—but we cannot trace music, in our land, through any such gradual, steady evolution as we can in Germany.

We are now well on our way toward becoming a musical people, but very much is yet to be desired. Music is not yet held in the esteem which rightfully belongs to it. It is true the educational value of music is receiving more and more recognition, but it is not yet placed on its proper basis in our schools and colleges. Most musicians know, at least by sight, many of the well known, or "famous," paintings, also in sculpture, the "Venus de Milo," "Flying Mercury," and so on; but it is a common thing to meet people of general culture who do not recoginze the "Moonlight Sonata," the Faust Ballet-Music, or even Schubert's "Serenade." It is not only possible, but usual, for our young people to graduate from our public schools without possessing the slightest inkling of when Beethoven was born, or whether Verdi still lives or died two hundred years ago. The history of Art, that is of painting and sculpture, is included in the educational course and almost universally taught; but Music—that is isolated from the other studies; that is studied separately and apart. One reason for this, no doubt, is the mistaken idea that music-culture must (and does) include performance upon some instrument. Just as soon as people see that music is an art and a science, and that it may be studied exactly as other arts and sciences are, our educational systems will include music-study. Vocal accomplishment and performance upon instruments, be the same ever so artistic, are not all that Music means. People and students must be brought to realize that everyone may learn *about* Music, whether they ever perform or not. Emphasize this one fact, viz: that *musical culture does not necessarily include, or mean, technical knowledge or musical performance.* This fact needs to be stated again and again. It should be shouted from the house-tops. Business men and women, workers, idlers in society—all may, and should, possess knowledge of Music, and knowledge, intelligence on this subject, may mean something entirely unrelated to musical performance.

Our school and college courses certainly should include a thorough study of the history of music; of its evolution and of its power and influence upon life. The lives, too, of all great—past and present—musicians should be as familiar to every boy and girl, man and woman, as those of the world's statesmen, monarchs, artists and poets.

We all desire to see ours become a musical nation. To attain this musical training must be considered and made *as necessary for boys as for girls, for if we wish to find music in the man it must be developed and cultivated in the boy.*

It is very natural that persons who know nothing of music-study (as it really is) should know nothing of its advantages as a mental and physical discipline. Self-command, deliberateness of action, mental balance and control, are all direct results of a thorough musical training.

THE MUSICIAN, in offering this new Department of Music in the Home, has for its aim the supplying each month of something that shall be of interest to people who love music and wish for certain information, but who are not attracted by, or interested in, reading matter adapted to the profession—that is to teachers and students. We feel it to be "high time" that our Music Journals consider the reading public who want something different from technical pedagogics.

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FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.

Helps and hints for Teachers, Parents and Children will be given here. Pictures and Puzzles, Brief Biographies, and Simple Lessons will appear every month. Correspondence regarding any feature of this Department will be welcomed.

A PRAYER.

Give us to awake with smiles,
Give us to labor smiling;
As the sun lightens the world,
So let our loving kindness
Make bright this house of our habitation.
—*Robert Louis Stevenson.*

* * *

Thomas N. Hart, of Boston, distinguished for his success in life, gives the following very pointed rules as the basis of success. Mr. Hart himself is a success both in business and in politics.

DO.

Do more than is expected of you.
Do things better than other people do them.
Do your work as if it were a pleasure to do it.
Do exactly as you agreed to do.
Do some little kindness every day.

DON'T.

Don't drink.
Don't swear.
Don't tell a lie.
Don't run into debt.
Don't shirk your task.
Don't be late at your work.
Don't think you know it all.
Don't wait until you are old to marry.
Don't go into politics if you are a young man.

MASCAGNI CONDUCTING.

A LOVER OF CHILDREN.

A writer in a recent magazine says:

I was in Washington, staying at Willard's Hotel with my father and mother and three little brothers, when Mr. Lincoln arrived there on the 23d day of January, 1861. * * * The two ladies took my proffered hand, as my mother presented me, and dropped it again limply, apparently having no time to waste on children; but it mattered not at all to me, for my head was thrown back and my gaze riveted on the kind, dark face with rugged features and sad, deep-set eyes which towered above me. In a moment more the towering head had bent toward me, and Mr. Lincoln lifted me in his arms, and, holding me while I gazed gravely into his eyes, kissed me. Then he set me down, smiling, and saying, as if in apology, "I always kiss little girls."

But he still held my hand, and so entirely had I been won that I would gladly have stayed by him the rest of the evening. It was a comfort, when I was drawn reluctantly away, to feel that my new friend was not too busy with the men who were eagerly crowding about him to remember to give the little clinging hand a parting squeeze.

I was allowed no more public appearances and had only glimpses of my President—I no longer said "our"—until the night of the inauguration ball. I don't know how it happened that I was allowed to attend that function; but go I did, and had the unspeakable delight of hearing the kind voice, which did not sound harsh to my ears, say, "Why this is my little old friend!" while the lank form bowed as if on hinges above my curls, in deference, as I thought, to the splendors of my party dress. * * *

That delightful old gentleman, Mr. Francis P. Blair, who was an old friend and had dubbed my younger brother "Puck," was there also, and we enjoyed our new experience greatly. Finally Lionel was tired, and spying grandfather beyond the moving line of people he started to reach him, and, taking advantage of the first opening that offered in the closely packed ranks, emerged on hands and knees between the feet of the President, whose long legs might easily have seemed to so small a boy those of the Colossus of Rhodes. Mr. Lincoln, who had been shaking hands for two long hours, must have been very tired; but he laughed, picked Lionel up, and set him on his feet, crying, "Well done, Puck!" while grandfather made haste to the rescue and, gathering the rest of us together, took us safely home.

LISTS OF MUSICIANS.

RESULT OF THE PRIZE CONTEST.

Martha Klein, 23 Poplar street, Rahway, N. J., sent in a list of two hundred and sixty-three names, securing the First Prize. Pasquale Tallarico, 323 West Seventeenth street, New York city, won second prize, sending one hundred and fourteen names. The contest closed January 30. Other excellent lists were received from Mary Leary, Sadie G. Spinelli, Hazel L. Colburn, Iavier A. Fernandez, Frances Pocklington, Julius B. Cohen, Ethel F. Poole, Daisy F. Sherman, Fleder Howson, Ethel M. Hanford and John H. Good.

LETTER BOX.

A very large number of replies were received to the January Questions and nearly all were answered correctly; of course we withhold further particulars until the contest is closed; we wish, however, to name the following correspondents and regret that any name should be omitted, but by error a few of the letters were destroyed after being examined. In future we shall give a *full* list if we give any.

This time we give: Ethel F. Poole, Needham, Mass., who sent a good list of musicians and a well written neat manuscript; Daisy F. Sherman, Providence, R. I., another excellent list; Ida E. Watrous, Warsaw, N. Y., good list; Hazel L. Colburn, Malden, Mass., splendid list and neat and well written; John H. Good, St. Paul's School, Long Island, N. Y.; Florence Osborne, Leominster, Mass., excellent list; Joy Griesel, Muscatine, Iowa, excellent list; a very nice letter and replies to prize questions from Anna Gentry, Elsberry, Mo.; Sadie G. Spinelli, Vicksburg, Miss. All of the letters named, which contained lists of distinguished musicians, came after the contest was closed and the prize won.

Some of the names of those answering the Prize Questions of January are: Anna Gentry, already named; Sallye Anne Leake, Memphis, Tenn.; Marie Louise McInnes, Meridian, Miss.; Pasquale Tallarico, New York city; Caruton B. Thomas, Moravia, N. Y.; Grace M. Purdy, Bear River, N. S.; Mabel Couvillow, Convent of Mercy, Vicksburg, Miss.; Edna Hauson, Muscatine, Iowa; May Kar, Cleveland, Ohio; Lillie McCleary, Norwood, Ont.; Hazel L. Colburn, Malden, Mass.; Nettie Ashton, Columbia, Tenn.; Claire Tracy, Houtzdale, Pa.; Ruth L. Simpson, Emporia, Kans.; Zenaida Merriam, Washington, D. C.; Julius B. Cohen, Urbana, Ill.; Charlie F. Huff, Orr's Island, Me.; Olive Bradford Granby, Quebec; Mayne S. Hess, Hopedale, Ohio; Maggie Dalton, Marcus, Iowa; Grace Williams, Akron, Ohio; Fleda Howson, Norwood, Ont.; Carl Klein, Rahway, N. J.; Lucy Dowell, Akron, Ohio; Chas. H. Cain, no address; Helen Gilfoyle, no address; Nellie Hartmar, Vincennes, Ind.; Iavier A. Fernandez, San Felipe, Mex.; Lena Dangel, Sadie Steinnetz, Francis Gorman, all of Akron, Ohio; Nellie McCarten, South Bend, Ind.; Olive Neff, Mt. Morris, Ill.; from Loretto Academy, Niagara Falls, Ont., the following: Rita Coffer, Veronica Attenburg, Frances Hawk, Kathleen Rideout, Fannie Coffer, Alice Rideout, Katharine A. Kyle, Leonora Bampfield, Florence Cannon, Marjorie Beck (good writing); Orrel M. Harris, Marion P. Scully.

A VIOLIN OBLIGATO.

JULIA M. KNIGHT.

"Adolph, you will play the violin obligato in the unavoidable absence of Herr Ritter?" The words were a question, but the tone almost a command, coming from the lips of the autocratic conductor, who was wont to issue orders to his orchestra like a general at the head of his forces. The fair-haired boyish violinist colored with pleasure at the distinction conferred upon him, while a murmur of surprise and discontent ran through their ranks at this compliment to the youngest of their number.

"Signora D— is averse to rehearsals, yet exacts artistic perfection to the smallest detail; she relies upon my judgment, and the sterling merit of my orchestra. Can I trust you, my boy, on this occasion?"

"Ah yes, yes—" young Adolph murmured, almost speechless with gratitude. "I will do my best; I-I thank you."

"Humph!" was the ungracious response. "You can thank me best by playing well; I have not chosen you on impulse, my boy, let me see that my confidence has not been misplaced;" and as if ashamed of even this momentary kindness he resumed rehearsal in his customary severe manner.

But hope beat high in young Adolph's breast that morning; could it be that fate had at last relaxed her grim visage in his favor? The words of Herr Schulze were an honor, a test, a promise for the future, it might be; to select him, a mere stripling from tried veterans in art, implied a confidence in his leader that gave him a shock of pleased surprise. It was the rarest of rewards to the young violinist, who had all the modesty of high aspirations, allied to a courage and enthusiasm that challenged fate.

Though so young in years Adolph Sternberg had been severely disciplined in the school of experience. He had been in luckless ventures; had known a strange and chequered existence, since the day when he drifted from the Fatherland to try his fortune in a new world. Early thrown upon his own resources, the mere struggle for a livelihood had at first taxed every thought and energy. Fate too had seemed churlish and unkind to the boy, who met each fresh rebuff with so brave and sunny a spirit that it should have wrested success from the teeth of misfortune.

He worked, he waited, he hoped, with the ceaseless optimism of youth, and believed in his star despite of all. He and his little violin—a sweet-tongued Amati—were not unhappy in this nomadic Bohemian existence; in the solitude of his room under the eaves, he gave reign to the thoughts and emotions, the rare melodies that haunted his dreams by night, lightened his labors by day, and the language was not all sad. Sunshine as well as tears spoke and sparkled in the music that throbbed, and sang, and leaped into life, from the little brown instrument, that was as his other self, a twin-soul, responding to his every pulse and heart-beat.

At such times he did not think of the great outer world, the careless public, of applause, appreciation, mere fame; he was happy—happy as were the masters of old, when music came to them unbidden, in sorrow and solitude, in poverty, sickness, or despair. He forgot his friendless position, the ceaseless struggle for a footing in the ranks of his profession, that as a mere fiddler he was doubtless doomed to wear life away. No, no—a thousand times no; he cast the cruel doubt from him. There was that in his music, once given a hearing, that could fire the blood, and touch the heart; that in his nature that would welcome work, hardship, weary waiting, in the cause of art, that would remain true to his ideal in any stress of circumstances, or gilded temptation.

To his careless companions it seemed that the young fellow had already attained the summit of his desires; what more could one ask than a permanent position in so fine an orchestra, the excitement that rose with the curtain each night during the season? They knew not the restless ambition that ran like fire in his veins, the dreams that gave that starry light to his blue eyes, the hopes to which he clung as a miser to his gold. Something in his very personality seemed to set him apart from them all; the poise of his beautiful head with its crest of golden hair, the full white brow, the glance of fire, the pride of his bearing, bespoke the sensitive nature of the artist, consecrated to music from his birth.

And now—now as by a miracle he was to have a hearing; to fill a thankless role through the illness of a comrade, to run the gauntlet of the merciless critics, to soar upward, it may be, under the strong wing of the great Signora, at this time the idol of the operatic stage. And no rehearsal; even this was denied him. How could he hope to satisfy the demands of this capricious cantatrice, to divine her interpretation, by instinct, to save himself from unjust criticism, even disaster, under such adverse conditions?

EDWARD STRAUSS CONDUCTING

For a moment his buoyant heart quailed before the fiery ordeal, it seemed that fate mocked him anew in friendly guise; the next he rallied with a laugh; after all what had he to lose? An unknown fiddler raised into prominence for an instant, to be dropped perchance into obscurity again. And if he won? if some one in that audience thrilled to the fresh tones of his Amati, the appeal of his youth; if the Signora —his blue eyes flashed, a wondrous career shaped itself before his dazzled vision.

The night came on apace; the night of the grand concert which was to close the season of opera that had enchanted the town, and filled the house to overflowing at each performance. To Adolph, in his seat below the stage, the familiar scene seemed strange and dreamlike; the beauty that bloomed in box and balcony, like flowers in some gay parterre, the jewels that glowed, fans that fluttered under the brilliant chandelier, the splendid stirring music in which he bore a part, the friendly enthusiasm of the vast audience. It all seemed but a prelude to what was to follow; a subtle fire ran in his veins, his eyes kindled, he leaned his cheek against the violin in a swift caress, a silent prayer.

It was but a trifle he was called upon to perform, a quaint song succeeding a grand operatic scene; a Spanish love song, with a violin obligato of caressing tenderness, melting sweetness, romantic beauty. But it was a song new to the public, replete with color, grace, and rhythmic charm, and destined to win a place of its own in the world of music. The applause evoked by the grand scene had subsided, Signora D— stood there supreme in her beauty and fascination; Adolph's heart beat fast as he raised his violin, and awaited the moment of moments.

A sudden hush fell upon the house, like a calm upon stormy waters; the warm tones of the singer, the passionate words of the song, rang out on the heated air, and then pure and spirit-like, as an echo from another sphere, the voice of the violin took flight, and thrilled all hearts with its tender message. It was a wonderful duo that followed, and love was the theme; the love that glows under the warm southern skies of another clime. How voice and violin called and answered, clung together in close embrace, parted an instant but to meet again in one harmonious whole; the rich tones of the artist whose fame encircled the world, the aspiring soul of the boy violinist on the threshold of his career, vied with one another in artistic competition, created an indescribable effect upon the hearer.

As the last melting cadence died away the stillness was profound; then a murmur ran around the house, the thunder of applause. Signora D— responded in her own gracious fashion, the unknown violinist sat silent in his modest place; she leaned forward and kissed her hand to him, would fain have included him in her triumph, and the house cheered; Adolph rose and bowed, his fair face suffused with blushes, he was still so young, so overpowered by the unlooked for tribute. But this did not satisfy; Signora D— left the stage, Adolph was hurried behind the scenes, and a moment later found himself led to the footlights by the generous artist; for the first time he confronted a house aflame with enthusiasm, knew himself the centre of attraction, tasted the subtle elixir held to the lips of the artist. It was a supreme moment, one to be recalled long after with beating heart, and tear-dimmed eyes.

What the audience saw was the slender boyish figure, with eyes shining like stars, led out against his will, by the prima donna they all knew and loved; and none begrudged him the triumph accepted with so modest a grace. And this was but the beginning, for Signora D—, seized by one of her warm hearted impulses, did not allow the young violinist who had so ably seconded her—created in fact a veritable sensation—to slip back into oblivion from which he came. She sought him out, used her influence in his behalf, and finally sent him to the old world, to the great Ysaye, for such training as he needed to fit him for the exacting career of the virtuoso. "Nature has been kind to you, amico mio;" she said in her pretty foreign way. "You have the singing tone, the divine temperament, the warm heart, the musical insight of the true artist. Time alone is needed to mature great natural gifts; time and such training as even genius requires to reach its highest fruition."

VIOLIN AND ORCHESTRA

ORCHESTRAL EAR TRAINING FOR BEGINNERS.

MARION OSGOOD.

There are eight violins, one violoncello, one contra bass, one clarinet and one cornet, in the little would-be orchestra of boys and girls whom I am employed to teach how to play in orchestra.

The first few evenings of my teaching are devoted to the violins alone, although the clarinet is present to sound *a* for the violins to tune from.

All the violins are practically in the same grade. I seat four violins to the left of the rostrum, well to the front, and four to the right, facing each other.

A violin stand is before each couple for their joint use. I first ask the clarinet to sound *a,* that the violins may attempt all together to tune their *a's* in exact unison with it.

Although most of these players have been accustomed to tune their violins to the piano *a,* they have never before heard the quality of tone sounded by the clarinet, and they have never before tried to tune in class or orchestra.

I let them saw away for some minutes in strenuous, vain attempts to "get tuned."

I now stop the Babel, and ask one of the violinists to draw her bow across the *a* string, and the clarinet to sound *a* also: I state further, for the benefit of all the violins, that care must be taken in playing the *a* to produce a pure tone, otherwise the intonation will be faulty even if the *a* be tuned correctly.

Doing this, the violin player finds her *a* quite at variance with the *a* of the clarinet; she seeks to right it, but cannot quite tell whether it is now in unison with the clarinet or not: now she uses her finger instead of her bow, to test the sound again, this time by "snapping" her *a* string. I now state for the benefit of all the violins, that it is unwise to tune by "snapping." The pull thus given the string is quite apt to throw it out of tune.

The bow should be used in preference, always. This player does not find great difficulty in obtaining unison with the clarinet, and I now pass to the next player, and thus to all the violins, looking to each in turn.

Out of the eight, two players besides the one just mentioned, have difficulty in tuning the *a* to the clarinet, even when tuning alone: to tune while the rest are tuning is impossible for these two.

With one of these the difficulty is considerable, for, while her "ear," strictly so called, is fairly acute, her sense of pitch becomes for the time being, confused; she can not "hear straight," she says.

For five minutes I try to bring back her sense of pitch, and then leave her to herself while I direct my attention to another player whose *a "will not tune,"* as he says, adding despondently: *"It gives two tones!"* I explain the probable cause of the "two tones" to be a "false" string; that is, one which is incapable of producing a uniform tone. Such a string will seem to give upon the instant of its sounding, the correct pitch, but a second sound quickly follows which is manifestly off pitch. This double effect is most puzzling and provoking, especially in the case of the player who experiences it for the first time.

Sometimes a crack in the violin will produce this false effect: but for a "false" string there is but one thing to be done, and that is, to throw it away and put on a true one.

I now return to the player who could not "hear straight;" I have her sound her *a* first *with,* then *after* the clarinet, neither method succeeding.

I then try her ear in another way: asking the clarinet to sound *a,* I myself play the *a*—immediately after the clarinet has ceased—upon her violin. Now my pupil's face lights up with intelligence; "I *think* I know now," she ventures timidly. (Right here let me say, that until a pupil is *sure* she is right, in other words, until she can trust her own ear, she has not gone beyond the rudiments of pitch discrimination.

A pupil will often say: "I *think* it is too low"—and worse yet, will sometimes add—"or too high!" Until vagueness of this sort gives way to positive conviction, no pupil may be said to possess in the general sense of the term—a good ear). My pupil "thinks she knows now." I think she does, too, but to make sure, I say pleasantly: "Let us try once more, that you may feel really positive."

We try again, and my pupil says in a tone of deep satisfaction: "The violin *a* is a little above the clarinet," and adds: "I am so glad to find I am not really *losing my ear;* I was afraid I was!" "And that very *fear,* my dear girl, was at the bottom of your repeated failures," I say.

"Fear is a brake upon the perceptive faculties: a nervous fear lest you fail in any undertaking is quite apt to produce failure." The little diversion I have given her has relieved her of the hampering timorousness. I now place the violin in her hands and she tunes the *a* correctly.

Now comes the talk of tuning the *D, G* and *E.*

I grant the clarinet a vacation, and allow the violins to try to tune the fifths. The result is a confusion of discords. I explain to the members of this primary class that the aim of each player must be to *hear his own tone only.*

When, through concentrative practice, this self-hearing is attained, (but not before) the class can accurately tune all together.

I now let the violins make a second attempt at tuning.

A better, but not a satisfactory result, is achieved. I then give the pupils a ten-minute recess, advising them to lay aside their violins and for the time forget them.

The good done such a body of pupils, merely by a short rest, is almost beyond belief.

When the tuning process begins again there is a decided advance, for this time, after trying ten minutes or so, all the violins are tuned. The hour and a half allotted for the evening's lesson being now over, I dismiss the class with commendation for progress made, and with the promise that the last half of the next lesson shall be devoted, not to learning to *tune* together, but to learning to *play together.*

My orchestral teaching proves to me that an expedient successful with one sensitive pupil may fail with another, as all pupils are not alike in their kind and degree of sensitiveness.

The teacher of pitch perception and pitch performance must then in dealing with these people be fertile in expedients, quick to invent and adopt new methods in particular cases.

In dealing with a rudimental orchestra class, it is generally true that only methods gently stimulative of the perceptive powers should be used.

Much strenuous urging should be avoided, as tending to produce extreme nervous tension and consequent fear of self.

Lastly I find that the ear trainer's requisite is first, patience, second, patience, third, patience.

THE POWER OF INSTRUMENTATION.

EMILIE FRANCES BAUER.

In that music which we call modern, if we were to look for the really distinctive points, it would be seen that the dominant feature is instrumentation.

Instrumentation, indeed, is an art within an art, and it admits of more variety than does any other side of music. Intrepid as some of the revolutionists of form have been, they have not more opportunity for the display of originality than has he who knows the wide possibilities of each instrument in the modern orchestra. It is a fact that ninety-nine out of one hundred confuse instrumentation with orchestration, and there is no reason why they should not; the two are closely related in the minds of the layman.

Instrumentation is the art of so grouping the instruments that they may sustain and enrich the melody, that the harmony may be colored by the different qualities which constitute the orchestra.

There is no possibility of estimating the unlimited variety to which a body of instruments lends itself. In this art the musician has the opportunity to display, or rather to express, every emotion, and every quality of which he is capable. To the master of the art of instrumentation the orchestra becomes powerful or graceful, massive or light, brilliant or veiled, dramatic or picturesque, according to his tastes and his desires. To him each instrument represents a distinct idea, and with these instruments he can write as coherently and as significantly as the poet who dips into the ink-well, or the painter who uses his palette merely for the color with which to convey to the world the thought, which though the nobler side of his art, is still entirely dependent upon his means of expressing it. Now the oboe is plaintive and sweet—joyous in a wedding song; now it is strident in the cry of war. The bassoon,—how it lends itself alike to the sad measure of the funeral march and to the buffoonery of the carnival. The clarionet, whose sonority lends itself to all emotions and all pictures, is the most faithful servant in the orchestra. The horn, brilliantly splendid and darkly poetic; the flute like a diamond glistening in and out; the still lighter shower of notes from the piccolo; and the harp, like the wings of musical thought—all are capable of infinite beauty and of variety, giving the creator of music even greater power than the painter or the sculptor.

And the combinations! How strangely one instrument affects the other, correcting the other's faults, accentuating the other's qualities, changing the very power and the spirit by that indefinable relation of sound to sound.

Alone, even though the tones be clearly produced, there is nothing agreeable in the sound of the shrill, sharp, piercing piccolo; the flute is white and colorless; the oboe is rasping and hoarse; the bassoon fairly gurgles; the horn is deafening in its brassy blast. But thrown together in proper relationship, what a glorious combination of tone-color falls upon the listening ear!

What is tone-color? And why have we borrowed this expression from the art of painting to which it exclusively belongs?

It has often been said that instrumentation is to music what color is to painting. It is not form; that belongs to melody. But let us regard the orchestra as the palette of colors which the musician uses in filling out and beautifying his design, or theme. To many who are sensitive to the effect of tone, the different instruments actually suggest different colors, and to one the flute will be suggestive of blue, to another it will bring to mind white or some equally cool effect. The oboe fairly glistens with verdure in a pastorale, and the trumpet and all the brasses express the different intensities of red or gold. In the clarionet can we find an analogy to the *chiaro oscuro?*

All these effects are brushed into the design outlined by the string quartet, upon which rests the entire orchestra. It will thus be seen that the violins practically sketch the form, and here we must drop the analogy of painting. The wider field of music opens at this point; it is in the development of a theme that a skilful musician finds possibilities as boundless as the ocean. The same thought which sparkles and glistens like a drop of dew, needs but a turn or a change of tonal treatment to express the depth of gloom or the cry of war.

It is in the Symphony that the art of instrumentation takes on all its possibilities and acquires all its power, as the Symphony is the acme of pure music with no relation to aught but the musical idea and its development. Music reigns alone, and alone has the power to reach the emotions of the hearer, and through the Symphony it becomes first among the arts of the imagination and the creations of the intellect.

So much for instrumentation within the bounds of the Symphony, or that which we may call pure music. Leaving this, in a measure narrow, sphere, what may we not expect of instrumentation in relation to dramatic expression?

MAHLER, OF VIENNA, CONDUCTING

Here the horizon seems boundless, because if music inherently is vague in expression, if it is difficult without the aid of a definite picture outside the realm of tone, to present a clearly defined thought, what may we not expect from the union of dramatic action and the power of instrumentation? Where instrumentation—and instrumentation alone, stands for the color—it is not difficult to see the bounteous gift that it lavishes upon the drama, expressing what the actor cannot say, suggesting through the ear effects too subtle to be presented to the eye. This is what music brings to the drama, creating opera and oratorio.

But we cannot feel, in looking over the old Italian operas, that instrumentation formed any part of the art of that music. It is generally admitted that instrumentation did not exist in the old Italian school. The orchestra for the musicians of that country, was a discreet and mild instrument used for no other purpose than the accompaniment of the voice. The Italian operatic school,—in fact all Italian music,—is responsible for the tyranny of the singer, and the revolution did not occur without a struggle. A score of any of the well known Italian operas will prove the truth of this. Without going into the history of orchestration and instrumentation in Italy, in the early period of musical development, it is nevertheless in place to state that almost all wind instruments of brass and of wood, were banished from the orchestra, so that there could be no possibility of drowning the voice of the singer.

Through Wagner, and even before him, instrumentation became the most emotional factor in dramatic music. And who can listen to the modern operas of Wagner, Puccini, Verdi, and the great French writers of whom we know too little, without understanding that their great power and charm lie in what they have accomplished with the art of instrumentation.

The modern composers have pushed instrumentation still further, we would say to the limit of music and beyond; but how can we of the present judge of the present, since all music,—in fact everything in life needs a perspective from which to judge calmly and dispassionately? It is instrumentation alone of which Richard Strauss has made use to make music express philosophies—in many cases horrid philosophies. Will not the ultra classicist find that at the door of instrumentation he must lay the crime,—for in his eyes crime it is,—of diverting the course of absolute music into the highways and by-ways of program music? The modern composer has discovered that music in its subtlest form of instrumentation will contribute new emotions to Shakespeare's most tragic note, and Sardou in his most theatrical and most excitable vein cannot go by himself to the lengths to which Puccini can take him.

Thus we may conclude that instrumentation is the amalgamating force which unites the arts of literature, drama and music.

THE YOUNG TEACHER'S ATTITUDE.

W. F. G.

Years ago, a young teacher was entertaining that most entertaining and instructive pianist, Edward Baxter Perry, and in the course of a conversation, in which the teacher was lamenting his inexperience and detailing his hopes and desires, Mr. Perry advised a course of action, or rather of attitude, that was as practical as it was unique.

Said he: "Mr. G., the safest and best course is for the young musician to have two opinions of himself and his work; one of these for private consumption and the other for the general public.

"In public, know it all; do not by any attitude or expression of yours permit the good people to arrive at the opinion that there is anything lacking in your musical equipment. Do not appear offensively egotistical, do not appear to have a bad case of hydrocephalus—commonly known as 'the swelled head'—but hold your head up and go about your business as if you knew a whole lot more than you were telling.

"The other opinion of yourself you must have for your own consumption. When you get to your own room, realize that music is a big subject and you know not a tithe of what is to be learned in the matter. Feel your own smallness; realize your own littleness; impress upon yourself that the whole world of knowledge is yet before you. This will keep you in a properly humble attitude and keep that pose which you assume for the benefit of the world at large from working in and becoming fatal.

"In this way you will preserve your business influence and will keep the respect of the people and at the same time keep yourself in a condition to make further advancement in the musical life."

The world does not like people to be too humble; it wants them to brace up and have a proper amount of self respect. But at the same time it has no use for the man who shows himself to be eaten up with self-conceit. And, on the other hand, it is only by holding for one's private consumption a proper humility of attitude toward art, and the little bit of it that one has conquered that one is in line for advancement to a higher place than he is now capable of.

These words seem words of wisdom. They are sensible and practical. And so now the one to whom they were addressed, after trying the prescription for fifteen years, passes it on to the next generation of students, feeling assured that it may do good to the one who receives it in the proper attitude.

Bronislaw Hubermann, who recently appeared in Paris for the first time, was greeted most heartily by the press. His generosity at the time of the shocking Metropolitan accident was not forgotten. When the news of the catastrophe reached Hubermann, who was resting from his tours, he organized a concert at Saint-Moritz and sent the entire receipts to the *Figaro,* in trust for the families of the victims.

* *

The program of the second Chickering orchestral concert, given at Boston on February 24, was fully as remarkable as that of the first. The following pieces were played: Gluck's overture to *Iphigenia in Aulis,* Claude Debussy's *Afternoon of a Faun,* César Franck's *Les Djinns* (after Victor Hugo's poem, for the orchestra and piano), and a concerto by Bach for three pianos.

* *

At a most interesting chamber concert given by the Hoffmann quartet of Boston, on January 21, a quartet op. 46 by Alphonse Duvernoy of Paris, and the Richard Strauss piano quartet, op. 13, were played.

* *

Among the new and interesting works performed recently in Paris are Henri Duparc's symphonic poem *Lénore;* Charles Levadé's symphonic variations on Scotch themes, and the first part of Alexander Bernn's *Le Massacre de Vassy,* which is styled a "symphonic drama."

* *

Emperor William's interest in music and musical erudition is not waning. Recently he listened to a discourse on the choral music of the last fifteen hundred years, given by Professor Krause in the Berlin Singakademie.

* *

Edward Macdowell has resigned his professorship in Columbia University in order to devote himself more entirely to composition. The loss to Columbia will be great; the cause of music will be benefited however, for a gift so great as Macdowell's should not be wasted in teaching others to do imperfectly things that its possessor may accomplish more splendidly than all but a few living men.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor, as requested on Page 140. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

VOICE CULTURE.

ARTHUR L. MANCHESTER.

A Few Words to Teachers.

The greatest difficulty with which teachers of voice culture have to contend is the inability of students to perceive conditions which prevent good tone production. The action of the organs involved in singing must be automatic, but with an automatism which is not natural, but which comes from intelligent training and careful and persistent practice. Tricks of speech or wrong use of the voice in childhood have resulted in conditions which have become a second nature to the would-be singer. Hence movements and conditions arise when the untrained singer attempts to produce sustained tone which are wrong. Yet he is practically unconscious of them, consequently cautioning by the teacher concerning them fails to impress him, and directions for rectifying or removing them are not understood and cannot intelligently be applied.

It is evident that this inability to recognize conditions, to perceive movements of the vocal, or allied, organs, and to discriminate between the right and the wrong will nullify the most careful and painstaking instruction. It is also evident that, on the other hand, the more keenly sensitive the student is to the existence of conditions, right and wrong, the more quickly he can perceive the various movements which should, or should not, accompany tone production, the more rapidly and certainly he will progress in his voice culture. The student need not be an expert in vocal physiology in order to sing well. A knowledge of the organs which have to do with singing is advisable, but he must be awakened to an instantaneous recognition of conditions. To the beginner, the cultivation of the voice seems intangible. The piano student can bring to his aid not only his mental vision, but his physical sight as well; the voice pupil must see with his mind alone, and the will is slow to grasp and control essential details. Herein is the problem which the teacher must solve first; this is the obstacle, lying right at the beginning of his work, which he must surmount.

Sifted from the mass of detail and theory which have grown up about them, the conditions which govern good tone production are simple and easily understood. The nub of the difficulty is to present them concisely and forcibly, with such exercises as will appeal to the student's consciousness. The elusive nature of voice culture may be reduced to a minimum, if the teacher will take pains to get at its basic principles, leaving many confusing details to later and incidental exposition. And most assuredly there should be little reliance upon imitation, for imitation weakens initiative, and intelligent comprehension is greatly quickened by the cultivation of initiative. Explanation and exercises should convey definite meaning, and appeal to the student's understanding.

Shakespeare has summed up the conditions which must be recognized, in the following five concise statements:

I. Only by controlling breath can we hope to sing with open throat and avoid singing out of tune.

II. Every ascending note sung in the same voice (or register) requires a greater breath-pressure.

III. Failure in controlling the breath gives rise to a stiffening of the throat, which is always accompanied by a rigid tongue.

IV. Rigid throat and tongue are always accompanied by a rigid lower jaw.

V. This cramped condition of the throat and adjacent parts is experienced more especially in the higher sounds of the registers.

These are statements of things that can be demonstrated. A series of experiments can be devised that will demonstrate the effect upon the throat of breath control. Let the pupil sing *Ah*, with mind concentrated on the feeling of the walls of the throat and back of the tongue, and it will not be long before he will be conscious of a sense of strain, of rigidity. Then direct his attention to the abdomen, while he is singing *Ah*, and have him note the drawing in of its walls with a feeling of stiffness. He has been impressed with a consciousness of conditions, and it will not be difficult for him to discover that he is endeavoring to retain breath against the pressure of the abdomen by squeezing his throat. This discovered, it is but a step for him to realize the rigidity of throat and tongue and jaw resulting from it.

Distinct consciousness of conditions with the reason of their existence understood, the way is clear for impressing, by means of contrast, conditions that are right. Thus the method of taking and retaining breath, with free, open throat, can be enforced to advantage. The shaking of diaphragm, the freeing of the walls of the abdomen, and retention of breath by opposing the muscles of inspiration to those of expiration, if persisted in, care being taken to have the student fully understand each step, and sense it, will establish conditions of freedom that will impress him strongly. The condition of tongue and jaw can then be taken up and set right.

The far-reaching character of such instruction will be understood when it is fully realized that this matter of rigidity is at the bottom of the major part of the difficulties which every singer has to overcome. In the two preceding lessons, this fact was dwelt upon. In the lesson on legato, this was the central thought, and exercises were given for inducing freedom. The same is true of the lesson on enunciation, and the thoughtful student will note that the various acts of singing are very closely related. The basic principles may be few, and susceptible of concise statement, but their inter-relation is exceedingly close, and the failure to master the first fundamental vitiates all later work. Thus it is that troubles arising in what are thought to be advanced studies, may be traced to elementary causes, their cure being wrought by doing first work over aright.

It is this fact that has inspired the present series of articles. Specific faults, certain tendencies, which seem almost insuperable, and which are exceedingly troublesome, yield readily to treatment, if the treatment be begun at the proper stage. To do this means a careful analysis of conditions. Next month's lesson will deal with one of the statements of Mr. Shakespeare.

ANSWERS TO INQUIRIES.

In singing a trill, the throat should not "move out and in with each note." Such movement of the throat indicates the use of muscles which should be quiet, and rigidity of tongue and jaw which prevents flexibility. The remedy lies in such control of breath as will enable the singer to produce all tone with open throat and free tongue and jaw. If the singer is unable to sing a scale without pronounced movement of the throat and jaw, he should establish conditions of relaxation before attempting the trill.

The exercises given in the February number for the attainment of legato apply here, because they deal with fundamentals. The breath should be retained without squeezing the throat; this these exercises will enable the singer to do, and they will also liberate the jaw. When tone can be produced, and the scale sung with quiet jaw and free tongue, exercises for agility may be taken. Under such conditions, the study of the trill will not make the voice "wobbly."

Voice quality depends not alone upon skillful production; physical condition is an important factor. The moral is obvious: Anything which lowers the healthful tone of the system, leaving the body less vigorous, will injure the voice. Excess in any form is to be avoided. The question of diet is one that each singer must answer for himself. No set rules can be given. Foods that will disturb the digestive processes of one will not do so with another. If our correspondent will take as a guiding rule, the avoidance of all foods that disturb the digestive functions, and will take such exercise, physical and mental, as will keep mind and body in a healthful condition, the matter of diet need not cause anxiety.

The production of Mendelssohn's little operetta, "Return of the Roamer"—in German "Die Heimkehr aus der Fremde" and in the English version made by Henry F. Chorley for the London production fifty-two years ago, "The Son and Stranger"—is the execution of a promise made last Spring by Mr. Homer Lind. There is not much distinction about the performance of it at Mr. Lind's "Liederspiel" matinées at the Manhattan Theatre, but the piece itself is interesting as one of the only two operatic works ever completed by Mendelssohn and on account of the pretty story connected with its origin. Mendelssohn wrote it while he was on a visit to London in his twentieth year, collaborating with his friend Klingemann—poet and Secretary of Legation in London—for the silver wedding of his parents in December, 1829. It was played in Berlin by his sister Rebecka, his brother-in-law Hensel, his friends the Devrients, and Mantius, a tenor of the Berlin Opera. Mendelssohn himself conducted, and the occasion was one of great hilarity. It is also the source of an anecdote classical in musical annals. Hensel "hated music," had no voice, and knew nothing about singing; for his benefit Mendelssohn confined the part of the Mayor, which was intrusted to Hensel, to a few bars of music all on the one note F. At the performance, however, Hensel missed it though it was hummed at him from all sides, and thereby doubled up Mendelssohn with laughter.

JUSTIN HEINRICH KNECHT.

The work is a pretty trifle, but neatly and cleverly put together, wholly conventional in its form and sounding old-fashioned to present-day ears. It is said to have caused some excitement in the Mendelssohn family as a striking proof of Felix's dramatic gifts, but its present revival is not likely to occasion any deep regret at the present day that he never found that grand opera text for which he sought all the rest of his life. Some of the music, however, has a true comic touch, and much of it is charming. Mendelssohn certainly never became more Mendelssohn than he is in "The Return of the Roamer." A few of the numbers are familiar, especially the solo by the peddler Kautz in the first scene, which is still sung occasionally in the concert room as "I'm a Roamer" by baritones who like to display their command of breath and vocal flexibility. The overture is graceful and spirited, and used to be beloved of ambitious young duet players on the piano; there is a trio full of vivacious expression—in which the Mayor takes one part with his F—and an amusing seranading scene in which Hermann is interrupted in his sentimental outpourings by his rival Kautz, disguised as a night watchman making his round, and revenges himself by interrupting the latter in his serenade.—*New York Times.*

SOME QUALIFICATIONS NECESSARY TO THE SINGING OF MOZART, WITH A REFERENCE TO SOME OF THE LEADING MOZART SINGERS.

(Dedicated to Lilian Blauvelt.)

GEORGE CECIL.

There appear to be singers—mostly of the amateur persuasion—who are under the impression that to interpret Mozart is by no means a difficult matter. They are, presumably, beguiled into thinking that because such airs as "Vedrai carino," "Batti, batti," "Voi che sapete," "Deh vieni alla finestra" and "Dalla sua pace" are of a (more or less) simple nature, they must—necessarily—be easy to sing. But they are absolutely wrong in their surmise. For whether the music in question is of that dramatic nature appertaining to the *rôle* of Donna Anna, of the florid description to be found in Donna Elvira's air, "Mi tradi quell 'alma," or of that lightness associated with "Deh vieni non tardar," it is not to be trifled with. So perfect is the music of Mozart, that both beauty of tone and a complete command over the voice are required for its interpretation—be it dramatic or the reverse. It may be added that the artist who sings in a Mozart opera must have thoroughly grasped the art of *legato* and *mezzo voce* singing, since in the three operas of this perfect Master which are nowadays given in England, America, and on the continent, a considerable portion of the music is required to be sung in this manner. Otherwise it absolutely loses its effect. As an instance the exquisite "Deh vieni, non tardar" and "Che soave" may be cited.

There is, apart from the actual part which the voice plays in the interpreting of *Le Nozze di Figaro* and the other works of Mozart, the *singer's personal character* to be taken into account. For, this music being so essentially delicate, graceful and refined, its effect may easily be marred by performers who are able to render the music of other composers satisfactarily. Thus, a soprano who is capable of singing Valentina in a suitable manner may ruin so perfect an air as "Dove sono"—owing to her natural inability to appreciate the beauty of the composition; whilst the baritone whose Enrico is exceedingly effective is known to play havoc with the part of Don Giovanni. Indeed, an instance thereof occurred when Ancona last sang this *rôle* at Covent Garden. For upon this occasion he insisted upon holding the first note in the last phrase of that most perfect *duettino,* "La ci darem," so long, that a breath had to be taken by both singers after the word "d'un," the result being a most undesired and unforgiveable inartistic solecism. One can, however, well understand the middle-class Italians thus truckling to vulgar display, since it is only the highly intellectual and refined section of singers who are really capable of doing justice to the masterpieces of music with which this most gifted and inspired of Opera Composers has enriched the world of Art. At the same time it should be pointed out that it does not necessarily follow that the race referred to above is incapable of singing the music of Mozart. For though the Don Giovanni of Ancona is not wholly pleasing, that of Scotti is admirable—both vocally and dramatically. Indeed, so excellent is his work, and so satisfying is his singing of the "Fin ch' han dal Vino," and so delightful his use of the *mezza voce* in "Deh vieni alla finestra"—(a serenade which has for over a hundred years past served as a model, and which will, in all probability, perform a like function till the Day of Judgment is reached) that he is, next to Renaud, the finest exponent of this beautiful part. Occasion may be taken to point out that of recent years Maurel, Lassalle, Padilla and d'Andrade have also gained successes as Don Giovanni. Indeed, d'Andrade's impersonation of this part and of those of Papageno and Figaro were, in the late eighties, exceptionally fine performances; whilst that of Maurel as Don Giovanni was so perfect that it materially helped to make him the great artist he is. But it is time to hark back to the subject in hand, namely that the personal character of the singer has a great deal to do with the singing of Mozart. A hail-fellow-well-met description of baritone, an exuberant and jocular tenor, a soprano with a loud and overwhelming taste in dress, or a bass with a partiality for beer, cheese, and beefsteak pudding, cannot be expected to possess that elegance of mind, as it were, necessary to the rendering of a Mozart *rôle* in a desirable manner. In short *Il Flauto Magico, Le Nozze di Figaro* and *Don Giovanni* may be compared to drawing-rooms in which one finds a beautifully decorated piano, pictures by Corot, Cuyp and Constable, Sévres vases, old Japanese lacquer, Persian mats and Jacobean furniture. And just as to allow a horde of raucous-voiced, muddy-booted Hooligans to enter such an apartment, would be singularly out of place, so is it a positive crime to permit the lower orders amongst popular entertainers to attempt the singing of Mozart. Nor in England is practical proof wanting, since during the last fifteen years both *Don Giovanni* and *Le Nozze di Figaro* have been given by a travelling English company whose principals are permitted to indulge in popular jokes. Thus, when the last-named of the operas is performed, Figaro is in the habit of making inane jokes about Susanna's prospective mother-in-law; whilst Bartolo alludes to the "Halter" in connection with the hymeneal altar. It remains but to add that the offenders themselves are of that class which one associates with the consumption of inexpensive literature and whelks and porter.

The three finest singers of Mozart who have of late been heard in the centres named in the beginning of this article are Eames, Renaud and Nordica; Edouard de Reszké, Suzanne Adams, Zélie de Lussan, Caruso, Ella Russell, Gilibert—an admirable Masetto, and Sigrid Arnoldson also having done excellent work. Perhaps one of the most impressive of the performances associated with the artists mentioned is that of Eames in *Le Nozze di Figaro,* since her singing of the music for La Contessa is—from a vocal point of view—practically perfect. As to her intellectual abilities and temperament, they are all that can be desired. For Eames is a cultured and elegant woman, being the essence of all that is artistic and well-bred. And when it is borne in mind that she infuses into her reading of the part each of these characteristics, it will be understood how particularly fitted she is to be entrusted with the singing of "Dove Sono" and "Porgi amor" and with her share of all the beautiful concerted music. There are people (mostly irresponsible and ignorant London newspaper critics) who complain of the Bostonian artist being cold. If some other singers who attempt to interpret this part could manage to reproduce—even faintly—Eames's chastity of style, they would have reason to congratulate themselves. As to Renaud, whose Don Giovanni is, on the whole, the finest available, it may be said that he is fully qualified to sing the music of Mozart. For not only is he, in every sense of the word, the leading baritone of the day, but he is a man whose characteristics of mind are such as eminently fit him for the interpreting of the delightful and unique music of the *rôle.* Moreover, so conscientious is he, that when studying an opera he reads up all the literature of the period during which the scene of the opera takes place. Thus, when singing Don Giovanni he will imbue himself with the Spanish spirit of the time by examining the pictures of Murillo, studying the costumes, manner of speaking and habits of the Spaniards of that day—as handed down to us through the medium of old books and so forth. In dealing with the other singers mentioned it is difficult to find suitable words with which to praise Nordica. For so admirable is her command of voice and so great her intelligence that, like the true artist she is, she renders the simple and charming music of Susanna as effectively as she does the dramatic and difficult *rôle* of the outraged Donna Anna. Moreover, she possesses the personal qualifications and characteristics so necessary to the singing of Mozart's music. And these, in conjunction with her fine and skilfully-used voice, have taught us to look upon her as, perhaps, the most satisfactory Susanna and Donna Anna of the day. As to Edouard de Reszké, the only Mozart music which he sings is that of Leporello, and admirably does he interpret it. Indeed, his rendering of the famous "Madamina! il catalogo è questo" is one of those bright incidents in the history of Operatic performances which are stored in the memories of those who make it their practice to attend the opera regularly. As to the other artists mentioned, the Cherubino of Zélie de Lussan is a charming performance—her Zerlina being equally delightful; the Elvira and Zerlina of Susanne Adams are good from the vocal point of view—though not wholly interesting; and the Don Ottavio of Caruso affords that distinguished tenor the opportunity of singing the beautiful "Dalla sua pace" in such a manner that one is ready to forgive him for over-aspirating. There remain Ella Russell and Sigrid Arnoldson. The former used, in her London opera days, to sing Zerlina and Susanna in a highly commendable manner, though of recent years she has not given one the impression that she would be likely to repeat these successes were she to be given the opportunity of doing so. Nor has Sigrid Arnoldson lately sung Zerlina—a part with which she was identified in England some fourteen or so years ago. It may be added that during the coming Covent Garden season London music-lovers will be afforded the opportunity of hearing Blauvelt's Zerlina, a part to which she should do every justice—judging from her delightful singing of the beautiful air from *Il Re Pastore.* Moreover, since she is fully possessed of the qualifications set forth in this article, she should do every justice to the charming music allotted to the spouse of the much-tried Masetto. Indeed, it will not be surprising if in future one associates "Vedrai carino" and "Batti, batti" with Blauvelt, as Calvé with the *rôles* of Marguerite and Carmen.

It may, in conclusion, be pointed out that though during the last few seasons artists capable of singing Mozart have been engaged at London's Home of Opera, the operatic powers-that-be have not thought it desirable to bestow upon the Master's operas the attention which they merit. This, possibly, is owing to the fact that the secretary and the other persons employed by the management do not consider a Mozart opera to be a "draw." Doubtless they are right in their conjecture. But since the majority of the well-to-do people who pay for boxes and stalls go to the Opera merely to hear certain singers, or in order that they may be written of in the society columns of the inferior newspapers, it does not much matter to them whether the *Walküre* or the *Bohemian Girl* is given. It is, therefore, not unreasonable to consider that the syndicate are behaving in an unjustifiable manner in excluding *Le Nozze di Figaro* and *Il Flauto Magico* from the season's *répertoire.* At the same time it must, in justice to that harassed body, the Covent Garden authorities, be pointed out that a year is seldom allowed to pass without one or two performances of *Don Giovanni* being given. Indeed, they last season presented an excellent cast, including Renaud upon one occasion and Scotti upon another, Caruso, Suzanne Adams, Litvinne and Pini-Corsi—the last-named giving an admirable rendering of Leporello's music. In fact, so excellent was the Italian baritone, that after singing his celebrated air he received an ovation such as is seldom heard in Covent Garden—be the occasion a Melba night or one devoted to the most dull of Wagner's masterpieces. Occasion may also be taken to draw attention to Santley and John Coates, two of the few English singers whom one cares to hear attempt Mozart. For some years the baritone, in his Opera days, demonstrated by his beautiful singing as Don Giovanni and Leporello, his fitness for this honour; whilst at concerts he will occasionally give "Non piu andrai" and the famous "Madamina! il catalogo è questo" in a manner which is unsurpassed by his British bass or baritone brethren. As to John Coates, judging from his rendering of "Il mio tesoro intanto" at a recent Gewandhaus concert, Leipsig, it may safely be concluded that should he be afforded the opportunity of undertaking the *rôle* of Ottavio he would probably do every justice to it.

It will, perhaps, not be out of place to conclude with a few words on the subject of the part which the brain plays in the interpretating of the song. The reader will doubtless have noticed that the work of unintelligent singers is quite devoid of expression and tone-coloring. The stupid soprano or the dull-witted baritone will, when singing "Ah! fors è lui" or Löwe's "Edward," respectively, use the same color—as it were—right through the song. Should singers, however, be blessed with that most valuable of all assets, brains, it will be possible for them to make the voice obey the will. Thus, in interpretating that charming composition, "I'll sing the Songs of Araby," the tenor should be able to give his hearers the impression that they are actually looking on "fair Cashmeer," whilst in singing Pessard's delightful "Bon jour, Zuzon," ample opportunities are afforded the singer of painting—as it were—the various phrases.

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 140. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE, edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

THE APOSTLES.

The Apostles, styled an oratorio, and the newest work from the pen of Edward Elgar, was sung in America for the first time on February 9. The performance was given by the Oratorio Society of New York. The following information as to the libretto is taken from an issue of the *Musical Times,* of England and may be of timely interest.

The text of *The Apostles* consists with one exception of the words of Scripture. The prologue begins, after a few bars of orchestral prelude, with the prophecy contained in Isaiah lxi (the Authorized and Revised Versions are both used throughout the work) assigned to the chorus. To this succeeds the first section or scene, "The Calling of the Apostles." The "lonely Christ" continues all night in prayer to God, when the Angel Gabriel sings "The voice of thy watchman" (Isaiah lii:8), and "Behold, my Servant" (Mathew xii:18-22, quoted from Isaiah xlii: 1-3). The dawn brings with it the opening of the Temple. The authentic notes of the Shofar are heard in the distance, and the watchmen on the Temple roof sing (the words from the Talmud) "It shines, the face of all the East is now ablaze with light, the dawn reacheth even unto Hebron," and the choir *within* the Temple pour out their hearts in the familiar words of Psalm xcii. After an imposing interlude for orchestra, a tenor recitative announces what may be termed the germ of the oratorio:

"And when it was day He called unto Him His Disciples, and of them He chose twelve, whom also He named Apostles; that they might be with Him; and that He might send them forth to preach."

Our Saviour's teaching of the Apostles affords ample scope for a composer of poetic temperament in that the Beatitudes form its subject matter. The following may serve as an example of Elgar's treatment of these sayings of our Lord, and his choice of appropriate texts:

JESUS.—Blessed are they that mourn, for they shall be comforted.

JOHN.—The Lord shall give them rest from their sorrow.

PETER.—And will turn their mourning into joy.

MARY AND JOHN.—And will comfort them.

CHORUS.—Weeping may endure for a night (women); But joy cometh in the morning (men).

The lesson of "Forgiveness of Sins"—the spirit of the Christian faith—is next portrayed. Mary Magdalene is the type chosen. This section includes the scene on the lake, with its familiar incidents of the storm and Christ walking upon the water.

The defection of Judas follows, the betrayal, and Golgotha.

The reappearance of Christ, and his ascension, bring Part I to a close with a mystic chorus in heaven, a setting of the words—

I have done Thy commandment
I laid down my life for the sheep—

sung ppp in strains ethereal, while the Apostles on earth utter their own prayer, "Give us one heart and one Way."

Part II opens with the first gathering of the Apostles, the descent of the Holy Ghost, and the exhortation of Peter. Troubles and trials continue until the Apostles reach Antioch. This is the culminating point, as the new name, Christians, was here given to the followers of Jesus for the first time. The Gospel had now been started on its great mission; the life of the Apostles, with its wider influence, ceases to be concrete and personal and belongs to the history of the world.

Here the libretto ends, save for an epilogue, which consists of an exhortation and a benediction.

CORRESPONDENCE.

DO NOT DESPISE SMALL BEGINNINGS.

L. V. W.—"I have made excellent progress in piano music and am fitting myself to become an organist. There is a small church in my neighborhood which has a good reed organ. They are too poor to pay a salary, but they have offered to furnish me a reed organ for my home practicing if I will give my services as organist for a year. Do you think it would be wise for me to accept it? Would it not cheapen the value of my services so that they would not be valued in the future?

EDWARD ELGAR.

Comments.—I should advise you to accept the offer as an opening which will render you services valuable in future years. It will give you an initiatory experience which you will need, and which cannot be valued in dollars and cents. You will learn how to accompany a choir, and become familiar with church musical work. We are never to despise small beginnings in any department of life.

I know a young organist who played a reed organ for a year without remuneration, and made such progress that at the end of that time he received a call to play a two manual pipe organ in an adjoining town at a salary of $70, and had to walk five miles each way every Sunday, making ten miles, as there was no conveyance between the towns. At the end of that year, he accepted a salary of $100 in his own town. He held this position for two years, and then obtained an organ situation in Boston at $150 a year, and made such progress that at the end of two years he received $300 per annum. His next position gave him $400, which was raised in two years to $600, and then $700, and finally he received $1000 a year in several succeeding churches, as his standard price, on account of his ability and experience. This was an outgrowth from that year in which he received no pecuniary remuneration, which was the means of developing a rare latent talent for the organ.

TOO LATE.

S. R. M.—"I was interested in your notice of the old Boston Berkeley Temple organ in the November MUSICIAN. As you have given it your recommendation, will you kindly inform me to whom I shall communicate in regard to its purchase?"

Comments.—The instrument has been purchased by St. Peter's Church in Cambridge, Mass., and is now set up in the church. A set of new square feeders was added to it, to give a better wind supply, and some other changes were made to adapt it to its new position.

A PULL ON THE WRONG ROPE.

Many German organs are supplied with wind by the use of a rope passing over a pulley above. At the lower end of the rope there is a stirrup, and sometimes there is a number of these stirrups placed along for the blower to step into and let the weight of his body bring down the ropes in succession. Instead of being attached to regular feeders, or usual reservoirs, the wind is held in reserve by large square boxes in which are fitted square plungers with weights on them to give the pressure. The end of the rope is attached to the plunger, and when the stirrup descends with the weight of the blower's body, the plunger is brought to the top of the long box reservoir, the air drawing in through a valve underneath and the wind is furnished to the organ as the weight of the plunger forces it into the chests. As the blower passes from one stirrup to the other, a full supply of wind is always in reserve, without any unsteadiness, as is often the case when the ordinary blow handle is pumped.

On one occasion a German musical professor with a friend started early one Sunday morning for a day in the country. After walking some miles they came to a village where the pastor was an old acquaintance. It being just time for morning service the professor was invited to play the organ. His friend offered to do the blowing, without any instruction in regard to the organ ropes. The professor took his place and waited, but there was no sound from the keys. Meanwhile the congregation were amazed to see the central chandelier ascending and descending. The professor went back of the organ, and there was his friend laboriously pulling upon the rope which let the chandelier down so that the candles could be lighted!

LOOKING DOWN AT THE PEDALS.

The habit of looking down at the feet should be resisted at the beginning of organ study. It requires strenuous effort not to do this, and if the tendency is overcome at the outset of one's playing, much more rapid progress will be made until pedal playing becomes as involuntary as the manual execution. Some organists of the past generation were so tied to this habit that it was quite difficult for them to play new music at sight, because the constant habit of looking away from the score interrupted the connection of the notes. Many extempore players keep their eyes cast down at the feet as if the pedal keys were suggestive of harmonies to be developed, and

this is probably true to some extent, as the bass occupies the first position in the mind in harmonic combinations and successions. Nevertheless, it is better not to look down even in improvisation, although during such a performance it is difficult to keep the eyes from looking at the hands and seeing the chords and melodies as they develop themselves through the keys.

In taking a position at an unfamiliar new organ, before playing, the pedal keys should be carefully examined and their structure understood, and their relation to the manuals, swell and composition pedals, as there is much difference in the productions of different builders. The distances between the pedal keys vary. A 32 note pedal board is more contracted than a 30 note keyboard. Some pedals are flat and parallel, others are concave, and the more modern are both concave and radiating. After fixing all these points in the mind, without looking down any further, scales and arpeggios should be played until the relative location is clearly established in the memory, before attempting to play a program.

Who is the Best Organ Builder?

R. G. S.—"Will you please publish in THE MUSICIAN the name of the best organ builder in the United States, with the address, independent of comparative prices; also the name of a first class builder who furnishes the greatest musical value for the amount to be invested? Such information would be of much assistance to us in getting bids for a contract, and save us much time in corresponding. Is it to be understood that you endorse all of the builders whose names were mentioned some months ago?"

Comments.—This paper in all its departments is conducted on an impartial basis, and no one name is recommended which would be detrimental to the merits of another builder of equal standing. The best builders are those who employ the best talent and use the best materials, whose entire work is according to the highest standard, and has borne the test in every way. In their dealings they are reliable and trustworthy in every respect, having as much regard for art as the remuneration to be received for their work. To carry out successfully the details of contracts there must be ample capital behind them, so that there shall be on hand a great quantity of the best seasoned material, and the means to secure and keep constantly employed the highest grade of skilled talent, a point which is not possible for small builders without access to a bank account, and which is a discouraging drawback to an ambitious workman who desires to carry on business for himself. Hundreds of men with the best of intentions have started to build organs, and after a few years have been compelled to give up their cherished hopes, with instruments standing in churches, for which no one is responsible, and for which there is no guarantee. The list of names once given was simply an answer to a query, with no endorsement nor recommendation.

A Pasticcio Organ.

M. J. L.—"About a year ago you gave me some valuable information in THE MUSICIAN relative to repairing the organ in the church of our Roman Catholic Institute. I now renew my thanks for the same, desiring your advice in regard to the following matter:

"We have two other pipe organs. One is in our chapel, and the other in another building, used for a practice organ, is incomplete. No. 1 has GREAT 8 Principal; 8 Bourdon; 8 Gamba; 8 Dolce; 8 Gedackt; 4 Principal; 4 Flute; 3 Twelfth; III Mixture; 8 Violin Diapason; 8 Trumpet. SWELL 8 Principal; 8 Melodia; 8 Violino; 4 Principal; 8 Clarinet. Organ No. 2 has GREAT 8 Principal; 8 Gamba; 8 Melodia; 4 Nachthorn; 4 Octave; 3 Quinte; 2 Super Octave; 8 Trumpet. SWELL 8 Gamba; 8 Fern flöte; 8 Gedackt; 4 Wald flöte; 4 Rohr flöte.

"The Trumpet in No. 1, or chapel organ, is of such poor construction that it does not keep in tune more than a day or two. It has been of no service to us for years, and I am thinking of taking it out and replacing it with an 8 ft. stop from Organ No. 2 which would be serviceable.

"Which stop would you advise me to take from Organ No. 2 to put in place of the Trumpet in No. 1? About a year ago I took the Violin Diapason from organ No. 2 and put it in the Great of No. 1. It adds a mellow tone to the whole organ. Any advice you may give in this matter will be gratefully received.

"Our church organ is used principally to accompany congregational singing, or chorus choir. There is little or no occasion for solo playing, or solo singing. I always read your organ articles in THE MUSICIAN with the greatest interest. There is a difference in pitch between organs No. 1 and 2 of nearly half a tone, and the wind pressure is about the same."

Comments.—Before giving you any definite advice, it is quite essential that I know the compass of the chests of the Great and Swell of both organs No. 1 and 2. Also if the pitch of No. 2 is lower than that of No. 1, and the general condition of the flue pipes. If the 8 ft. Gamba in the Great of No. 2 will bear being made louder I should put it in the place of No. 1 Trumpet. But you have already a Gamba, and what is unusual, an 8 ft. Bourdon and Gedeckt, which are of the same quality of tone. I would suggest taking out the Mixture, and if there is room, put in the Melodia of No. 2 as a 16 ft. stop, with its stopped bass,—from tenor C. Then I would put the No. 2 4 ft. Nachthorn in the place of the Twelfth. You do not mention the pedal organ of either instrument.

I judge that both instruments are very old, and that they were made by a German builder. I should like to know if I am correct? It is not advisable to spend any money on such kind of work if you cannot supervise the work and have it done at the least expense. With such improvements in mechanism, voicing and pipes as are now being used, even in small two manual organs, it seems deteriorating in the development of musical taste to even practice upon an old organ with its clumsy action and limited pedal compass. In both these organs the Swell has no variety or proper balance to give expression, and the whole idea is suggestive of Pasticcio, a term used in oratorio and opera music to indicate a patch work composition taken from other works, and not belonging to an original creation.

INCREASE OF PIPE ORGANS IN THE NORTH WEST.

It is a matter of great encouragement to note the rapid increase in the demand for good organs in the North West. It indicates not only a prosperous financial condition of the churches, but a desire for a better class of organ music and for educated organists. Nearly every town of two thousand inhabitants possesses a pipe organ, and as the locality becomes more enterprising, as is usual with new Western towns, the number of excellent organs will increase everywhere. Even smaller towns, where the reed organ has been a pioneer, are now inaugurating the two manual instruments, and the love for organ music is rapidly extending wherever music is cultivated.

When the country churches begin to emulate the customs in vogue in larger cities, they are stimulated to be up with the times, and many fine organs are being introduced in rural districts where the young people are growing with the town, and also will remain as active citizens, while the farming towns of New England are slowly becoming depopulated of permanent native residents, and serve chiefly as summer homes for city inhabitants. Small western cities soon double their population, and emulate the older ones in obtaining splendid instruments and opening fertile fields for good organists and teachers, giving increased encouragement for those who furnish the luxuries of life and minister to the esthetic faculties.

The Reed Organ as a Practice Clavier.

A Practice Clavier is a mechanical instrument having a keyboard like the piano with the same depth and resistance of touch, which utters no sound whatever, the results being purely disciplinary. There are many finger exercises used in piano and organ study, which in their musical, or rather unmusical form and monotony, are exceedingly exhausting to the nervous system, not only to the practitioner, but more so to those who are compelled to listen to the tedious repetition necessary to give a student the proper command of the flexors and tendons.

In this labor there are two branches of study, the first being mechanical in the education of the muscles, and the other mental, in acquiring the art of thinking of the tones represented by the keys without hearing them,—which leads to musical thought, and skill in reading music silently, as one would peruse a book seeing all the descriptions pictured to the imagination, as well as hearing the voices of the personages represented.

Without making a hobby of automatic practicing, which may be carried too far, by making it exclusive in preparatory work, all the mechanical results may be obtained by using a good reed organ keyboard, without sounding the notes in the repeating exercises, and those which are discordant on account of certain keys being held.

In the first education of tones and their relationship, they must be heard, and this is afforded by simply blowing with the pedals when required, and then the great advantage to the pupil results in acquiring the essential legato touch which all pianists require,—for the reed organ sustains all notes as they are written to be played.

THE ST. LOUIS EXPOSITION ORGAN CRITICISED.

"The account of the great Exposition organ which appeared in your December issue does not contain your useful comments, which perhaps you omitted in order to obtain expression from correspondents. In comparing this scheme with the Sidney organ built by Willis & Son, and the Riga instrument built by Walcker, I fail to find that there has been a great advance as represented by the advent of the St. Louis one. The Swell section of the Great are minus the heavy reed stops on high pressure, which makes the effect of the Australian organ so thrilling and effective. When I compare the Solo section, I wonder if some error is not being made with the reeds mentioned as lacking in the Great and Swell, appearing here. Surely this feature is a departure to be watched with interest.

The placing of heavy wood stops of the Bourdon type first in the Swell Box is not the best practice, as this stop spoils the resonance of the box. The European idea is to place the 16 ft. reed stops first so as not to interfere with the finer stops, and the wisdom of this plan has clearly been proven by one of our most modern builders. The Sidney Town Hall organ Pedal section must still hold the palm for its 64 ft. Contra Trombone, full length pipe and striking reed, as against the Gravissime of the St. Louis organ, which at best is only a resultant tone stop."—C. M. R.

The Pan-American Organ.

This large instrument which was built for the Buffalo Exposition was donated to the city and erected in Convention Hall by J. N. Adam. In order that the citizens might receive the benefit of this instrument, one of the city Councilmen who is a music lover made a proposition that the city authorities should sustain a series of free recitals to be given by the best organists who could be obtained. He thought that $1000 should be appropriated for this purpose, or a fund subscribed for that amount, which would go a long way, as there are many excellent organists who are public spirited enough and who so love their art that they would play for a sum of money sufficient to pay their travelling and hotel expenses, and a little more.

The Commissioner of Public Buildings stated that he would allow Convention Hall to be used for the concerts, provided they should be absolutely free to the public, and it was thought that art loving men of the city who have means would sustain the financial end of the proposal, if the city could not make the appropriation.

Such an effort consummated in every large city would do more to increase a taste for good organ music than any other method, as the majority of people can only be thus educated by the frequent hearing of a fine instrument under the manipulation of artists.

ÆSTHETICS IN MUSIC.

Constituent Elements of Music.

EDWARD BAXTER PERRY.

We have seen that the beautiful is not merely the sensuously pleasureable, but must include the more important elements of the impressive and the suggestive; also that art is the expression of the beautiful and of life; and that definite form is the normal and essential embodiment of the artistic concept. This is as literally and unreservedly true of music as of any other of the arts; but a careful examination of the present status and uses of the art of music shows that it is by no means generally recognized, even by the majority of musicians, still less by the public.

Between the uneducated masses on the one hand who seek and find in it only a vague sort of sensuous enjoyment, and its own votaries on the other, whose special but narrow training leads them to exaggerate its technical and formal elements, poor music is doubly handicapped in fulfilling its real mission and conveying its true message to the race.

This is due in part to the fact that music, being the youngest, most recent of the arts, is still comparatively unfamiliar to the many, a new language of which they have only the smallest smattering; and is but imperfectly and superficially known even by a large percentage of those who have studied and claim to value and use it.

It is due in part also to its elusive, complex nature. Music is at once the most sensuous and subtilely spiritual of the arts; hence the radically different effects it produces upon various types of humanity, and the widely divergent opinions concerning it held by those who judge it merely by the impressions it produces on their own temperaments, without intelligent analysis.

It is the most sensuous, because of all the arts it makes the most direct appeal to our sensations, our physical and nervous organisms, and, through them to our emotions, without the intervention of the imagination or intellect.

It touches the very mainspring of our being, and, by affecting that, it modifies and controls our feelings and thoughts as a secondary result. In this it differs from every other form of art, not in degree, but in method of procedure. Poetry reaches our emotions through the doors of intelligence and imagination. It must first present to the mind indirectly by means of words which are merely accepted symbols of things and states, a picture of certain conditions and situations, of which the writer or his characters have had experience. This picture, or mental concept, is made as vivid as possible by forceful description, apt analogy and striking suggestion. We comprehend it, but the first realization is of intellectual perception, not emotional excitation.

Then imagination steps in, as intermediary agent, and helps us to put ourselves in the place of the personages described, to realize how such conditions would affect us personally, and the emotions are called on to sympathize with and share in the experiences portrayed as if actually our own. Thus the emotional effect is seen to be the third link in the chain of cause and result. True this succession of psychical activities is so swift in most cases as to seem simultaneous. We are not conscious of the steps, but the order and processes are as described.

In painting it is precisely the same, only that the actual scene is presented to the mind instead of a description of it. A single moment or situation, in what is presumably a progressive experience, is fixed on canvas; the intellect must grasp its significance, the probable causes which have led up to it, and the result likely to follow; then the imagination supplies a sequence of antecedent and subsequent circumstances, the inferable moods and motions of the human participants in the scene and proceeds to make us, as it were, sharers in the action, and our emotions awake and function sympathetically as before.

In music the order and process are reversed. The three constituent physical elements of music, namely, rhythm, melody and harmony, act independently and directly upon the nervous system through the ear, producing certain definite, unvarying physical results which in turn are reflected in our emotional condition as inevitably and as unreasoningly as atmospheric densities are registered by the barometer.

One needs absolutely no knowledge even of the simplest forms of music to experience this effect, only a normal ear. The baby, the savage and the most highly cultivated musician, are alike, in so far that they are all subject to this physical domination of elementary music; and on this fact is based its claim to be called the universal language, which, however, is only justifiable in a partial and limited sense. For example: A slow, monotonously regular rhythm, like the beat of muffled drums, or the tolling of bells, if listened to intently for any considerable time, produces direct and positive effect upon our nervous system, and, through it, on the action of the vital organs, retarding the pulsations of the heart by several beats a minute, decreasing the number of respirations, slackening the flow of blood through the veins and perceptibly lowering the temperature of the body. This is a well-known pathological fact, the result of which is to depress the vitality, and with it, what we call the spirits, causing a sense of discouragement, gloom, sorrow and vague dread. On the other hand, a rapid and irregular rhythm has precisely the opposite effect, proportionate to its degree, stimulating the nerves, quickening the heart throbs and the breathing, increasing the circulation, and thus causing a feeling of exhilaration, hope, joy, even, at times, delirious intoxication, as in the case of the Dervish dance, the Gipsy Zardar, and the Tarantelle.

We cannot explain why this is, further than by the general statement that all the phenomena of life are based and dependent upon given kinds and degrees of vibration. We know, for instance, that a certain number per second of the kind of vibrations we call heat gives us a sense of comfort and well being, while a materially larger or smaller number produces conditions resulting in certain death by roasting or freezing. So we know that by means of certain rhythmic vibrations given effects are obtained; an explanation which does not explain, but merely formulates a fact. Naturally and unconsciously we have come in time to associate in our minds these various rhythms with the emotional conditions which they produce, and to adopt them all over the world as poetic symbols representing and expressing these conditions, not by mutual agreement, but by inherent fitness and necessity. It is not by chance or arbitrary caprice that bells toll for a funeral and clamor rapid, jubilant peals for a wedding or a victory, in every land, but because every human being, savage or cultured, recognizes instinctively the meaning of the respective rhythms. Thus the physical effect used symbolically becomes in its turn a cause arousing the mind and imagination to sympathetic co-operation with the vague, emotional excitation already produced, and giving definite form and intelligent direction to the mood and the æsthetic perceptions. It is because rhythm is, of all the elements of music, the most directly physical in its effects, and therefore the most distinct and unmistakable in its symbolic suggestiveness, that it is the most universally comprehended, and is the first element to be appreciated and enjoyed by undeveloped musical intelligences like those of children and primitive races.

It is, however, when used symbolically for purposes of suggestion only that rhythm, like every element of musical art, becomes idealized and subtilely spiritual. Now we need not wait for the slow, elementary processes to generate emotions physically, but may deal directly through an established channel of association of ideas, with the deepest, most secret centers of feeling; may touch and set vibrating all the most delicate and complex chords of being; may express and arouse successively with kaleidoscopic swiftness of transition all the varying shades and degrees of emotion, from hilarious joy to black despair, by the changing rhythm of a page of music.

The second constitutional element of music, in the order of natural evolution, is melody, with again its dual nature, its physical origin and its symbolic spiritual significance. It is based primarily on the inarticulate cries of primitive man, expressing his simple elementary emotions, such as the rising inflection of the voice in joy, surprise, anticipation, the falling inflection in discouragement, disappointment or sorrow, the ejaculation of eager excitement and delight, the moan of pain or despair, the shout of victory, the shriek of mortal fear, the murmur of love, the growl of hate. In the rude music of savage tribes these feelings are expressed by just such cries combined, prolonged, reiterated, with the element of rhythm already spoken of added, to supplement and enhance the effect, but with little or no definite pitch given to the sounds. Little by little the element of exact and related pitch for the various tones, has been evolved. The division into symmetrically proportioned phrases or periods, with a repetition of the refrain and other modern devices tending to embellish and emphasize the form, (which by the way Wagner so earnestly strove to eliminate as artificial rather than artistic), came much later.

Thus the primitive love and war song of the prehistoric past, has gradually developed into the civilized melody of to-day, so refined and idealized, so clothed with the forms of modern art, so ornamented and often overloaded with the pretty tinsel of mere embellishment, that many forget its origin and true meaning, and seem to fancy that its superficial beauty of form is its only reason for existing; but its meaning is there though delicately veiled in subtile symbolism, and, like its birth, is to be found in the primary emotions of humanity, in the profound elemental heart-life of the race, and our individual hearts instinctively recognize it, and know that the mission of melody is not beauty but expression.

The last in order of development, because the most subtile, most complex and most manifold and limitless in its possibilities, is the element of harmony. It is based upon the laws of vibration and acoustics, a thorough investigation of which would be of necessity too far reaching and profound for the scope of this paper, or indeed for any practical use in this particular connection.

It will suffice to say that a certain mathematical relation between the number of vibrations per second requisite to produce the proper pitch of given notes, when these tones are combined or simultaneously sounded in what we call chords, affect the ear and through it the nerves in a definite and uniform manner, producing harmonious or discordant, that is to say pleasureable or disagreeable impressions, as the case may be. Each different combination conveys its own distinct emotional suggestion resulting from physical causes, precisely as in the case of the different rhythms already cited, just as the various forms and degrees of rapidity in the vibration we know as light, when reflected from different surfaces, produce upon the optic nerve the impressions we call colors, as red, green, blue, etc. We can recognize and utilize this familiar fact, without fully understanding its causes. For instance, we all know that the tonic major chord gives us the impression of repose and satisfaction; the minor, that of sadness and depression; the dominant seventh, and certain suspensions, suggest longing and unrest, and the diminished triad, fear and even physical cold, and so on. Little by little the exact value of these and other chords, as emotional stimuli, has been ascertained, and, precisely like the various kinds of rhythm, they have come to be used, not merely for their physical effect, but for their inherent emotional suggestiveness, till an elaborate system of symbolism has been evolved, known and used by all musicians throughout the civilized world; just as colors have come by degrees to have a recognized significance based on their physical effects, as black for mourning, white for a bride, red and blue for youth and joy, gold and purple for pomp and power, etc. So close indeed is this resemblance between the effects of harmony and color that we are constantly using the terminology of music and painting interchangeably. We speak, for instance, of the harmonious coloring of a picture, the sombre tone of a landscape, the light and shade in a composition, the bright or gloomy character of its harmonies. Thus, borrowing our phraseology from pictorial art, we may say that rhythm gives the form and outline to a tone picture, harmony, the color and background, and melody the central subject on which all the lights and the interest are focused. These three elements, skilfully blended in due proportion, the almost limitless potentialities of expression in each multiplied by their combination, form the warp and woof of the rich texture and boundlessly varied pattern of modern music.

NOTES.

William C. Carl has received two new and interesting organ works, written expressly for and dedicated to him by foreign composers.

Mr. Charles Quef, the successor of Alexander Guilmant at La Trinité, Paris, has sent a *Prelude Funebre et Fugue* and Ernest H. Smith of England a *Cantilena Notturno*. Both works will be included in Mr. Carl's spring tours of organ concerts.

* *

Mr. Clarence C. Hamilton, of Providence, has recently been appointed Associate Professor of Music in Wellesley College. He is a graduate of Brown University, '88, and received the Master of Arts degree in Music.

* *

The twenty-sixth annual meeting of the Music Teachers' National Association will be held at St. Louis on June 28, 29, 30 and July 1. The following general schedule has been arranged:

Association meetings, 9 a. m.; recitals, 11 a. m.; organ recitals, 2.30 p. m.; Association recitals, 4 p. m.; orchestral concerts in Festival Hall, 8 p. m.

The Executive Committee has secured Recital Hall for the meetings, which is located in the Festival Hall. It has a seating capacity of 550, and will be an ideal place for the sessions of the Convention.

One or two informal social functions are being planned.

Eminent artists will preside daily at the Great Organ; and during the Convention, the Grand Orchestra is placed at its disposal. These programs will include many compositions by representative American composers.

All State Music Teachers' Associations are invited to co-operate with and join the National in making the meetings a success.

The officers of the Association are: Thos. à Becket, President; Clarence G. Hamilton, Vice-President; Francis L. York, Secretary; Fred A. Fowler, Treasurer.

Program Committee: E. R. Kroeger, E. W. Glover, Walter Spry.

Executive Committee: Wm. D. Armstrong, Wm. H. Pommer, Mrs. W. D. Steele.

* *

Much valuable music has been performed at the recitals given by the Conservatory of Music of the Valparaiso College and Northern Indiana Normal School. Among the names that have appeared on these are those of Lassen, Jensen, Franz, Liebling, and Grieg.

* *

The Twelve Hundredth Concert of the Detroit Conservatory of Music took place on February 16 at the Central M. E. Church.

* *

At the Western Conservatory, Chicago, E. H. Scott, the president, is giving a special series of "Talks to Young Teachers." The "talks" are of a thoroughly practical nature and are free to all young teachers of the city.

* *

Victor Herbert and the Pittsburg Orchestra gave a concert at Franklin, Pa., on Tuesday evening, January 19th.

* *

In the February Kindergarten Review, Daisy Fairchild Sherman, of Providence, writes at considerable length and very sensibly about the part played by Rhyme and Rhythm in the development of a child's nature. The productive musical impulses of very young children and the means of bringing rhythm into a baby's life at a time when consciousness is only dawning are carefully and intelligently presented. The article is illustrated with effective bits of rhyme to be used in connection with the swing of the hammock or of the rocking-chair, the jolt of a "shoulder-march" or the ticking of a clock. Original snatches of music and verse written by children show on what a real foundation of childish talent and adaptability the article rests. To quote the paragraph on the Rhymes of Mother Goose:

Mother Goose, and other folk lore and nonsense rhymes, should largely furnish the words in the first attempts at singing and in developing the rhythmic sense. I believe in saturating young children, even in babyhood, with Mother Goose, for (barring some of the sentiment and some of the meter) Mother Goose is the best of all primers of rhyme and rhythm. Of course the verses should be recited with animation and strong rhythmic pulses, frequently accompanied by simple, rhythmic motion of some sort. Objectionable sentiment and lame meter may be omitted or altered. Children delight in rhymes and rhythm, and, if care is not taken to give them plenty of what is harmless, they will adopt much that is very objectionable from what they hear. Most of them will do this, anyway, to some extent, for novelty's sake; but as time goes on they can be interested in making good rhymes and rhythms, especially if, after a good deal of tapping and reciting with marked rhythmical accent, they find themselves singing some little rhymes to musical ideas of their own. Whenever an opportunity presents itself, try to make rhymes yourself which will interest the child. Most people can do something at this, with practice. The making of these impromptu rhymes is especially liked by the children. To them it is a highly entertaining game."

* *

On January 18 was published the Conference number of the Journal of the Incorporated Society of Musicians, England. This issue contains a complete account of the recent Glasgow Conference, together with very full extracts from the principal addresses. A selection from Dr. Cowen's address on the "Mannerisms of Composers" was published in the March MUSICIAN. Dr. McKendrick spoke on "Vocal Tones," Professor Niecks of Edinburgh read a paper on "The Importance to the Musician of General Culture," Dr. D. F. Wilson spoke on the "Folk Music of Scotland," and Mr. Algernon Rose lectured on "African Musical Instruments." The last-named article deals with a most unusual and interesting subject. Mr. Rose has illustrated it with snatches of song peculiar to the Zulu, Pungwe and other African tribes. These exotic phrases, for they are hardly more, have a strongly defined, aboriginally barbaric character. Mr. Rose also describes with considerable fullness the native musical instruments of the Kaffirs, which are now almost obsolete.

* *

The dates of the summer performances of opera at Munich are as follows:

AT THE RESIDENZTHEATRE.

August 1 and 7.—*Figaros Hochzeit.*
August 2 and 8.—*Entführung a. d. Serail.*
August 3 and 9.—*Don Giovanni.*
August 4 and 10.—*Così fan tutte.*

AT THE HOFTHEATRE.

August 5 and 11.—*Die Zauberflöte.*

AT THE PRINCE REGENT THEATRE.

August 12 and 24.—*Tristan and Isolde.*
August 14, 26 and 29, and September 5.—*The Flying Dutchman.*
August 15 and 27.—*The Mastersingers of Nuremberg.*
August 18, 31 and September 7.—*Das Rheingold.*
August 19, September 1 and 8.—*Die Walküre.*
August 20, September 2 and 9.—*Siegfried.*
August 21, September 3 and 10.—*Götterdämmerung.*

* *

The Sixteenth Cincinnati musical festival will be held on May 11, 12, 13, and 14, 1904. Theodore Thomas will be the musical director. The following ambitious program has been planned for the festival.

The Dream of Gerontius.....Edward Elgar
Missa Solennis.....Beethoven
Ninth Symphony.....Beethoven
B-Minor Mass.....Bach
Kaiser Imperial March.....Berlioz

The chorus of five hundred voices will be trained by Mr. E. W. Glover. Among the soloists will be Miss Agnes Nichols of London, Mme. Schumann-Heinck, Mr. Watkin Mills, and Mr. William Greene, of London.

* *

A one act opera, *The Winter King*, has been produced at Budapest. The composer, Abranyi, is eighty-one years old.

* *

Max Schillings is at work on an opera to be called Moloch. The source of the plot is a poem of Hebbel.

* *

Le Fils de l'Etoile, poem by Catulle Mendès, music by Camille Erlanger, is being rehearsed for early production at the Opéra, Paris.

In the lesser forms of Russian music the following pieces by three composers comparatively unknown as yet are worthy of note: Five preludes for piano, by T. Akimenko, opus 23; eight songs by W. Alpers; three piano pieces by E. Bunke, opus 4.

* *

A concert for the benefit of the Norwegian Lutheran Church, of Boston, was given in Steinert Hall on February 22. Its particular interest lay in the unhackneyed, un-German character of the programme. Typical Norwegian pieces were played, and with authority, for the chief players were natives of Norway. Among those who took part were Mrs. Thomas Tapper, pianist; Mrs. Aagot Lunde Wright, contralto; Mr. Emil Mahr, violinist; Mr. George Ensworth, baritone.

* *

Glinka's overture to *La vie pour le Tsar* was played at the first of the Boston Chickering concerts.

* *

Richard Strauss' *Don Quixote* was played for the first time in Boston on February 13.

* *

At the M. E. Church of Norfolk, Neb., sixteen boys aged from 8 to 14, performed a program under the direction of Mrs. Cora A. Beels. One lad, Oscar Schawland, played a piece of his own called *Dream Fancies*.

* *

Miss Magdalene Klarner sang a group of songs by Ad. M. Foerster at Pittsburg on January 28. Their titles are as follows: *Enraptured, Ave Maria, The Fir Tree,* and *Unceasing Love.*

* *

A young Spaniard, Juan Manén, has written an opera entitled *Acté* and has procured its production at the Liceum Theatre, Barcellona. The subject is Roman and is placed in the time of Nero. Manén, is but twenty-three years old. As a boy he made tours through Europe, playing the violin. He has also played in America.

* *

The recently discovered early opera of Bizet is named *Don Procopio*. It is being prepared for publication and will soon be produced at Monte Carlo.

* *

The Sleeping Beauty, a lyric drama, the music by the French composer Charles Silver, has been sung recently in Marseilles, Brussels, and Lyons.

* *

Leopold Mugnone has published a new opera, *Pescatori d'Islanda*. The libretto is taken from the novel of Pierre Loti.

* *

Edward Elgar's *Dream of Gerontius* was sung in Boston by the Cecilia Society on January 25 and 26. It was sung in Philadelphia on January 28, Mr. van Hoose performing the name-part in each case. Elgar's latest work, *The Apostles*, was performed on February 9 by the Oratorio Society of New York.

* *

At the twentieth concert of the Pittsfield Symphony Society Edward Elgar's *Contrasts* op. 10, was played. The work illustrates the Gavotte in A. D. 1700 and in A. D. 1900. At the same concert Borodin's *Sketch from the Steppes of Central Asia* was performed.

* *

On the production of "Tristan und Isolde" in Rome:

Without doubt the death of Ysolt—and at present all admit it—is the most tragic musical page the mind of man has known. But fully equal to its greatness is its difficulty of interpretation, prëeminently because, to obtain the effect willed by its creator, it is necessary that the suave melody of Ysolt float clear and distinct upon the flood of orchestral sounds—groans, cries, sudden cracks, and despairing lulls; the fury of the hurricane of passion. This efficacy of contrast was obtained by Mancinelli and Signorina Pinto, who wrought a triumph in one of the most arduous of scores.

NEW MUSIC RECEIVED.

The Engberg Holmberg Pub. Co., Chicago.

Second Fantasia on Swedish Folk Songs, for Piano. Emil Larson.

Variations on an Old Swedish Lullaby, for Piano. Emil Larson.

BOOK SHELF

WITH COMMENTS ON NEW BOOKS NEW MUSIC AND MUSIC PERIODICALS

THE LITERATURE OF THE GREAT COMPOSERS.

BACH LITERATURE.

FRANK H. MARLING.

The revival of interest in J. S. Bach's works in our own day has been so general and so marked that a new impulse has been given to the study, not only of his music, but also of the master himself, his personality, his training, his environment, and the music of his time. To get a proper viewpoint Bach must be studied as a product of German nationality and German religious history. He was, in the words of a recent historian, "the typical German artist of his age, rooted fast in German soil through inheritance and education, the interpreter in tones of the temper and ideals of the German people."

SPITTA'S GREAT WORK ON BACH.

Unquestionably the greatest work on Bach and one of the greatest biographical works in all the literature of music, is the Life by Philip Spitta, the full title of which in the English translation is "Johann Sebastian Bach, His Work and Influence on the Music of Germany 1685-1750." Unfortunately for the music lover of moderate purse this is published in three ponderous octavo volumes of about 700 pages each, at a price beyond the reach of any but the well-to-do amateur, and the ordinary reader will perforce have to consult it at some Library. It has been well called a monumental example of German thoroughness and devotion, but in its voluminous and discursive form is ill adapted to the requirements of our busy times and limited opportunities. Indeed, in its minute and exhaustive study of Bach and his work from every point of view, as an example of which we may remark in passing, that the first 180 pages are taken up in describing Bach's ancestors, it reminds one irresistibly of the patient profundity of the German professor of languages, who on his death bed reviewed his scholarly achievements, and regretted that he had not devoted his entire life to the dative case.

A judicious condensation of the work, if such a thing were possible, would be a boon to the musical public, for after all necessary allonwances have been made for its defects of proportion and perspective, it is beyond doubt a vast store-house of information, not alone in regard to Bach but also about the whole field from which his style and forms were drawn. One who has labored in the same field says nothing could be more scientific and workmanlike than his methods, and more admirable than his warm enthusiasm for his subject.

GERMAN WORKS ON BACH.

The earliest biographical sketch of Bach was the Necrology compiled by his son P. E. Bach and published in 1754, only four years after the master's death, and this simpler record of his life and compositions has been the foundation of the work of nearly all his later biographers. The first noteworthy book issued after this is the Life by J. N. Forkel, which was originally brought out in Leipzig in 1802, and in a new and revised edition in 1855. Forkel, it is said, was the most learned musician of Germany of his time, and a passionate admirer of Bach's works, and being personally acquainted with Bach's two oldest sons became possessed of valuable information which he incorporated in his life, and which gives his biography a certain weight and authority. His book is full of "anecdotes and reminiscences," told with a naiveteé and freshness that stamp them at once genuine and uncolored. Spitta, however, warns the student against accepting his statements as invariably correct, and states that his work must be used with caution, his judgment as regards Bach and others being often strangely narrow and uncritical. Two memorial works appeared in 1850, on the occasion of the centenary of Bach's death, one by J. K. Schauer, a conscientious but not specially intelligent work, and another by C. L. Hilgenfeldt, which revealed honesty and industry, but failed in the qualities of historic breadth of view and scientific method. A better known work than either of these is the life by C. H. Bitter, brought out in Berlin in 1865, and later in an abridged form in English, with a preface by Sir Julius Benedict. This author rendered valuable service in bringing to light certain archives previously unknown, but has been criticised for reproducing them incorrectly, and for defective artistic judgment. A popular life of Bach now current in Germany is one by the well known and scholarly writer August Reissmann, who has done similar excellent service for several other German composers.

ENGLISH WORKS ON BACH.

Coming down to books on Bach in the English language, which after all is said are the volumes which are most likely to be used by the readers of this article, we must mention at the beginning the volume in the Great Musicians' Series, by Reginald Lane Poole, which deserves attention not only as the first biography of Bach written in England, but also on account of its being an admirable example of judicious compilation, in which a large amount of information is clearly brought out and intelligently presented. In its critical portions the author has shown independent study and judgment. A comparatively recent work is the volume in the dainty new series "The Master Musicians," published by Dent & Co., of London, which is written by C. F. Abdy Williams. The typography and form of these little books are charming, and they have the advantage of containing the fruit of the latest critical researches and the more attractive literary style employed in our own day in such biographical studies. Mr. Williams is a careful and conscientious writer and makes sufficient use of illustration and example to add considerable interest and value to his pages. Though it is not devoted entirely to Bach we must here call attention to Mr. Fuller-Maitland's volume in the Oxford History of Music Series, called "The Age of Bach and Handel." This series is a monumental history of music to be completed in six large octavo tomes, treating not of biographical and personal detail as such works generally do, but of the formal and scientific side of the art, showing its gradual evolution from age to age. Herein is traced therefore the influence of Bach and his compositions on the music of his time and that which has followed since, so that we gain a new outlook upon his work, and a fresh idea of what his contribution to the growth of musical science and art really was.

SPECIAL WORKS ON BACH.

Several special monographs on various phases of Bach's work must now be chronicled before we close. His work as an organist and church musician has always been esteemed as belonging to the highest class, and a study written by J. Pirro, a German musician, and called *J. S. Bach, the Organist and His Works for the Organ* will doubtless possess a special attraction for organists and church musicians generally. It contains an account of the Precursors of Bach, and a very full and detailed analysis of his organ work.

Another worthy though brief work in the same line is Sedley Taylor's Life of Bach in relation to his work as a church musician and composer, which by its very brevity may commend itself to those who have no leisure or desire to absorb larger works on the theme.

A classic in its way is Dr. H. Riemann's "Analysis of Bach's Wohltemperirtes Clavier" (48 Preludes and Fugues), in the well-known "Catechism," or Handbook series. As these great works are so much studied, it is of the greatest possible assistance to the student to have this thorough and illuminating analysis of their contents and structure by such a competent authority as Dr. Riemann. A work of similar scope and purpose is Bach's Preludes and Fugues analyzed for the use of students by Frederick Iliffe, an English musical writer, which appears in Novello's well known Music Primer Series.

A GRADED LIST OF STUDIES AND SONGS FOR SINGING TEACHERS AND SINGERS.

FRANK E. MORSE.

Mr. Frank E. Morse, of Boston, has compiled a most valuable and unique volume; one which will be indispensable to singers and teachers of singing. It is a graded list of studies and songs, containing more than fifteen hundred titles, and is based upon Mr. Morse's own artistic and pedagogic experience. The works included represent all schools and periods of music. Although the best has in every case been selected, Mr. Morse has not been rigidly eclectic in his choice. The list is thoroughly up to date and comprehensive.

The songs and studies are graded carefully. Special lists are devoted to opera solos, sacred songs, Christmas and Easter songs, oratorio solos, popular songs and songs for men. Valuable collections of songs are mentioned, and the list prices of all songs are given. Excellent make-up and typography make additionally attractive a work which will be of great value both to singers and teachers. Boston. Charles W. Homeyer & Co.

FRANCIS BOOTT.

Mr. Francis Boott, one of the very oldest of Harvard alumni, died on March 1, at Cambridge, in his ninety-first year. He was born in Boston on June 24, 1813. He was educated at the Ripley school, Waltham, and at Harvard College, from which he received the degrees of A. B. and A. M. in 1831. After graduation Mr. Boott devoted himself to musical studies. He was married to Elizabeth Otis Lyman, daughter of George W. Lyman, and after her death in 1847 he lived abroad much of the time. At last year's commencement exercises at Harvard Mr. Boott was the oldest graduate present and therefore led the procession. On this occasion the band played a composition of his called "Viva l'Italia."

Mr. Boott's chief master in music was L. Picchianti of Florence, Italy. He spent much time with him and as a result of his studies published many compositions. Mr. Boott composed under the *nom-de-plume* "Telford." Among his chief works are a *Grand Mass,* a *Te Deum,* the *Song of Zachariah* for solo singers and chorus, with orchestral accompaniment, and a *Miserere.* He has written many songs, among the most striking of which are a setting of Sir Walter Scott's *Here's a Health to King Charles,* Mackay's *The Sailor's Wife,* and the song *Lethe.*

Mr. Boott's daughter Elizabeth married Frank Duveneck, the well-known artist of Cincinnati. She, like her husband, was a painter. Mrs. Duveneck died in Paris in 1888. A bronze portrait figure, in a reclining attitude, was made by her husband and now rests in the cemetery of Florence, Italy. A marble copy of the work belongs to the Boston Museum of Fine Arts.

VALUABLE ARTICLES IN MUSICAL PAPERS.

"Messaline," by H. Imbert, in *Le Guide Musical.*

"Johann Kuhnau, a Predecessor of Johann Sebastian Bach," by M. D. Calvocoressi, in *Le Guide Musical.*

"Popular Religious Song in Italy," by A. Ghignoni, reprinted in *Il Mondo Artistico.*

Giordano's "Siberia,' by A. Cameroni, in *Il Mondo Artistico*

"A Talk with Mrs. H. H. A. Beach," reported in the February *Etude* by William Armstrong.

"A Pastoral Letter on Church Music," written nine years ago, when Patriarch of Venice, by Pope Pius X., and reprinted in *Le Monde Musical.*

PUBLISHERS' PAGE

SPECIAL INTRODUCTORY CASH OFFER.

Our announcement of a Graded Course of Study for Piano by Thomas Tapper, has been received with hearty appreciation. Teachers of piano realize the value of a properly graded and authoritatively edited series of studies and pieces which can be relied upon to advance the student steadily while thoroughly grounding him in the essentials of technique and interpretation. The Graded Course, by Mr. Tapper, will contain a number of unusually valuable features. Grades one, two and three will be ready for the opening of the teaching year, in September. *The price of each Grade will be one dollar. Until publication, we will receive orders for Grades one, two and three at thirty cents. When cash accompanies order, we will prepay postage. Those who have accounts may have orders charged, in which case postage is extra.* Descriptive and analytical circulars will be furnished on request.

* *

The response to the Special Offers announced in the March MUSICIAN, *which are herewith withdrawn,* have been very satisfactory. The works offered are so practical and in line with present needs that teachers were quick to take advantage of the opportunity to secure them at the special price. *Folk-Songs and Other Songs for Children,* possesses a double value in the story it tells of the thoughts and aspirations of other lands, and in its musical worth. Well adapted to the minds and voices of children, its contents touch a responsive chord. Volume two of *First Piano Book,* by E. D. Wagner, carries the student into the third. Mr. Tapper, the editor, has suggested pieces in the various grades to accompany work in the method.

* *

We have in preparation, and will be able to offer at special introductory price, two sets of studies for violin, *Fifty Easy Melodious Studies, Op. 74,* and *Forty Elementary Studies, Op. 54,* by Franz Wohlfahrt. Our edition of these studies is edited by Mr. Eugene Gruenberg. Their value is greatly increased by his thorough treatment of the bowing. He has indicated various bowings for each exercise, making the edition exceptionally useful. We shall also publish soon a new edition of the *Pleyel Duets, Op. 8* and *48.* Mr. Benjamin Cutter is the editor of this edition, and has based his work on a careful comparison of the best foreign editions. Full particulars and special prices of these works will be announced in later numbers of THE MUSICIAN.

* *

Choirmasters will be interested in the announcement that we are about to issue volume two of *Sacred Anthems for Men's Voices,* by A. J. Holden. The great success of volume one has made this publication necessary. It will be a boon to choirmasters who are seeking to vary their church work. We will announce the scope of the work and special price soon.

* *

The need for a good reed organ method in which the grading is entirely satisfactory is still felt by teachers, and we are pleased to announce that we have in hand the manuscript of a thoroughly modern *Method for Reed Organ,* which will meet this demand. The book has been prepared by Mr. Frederic F. Bullard, whose practical musicianship is a guarantee of the worth of the book. The grading has been given particular attention, and teachers may rest assured that technical progress will be steady and certain. Details regarding the Method and the special introductory price will be given later.

COMMENCEMENT SUGGESTIONS.

To aid teachers in preparing their programs for Commencement Concerts, the following piano solos and songs are suggested as especially adapted to recital purposes:

Bartlett, H. N. The Jester, Op. 202, No. 3. Grade III.
Dean, Frederic N. Whispers (Intermezzo). Grade III.
Kern, Carl Wilhelm. Chasing the Butterfly. Grade III.
Merkel, Gustav. The Butterfly, Op. 81, No. 4. Grade III.
Macy, J. C. Dolcinelle. Grade III.
Orth, L. E. Wheel-Whirl, Op. 20, No. 1. Grade III.
Orth, L. E. Round and Round, Op. 20, No. 2. Grade III.
Orth, L. E. On the Wing, Op. 20, No. 3. Grade III.
Sudds, W. F. Merry Bohemians, Op. 272. Grade III.
Frey, Adolf. Scherzino. Grade III-IV.
Loomis, Harvey Worthington. The Banjo (Excerpt from the Pantomime "The Enchanted Fountain"). Grade IV.
Lowitz, W. W. Le Rêve d'Amour. Grade III-IV.
Oehmler, Leo. Serenata Italiana (Italian Serenade). Grade III-IV.
O'Neill, Florence. Danse de Joie (Dance of Joy). Grade IV.
Wachs, Paul. Ballet Mignon. Grade IV.
Wolcott, C. J. Danse Coquette. Grade III-IV.
Wolcott, C. J. Harlequinade. Grade III-IV.

This group, including pieces in Grades III and IV and varying in technical and musical requirements, furnishes splendid opportunity for choice in making up a program for students in the intermediate grades. For the brilliant, but less musical, pupil there are pieces showy in style, while not demanding too much musical temperament. The thoroughly musical player, whose technic is not yet fully developed, can be suited with beautifully expressive pieces which will respond to his efforts and prove attractive concert numbers.

Borowski, Felix. Pas de Danse. Grade IV.
Bonaldi, G. La Belle Amazone. Grade IV-V.
Bohm, Carl. Blue Bells, Op. 327, No. 20. Grade IV-V.
Ferner, A. Scherzo Caprice. Grade IV.
Gilder, John Francis, Carnival Dance, Op. 69. Grade III-IV.
Gregh, Louis. Saltarelle, Op. 49. Grade IV.
Loeschhorn, Albert. La Melodia, Op. 67, No. 6. Grade V.
Lack, Theo. Saltarelle-Caprice, Op. 135. Grade V.
Moszkowski, Moritz. Sparks, Op. 36, No. 6. Grade V.
Orth, John. Étude Impromptu, Op. 11, No. 6. Grade V.
Pfeiffer, Georges. Inquietude, Op. 82. Grade V.
Schumann, Gustav. Tarantelle, Op. 11. Grade V.
Saint-Saens, Camille. Romance Sans Paroles. Grade IV.
Strelezki, Anton. Consolation. Grade III-IV.
Wachs, Paul. Madrilena. Grade V.
Wachs, Paul. Les Muscadins (Marche Elegante). Grade IV.

This group offers a variety of brilliant concert pieces, principally in Grades IV and V. They abound in runs and arpeggios. Sparks, by Moszkowski, and Romance Sans Paroles, by Saint-Saens, are effective examples of chord playing. The titles indicate the character of the pieces. For pupils who are ready for bravura work, excellent selection can be made from the above list.

Blumenschein, W. L. The Lovers' Waltz. Grade III.
Blumenschein, W. L. With Dainty Steps (Gavotte). Grade III.
Bohm, Carl. Glissando-Mazurka, Op. 259, No. 2. Grade IV.
Bennett, C. W. Little Daisy Mazurka. Grade III.
Carreno, Teresa. Mi Teresita (Petite Valse). Grade IV.
Hamilton, Clarence. Iris Mazurka. Grade IV.
Janon, C. de. Recollections of Youth (Polka Mazurka). Grade III.
Kreisler, N. Renaissance Gavotte. Grade III-IV.
Leopold, E. Sapphire (Schottische de Salon). Grade IV.
Monestel, A. Gavotte. Grade IV.
Oehmler, Leo. Country Belle (Petite Valse). Grade III.
Oehmler, Leo. Goldenrod Waltz. Grade III.
Salmon, Alvah Glover. Petite Valse. Grade III.
Translateur, S. Torero (Valse Espagnole), Op. 100. Grade IV.
Wilson, Bayard. Valse in A. Grade III-IV.
Diemer, Louis. Impromptu Valse, Op. 9. Grade IV.
Gregh, Louis. Scherzo Valse, Op. 56. Grade V.
Jakel, Paul. Waltz in A, Op. 7. Grade IV.
Leschetizky, Theodor. Valse Chromatique, Op. 22. Grade V.
Rogers, James H.. Valse Fantasie, Op. 33, No. 1. Grade IV-V.
Wachs, Paul. Valse Entrainante. Grade IV-V.
Zapff, Oskar. Waltz in E flat, Op. 9, No. 1. Grade V.

Twenty-two examples of dance forms are included in this group. From the easy waltz, polka, or mazurka in Grade III to the brilliant concert waltz in Grade V, it provides something to suit each degree of ability. Not one of the pieces included is dry or uninteresting, nor is any one unworthy of use. Many of them will repay careful working up.

Bartlett, H. N. Grandmother's Story, Op. 202, No. 2. Grade III.
Bartlett, H. N. O Dream of the Dance, Op. 202, No. 1. Grade III.
Berwald, W. Meditation. Grade IV.
Frey, Adolf. Elegie. Grade III-IV.
Geibel, A. In the Rose Garden (Rêverie Romantique). Grade III-IV.
Hunter, Fordyce. 'Neath Singing Pines. Grade III-IV.
Salmon, Alvah Glover. Cradle Song, Op. 41, No. 4. Grade III.
Smith, Wilson G. Romance Serenade, Op. 84, No. 1. Grade III.
Smith, Wilson G. Duo d'Amour (Love Duet), Op. 85, No. 3. Grade IV.

The last group of piano solos offers a choice of some very attractive slower numbers. The contrast thus afforded is necessary to retain the interest of both players and audience. The nine titles given in this group will meet this want admirably.

Salter, Mary Turner. Little Boy, Good Night. Low voice in D.
Camp, John S. Indian Song. High voice in C.
Camp, John S. You. High voice in D.
Pratt, John Haraden. Silent Tears. High voice in A.
Frey, Adolf. In Spring. High voice in D.
Frey, Adolf. To Julia. High voice in D flat.
Lowitz, W. W. Words and Flowers. High voice in F.
Burnham, Charles S. King and Queen. Medium voice in B flat.
McKinstry, Floyd. Love's Vision. Medium voice in G.
Webber, Charles F. Constancy. High voice in C.
Greely, Philip. A Southern Lullaby. High voice in E flat; medium voice in C.
Wooler, Alfred. My True Love's Eyes. High voice in D.
Pessard, Emile. The Morning Adieu. Medium voice in C.
Gates, Alice Avery. June Slumber Song. Medium voice in G.
Lara, Isidore De. Song of Farewell. High voice in B flat.
Lehmann, Liza. At the Making of the Hay. High voice in D; low voice in A.
Jensen, Adolf. Row Gently Here, My Gondolier, Op. 50, No. 4. High voice in D; low voice in B flat.

For pupils in the earlier stages of vocal development, the songs of this group give variety of choice. A melodious, easily understood setting of the text, accompanied by interesting, but not involved harmonies, characterizes them. Teachers will find this a very helpful list.

Busch, Carl. Crossing the Bar. Low voice in D.
Cole, Rossetter G. Birds of Love, Op. 15, No. 1. Medium voice in E flat.
Clough-Leighter. I Drink the Fragrance of the Rose, Op. 19, No. 1. High voice in A.
Clough-Leighter. Summer Night, Op. 19, No. 2. High voice in G.
Farwell, Arthur. Thou'rt Like Unto a Tender Flower. Low voice in D.
Fontenailles, H. de. Steadfast Love. Medium voice in B.
Fisher, William Arms. The Rose of Ispahan, Op. 14, No. 2. High voice in G.
Hemingway, Grace Hall. If I Could Know. Medium voice in G flat.

Thome, Francis. A Love Sonnet. High voice in E flat.
Rogers, James H. Invocation. High voice in E flat.
Villa, Guiseppe. You Will Not Know. Medium voice in F.
Weil, Oscar. Just You and I, Op. 34, No. 1. High voice in D.
Coverley, Robert. As of Yore. Low voice in D.
Coverley, Robert. Is It Love? High voice in G.
Gates, Alice Avery. Bitter Sweet. High voice in G.
Miersch, Paul Th. Since We Parted. High voice in D.
Jensen, Adolf. When Through the Piazzetta, Op. 50, No. 3. High voice in D minor; low voice in B flat minor.
Jensen, Adolf. Press Thy Cheek Against Mine Own, Op. 1, No. 1. High voice in E flat; low voice in D flat.
Riemann, Heinrich. Old Love Song. High voice in G; medium voice in F.
Rubinstein, Anton. The Asra, Op. 32, No. 6. High voice in G minor; low voice in E flat minor.
Strauss, Richard. Serenade, Op. 17, No. 2. High voice in F sharp.
Cornelius, Peter. The Monotone, Op. 3, No. 3. High voice in E minor; low voice in C minor.
Wagner, Richard. Dreams. High voice in A flat; low voice in F.
Chopin, Frédéric. The Parted Lovers. High voice in F minor.

This group contains songs which require a greater musical insight, broader interpretative powers, and a thorough study of their content. Among them will be found some very dramatic songs.

Scott, Lady John. Annie Laurie. Bass voice in B flat.
Mozart, W. A. O Isis and Osiris. Bass voice in F.
Fischer, Ludwig. My Lodging is the Cellar Here. Bass voice in E flat.
Wagner, Richard. O Thou Sublime, Sweet Evening Star. Baritone voice in G; bass voice in E.
Schumann, Robert. The Two Grenadiers. Op. 49, No. 1. Bass voice in G.
Wallnofer, Adolf. Vale Carissima. Bass voice in E minor.
Schubert, Franz. My Abode. High voice in F minor; medium voice in C sharp minor; bass voice in B minor.
Schubert, Franz. The Wanderer, Op. 4, No. 1. B minor.
Gotze, Carl. O Happy Day. Op. 160, No. 1. Bass voice in G flat.
Durand, E. In the Days of Youth. Bass voice in C.
Molloy, J. L. The Postillion. Bass voice in C.
Wekerlin, J. B. (Arr. by). The Minstrel Boy (Irish Melody). Bass voice in D flat.
Schubert, Franz. By the Sea. Bass voice in A flat.
Beresford, Arnold. The Smuggler. Bass voice in D.
Radecke, R. Joy in Strength. Bass voice in B minor.

The last group offers a short list of songs for bass voice. These have been selected for their suitableness and their certainty to please an audience. They are all contained in a recently issued collection of bass songs, which includes, besides these, a very fine selection of this class.

This list is only suggestive of the wide range of material which the Teachers' Department is prepared to place at the service of teachers. The Department will promptly answer inquiries and make suggestions, and correspondence is solicited. Selections from this list will be sent on examination. Lists of duets and choruses will also be sent on request. A pamphlet containing commencement suggestions is ready for those who write for it. It will save much time if those who have no accounts with the Oliver Ditson Company send references with requests for music on examination.

While commencement programs are receiving particular attention, we would remind teachers that we are also prepared to attend to present teaching needs. As the season nears its close, technical works and special pieces are often needed quickly; we will give prompt attention to orders of this kind.

Lovers of music in the home should examine our collections of Salon Music. Our Half-Dollar Series is especially pleasing. Descriptive circulars are ready.

Address:

TEACHERS' DEPARTMENT,
OLIVER DITSON COMPANY,
BOSTON, MASS.

EUROPEAN LETTER

ORTON BRADLEY

Since the middle of January musical events have followed one another so thick and fast that to keep track of them a man would need to have ears as numerous as Argus' eyes.

Each week we have a ballad concert belonging to one or other of the two series that are presented every season by the rival publishing houses of Boosey and Chappell.

The Queen's Hall orchestra gives concerts in London every Saturday and Sunday afternoon and tours the provinces the rest of the week. Richter has continued his series which is just at an end, but to take his place we have the Philharmonic concerts and a new scheme projected by Kruse, who has arranged for Weingartner to conduct a "festival" of seven concerts during April in Queen's Hall with an orchestra numbering 100, and the Sheffield chorus of 300 voices.

We have every week piano recitals, violin and song recitals. Of the latter we have recently had two most interesting examples—one given by Miss Muriel Foster as a farewell before sailing to America and the other by Charles W. Clark, who is securely establishing himself as a favorite here. Apropos of temporary farewells Ben Davies, who, among his other engagements, has been adding to his laurels by his appearance as Ib in Leoni and Hood's "Ib and Little Christina," is engaged for a tour in South Africa, from which he will not return until the end of May, but we have not heard of any farewell recitals, though in his case it might have been most enjoyable and quite excusable. Of the violin recitals the most discussed have been, of course, the three given by Marie Hall, Kreisler and Rivarde, in which the public were interested exactly in the ratio of the order of their names. The programmes of each consisted of three concertos and the soloists were each accompanied by the Queen's Hall orchestra. Of choral concerts we have had the London Choral Society in "Gerontius," which was not very successfully performed, the Royal Society at the Albert Hall, which chose for its last programme the unsatisfactory "Atonement," by Coleridge-Taylor, and the National Sunday League chorus, which have recently been giving most successfully a programme composed of extracts from Sullivan's "Ivanhoe" and Gounod's "Faust" and "Romeo et Juliette." Of piano recitals the most noteworthy have been Pachmann's, Dohnanyi's and Lamond's, of whom the latter created decidedly the best impression.

Miss Adela Varne is also giving a series of recitals and Eugen d'Albert has made a most successful reappearance in London. Add to all these the arrival of two new comic operas and various other concerts of every description and you can imagine that even the most omniverous music-lover might almost have enough to absorb in London.

The climax will come in May, when in addition to many other new series of concerts, which will take the place of the winter series just beginning to close, we shall get the opera at Covent Garden, which will begin on Monday, May 2, and the Moody-Manners English opera at Drury-Lane, beginning May 21. Before that we shall have finished the Elgar festival, to which all London is ready to flock. It is understood that Queen Alexandra will occupy the Royal Box on the opening night, March 14. In the history of English music there has never been paid any such honor to a native composer as this three days' festival at Covent Garden.

Already many announcements have been made about plans for next autumn, and among them Mr. Henry J. Wood has suggested giving the whole series of Liszt's Symphonic Poems in his Promenade concert programmes. The "Poems" begin in September, so his possible acceptance of an offer from Pittsburg of which rumor speaks would not interfere. There is still a certain charm for certain audiences in Liszt's music. Only recently D'Albert made a great success with the concerto in E flat and Wood has expressed his intention of playing the Dante Symphony during his next "Symphony Concerts."

In November there is every intention that Richard Strauss shall conduct a "Strauss Festival" at Queen's Hall. The programmes are to include some other composers' works besides his own, notably Brahms' fourth symphony and Bruckner's No. 9 (for the first time in England). Strauss' new composition, a Sinfonia Domestica, entitled "Daheim," is to be given twice; "Heldenleben" of course and "Don Quixote."

There are two concerts arranged for each day and the conductor is to be Sir Charles Stanford.

Of new works on the continent no recent production has excited more interest than "Madame Butterfly" by Puccini. It is sad to think that it did not meet with a favorable reception at its first representation on Wednesday, Feb. 17, at Milan. The first act was most successful, but the second not only was not applauded, but was actually received with marks of disapprobation. Its failure is all the more sad because the composer had been unwell recently, and although he tried his utmost to continue at work had been compelled to give up the rehearsals of his opera. A postponement was necessary until his recovery, and it may well be that part of the lack of success was due to hurried rehearsing. There are four other new operatic productions to be announced—Siegfried Wagner's "Der Kobold," at Hamburg, at Monte Carlo "Pyramus et Thisbe," by Edouard Trémisot, which successfully opened the operatic season there, and Saint-Saens "Héliène," and at Aix "La Taverna des Trabans" by Henri Maréchal. "Der Kobold" created a very profound impression, and the third act especially was received with the utmost enthusiasm. The composer, who follows his father's example in being also his own librettist, was recalled after each act. Of "Hélène" I must speak in my next letter. The success of M. Maréchal's work was instantaneous.

Breslau has been giving some fine performances of Adolphe Adam's "Si Jétais Roi," which is a great favorite in Germany.

At Lyon we have to record the successful production of Götterdämmerung, at Bordeaux of the Meistersingers and at the Paris Opera the first performance this season of "Siegfried," in which Mdlle. Grandjean made a most successful appearance as "Brunhild."

Colonne has also been away from Paris, having gone to Rome to conduct some concerts. It is to be hoped that some of his artistic sense may have been left behind him when he returns to Paris. That the Italians are still musically barbarous the first performance of "Tristan" at Rome was conclusive proof. It is not only the ultra-Wagnerists who might reasonably complain of a sudden stop in such an opera to enable the orchestra to play the Royal March on the arrival of their majesties the king and queen. It seems incredible that their majesties would be willing to allow such a thing to happen, but happen it did, much to the destruction of the continuity of Wagner's music. It is more than likely that Colonne may be fortunate enough to inaugurate a new order of things by the force of his personality and his great sense of fitness. He recently gave three consecutive performances of Berlioz' "Requiem" on three Sunday evenings at the Châtelet. At the first concert the audience were more than appreciative and wished to encore the marvellous "Tuba mirum," the climax of the work. After repeated bows M. Colonne made the following little speech to his audience: "Je suis très flatté de notre insistence mais on ne bisse pas le jugement dernier."

Perhaps the conductor at Rome would have done well if he had recommenced the act after its interruption by the arrival of royalty.

The Opéra Comique has lost M. Alfred Bruneau, their chef d'orchestre, because he has had his opera "l'Enfant Roi" accepted and it is not allowed by the regulations of the opera to perform a work by any of the members of the company. We understand that Delna will appear in the new opera.

AIR DE BALLET

JAMES H. ROGERS
Op 24, No 1

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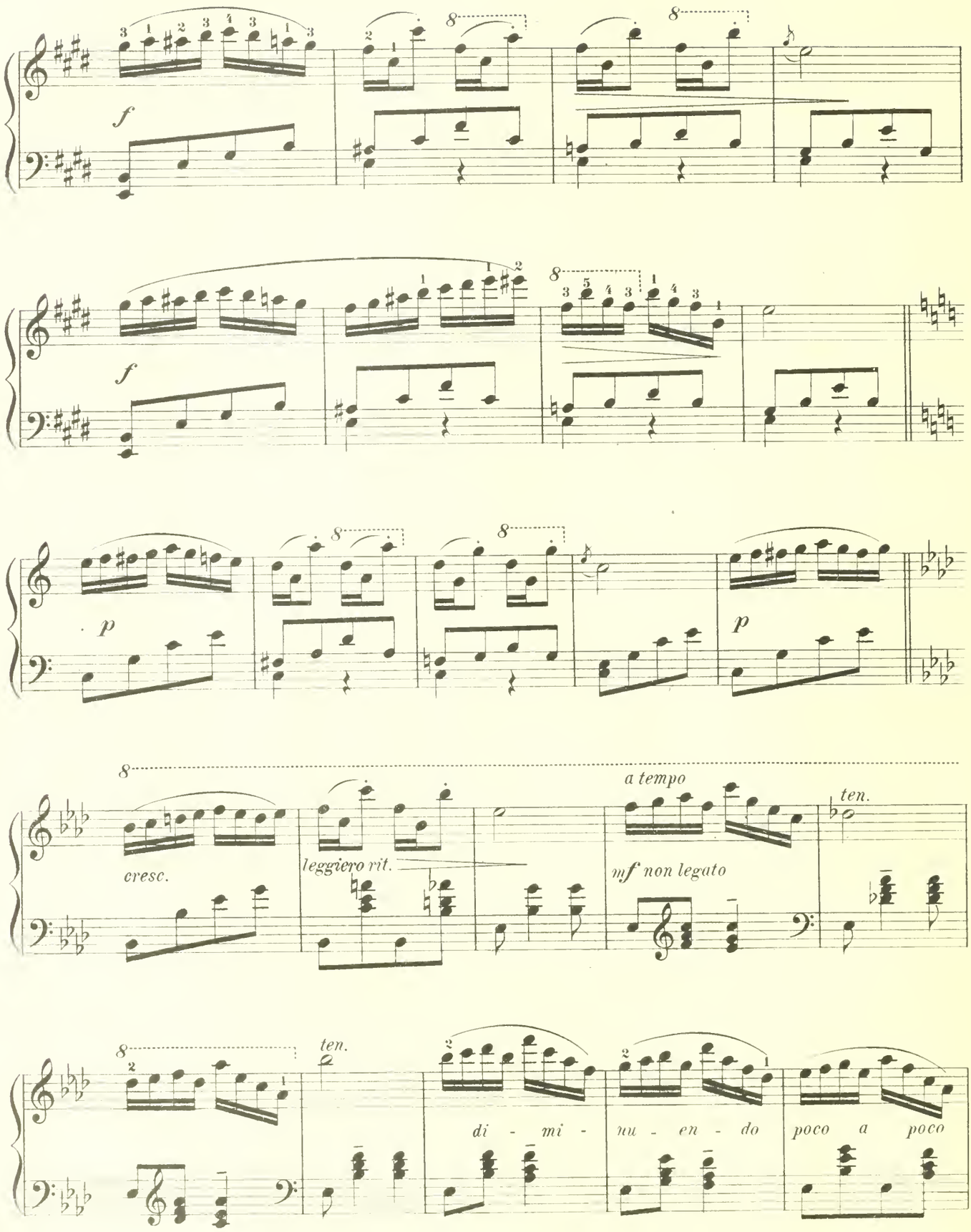
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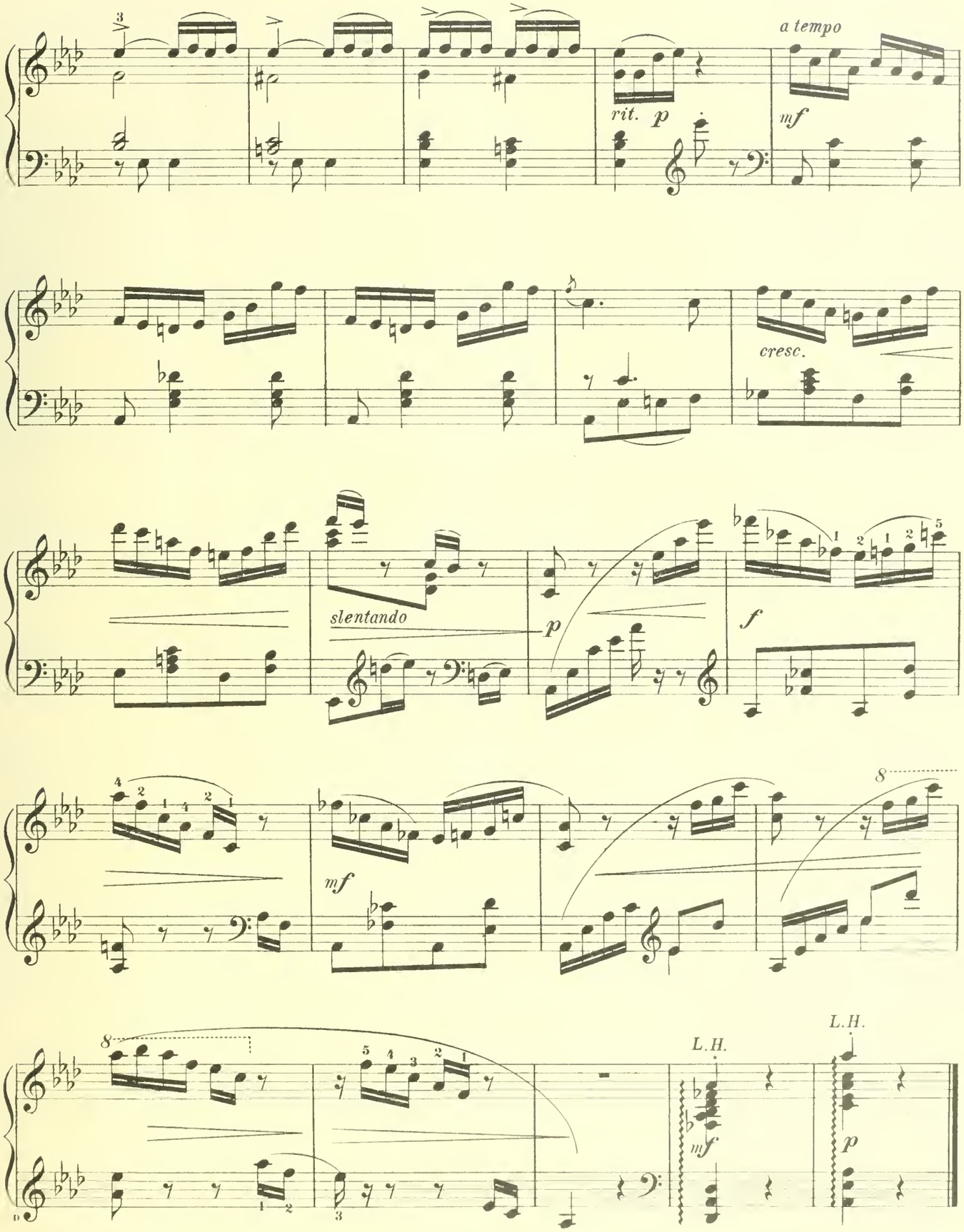
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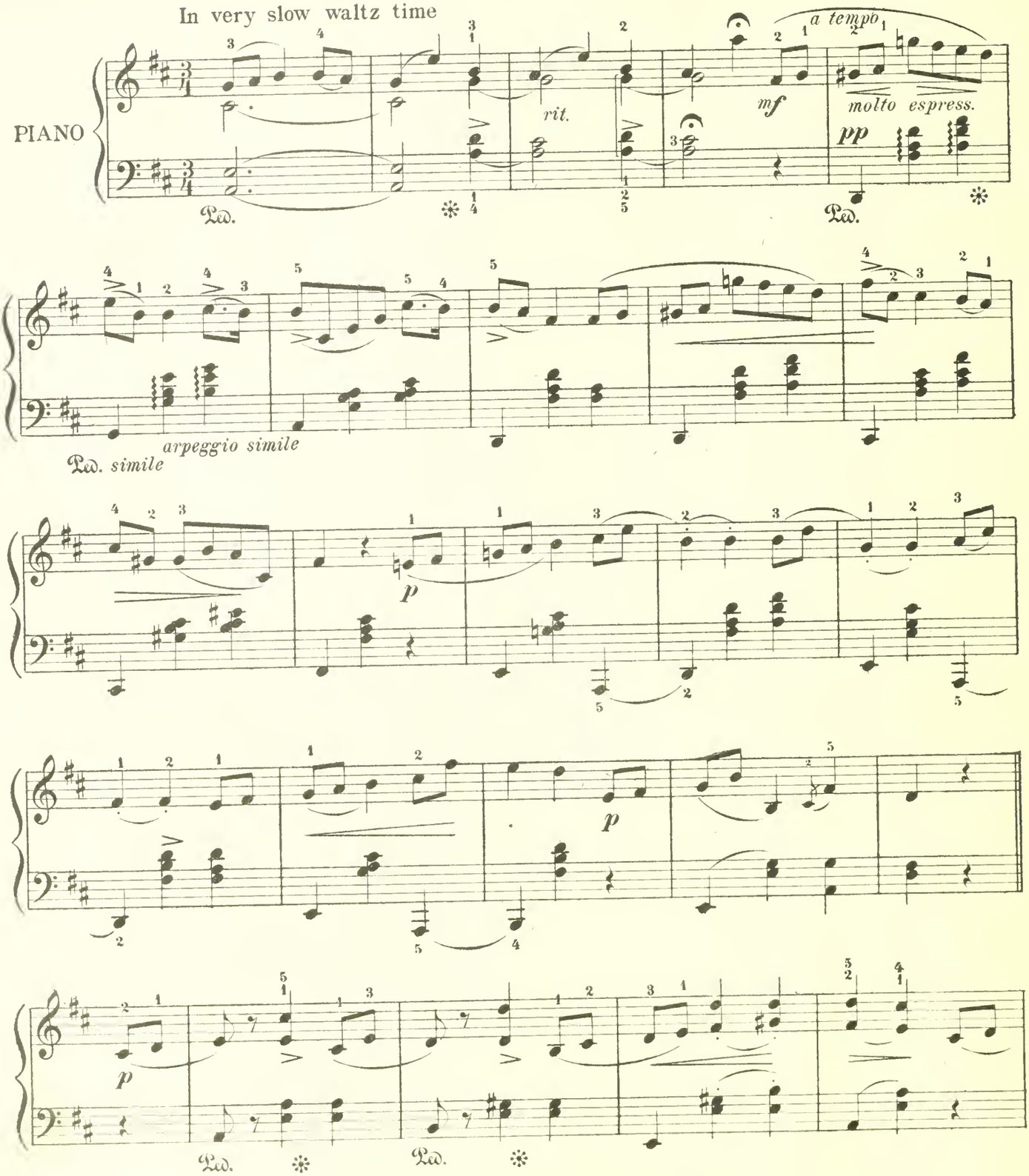
FOND MEMORIES

("WHEN GRAN'PA MARRIED GRAN'MA")

A. E. ZIEGLER



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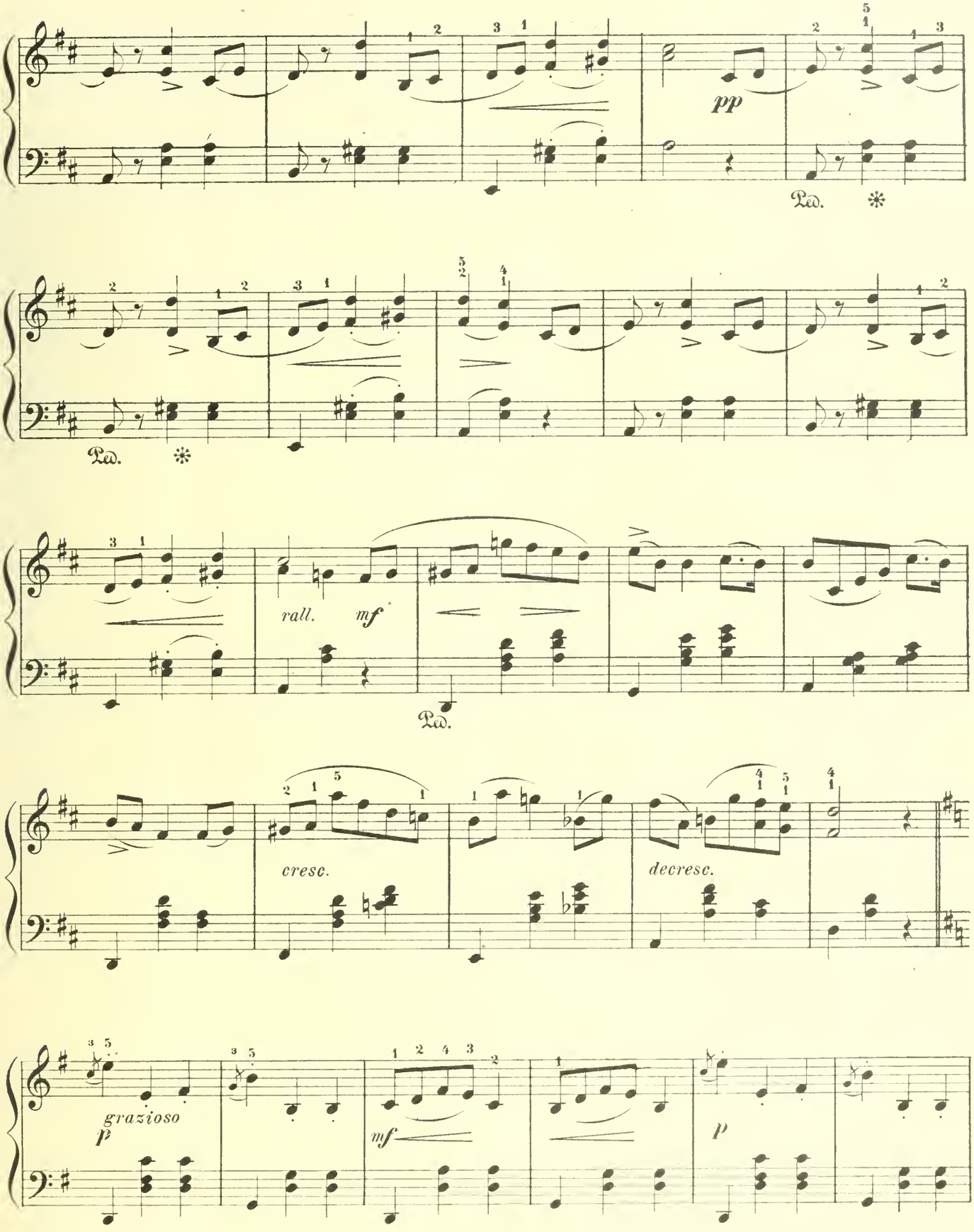
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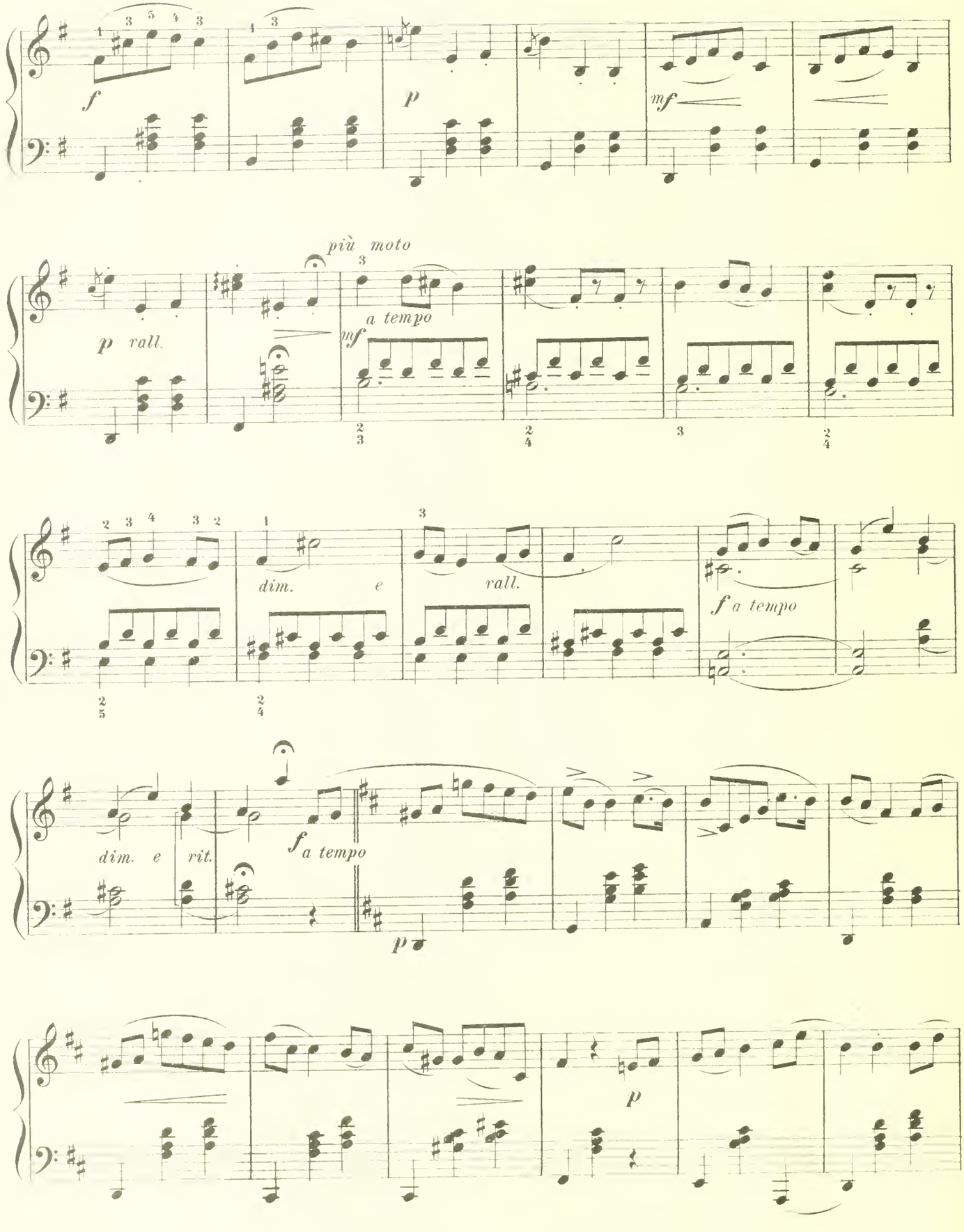
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dim. e poco a poco tranquillo
8
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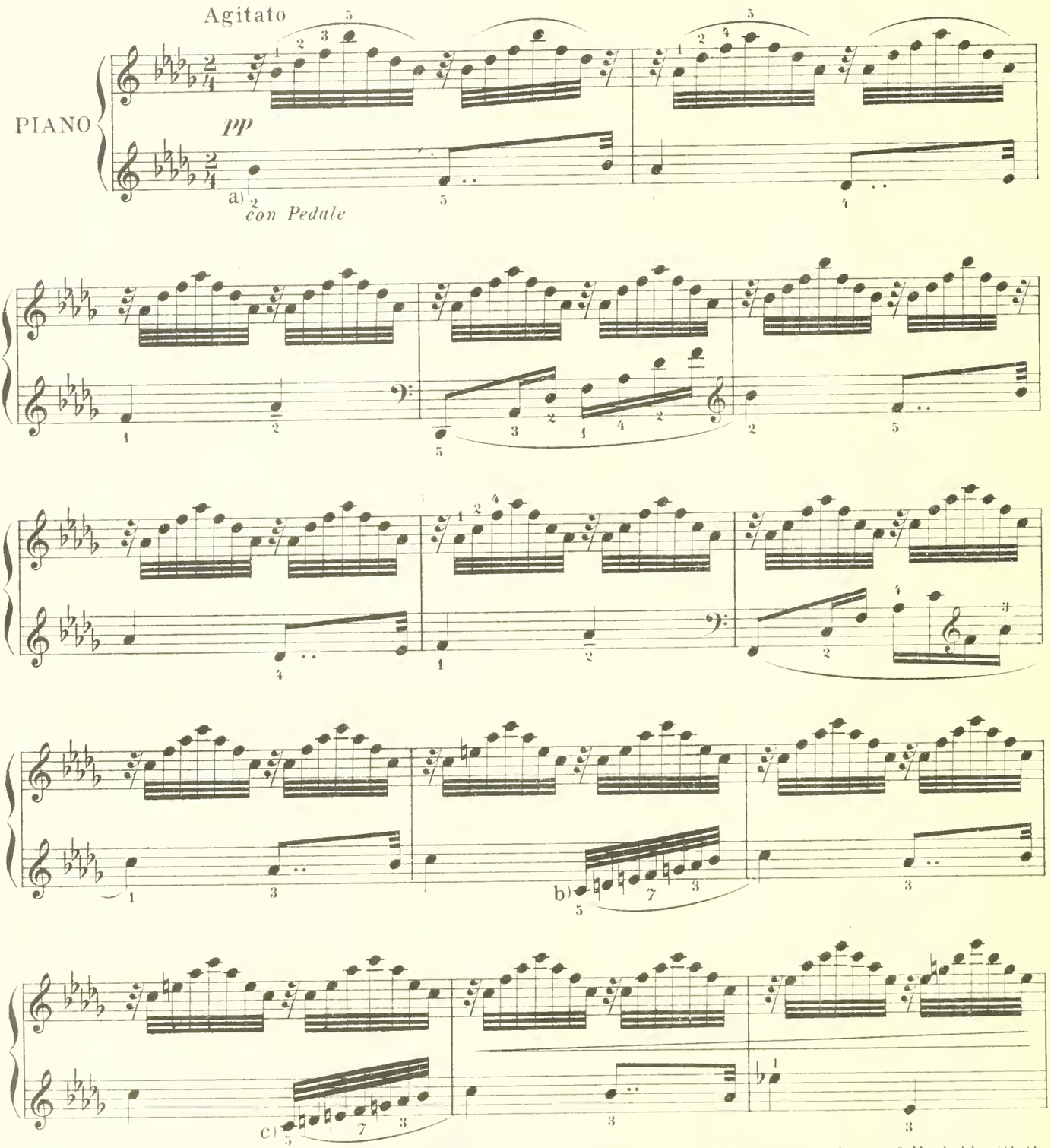
RUSTLE OF SPRING

(FRÜHLINGSRAUSCHEN)

Edited and fingered by
JOHN ORTH

CHRISTIAN SINDING
Op. 32, No. 3



a) *Whenever the melody and accompaniment, as here, have a note in common, the melody note must be carefully held with the pedal. Use the pressure touch for the melody; light finger touch for the accompaniment.* b) *may be played thus:*

especially in slow work. c) *See* b).

(The Editor has placed the notes for the right hand on the upper staff, those for the left hand on the lower staff throughout.)

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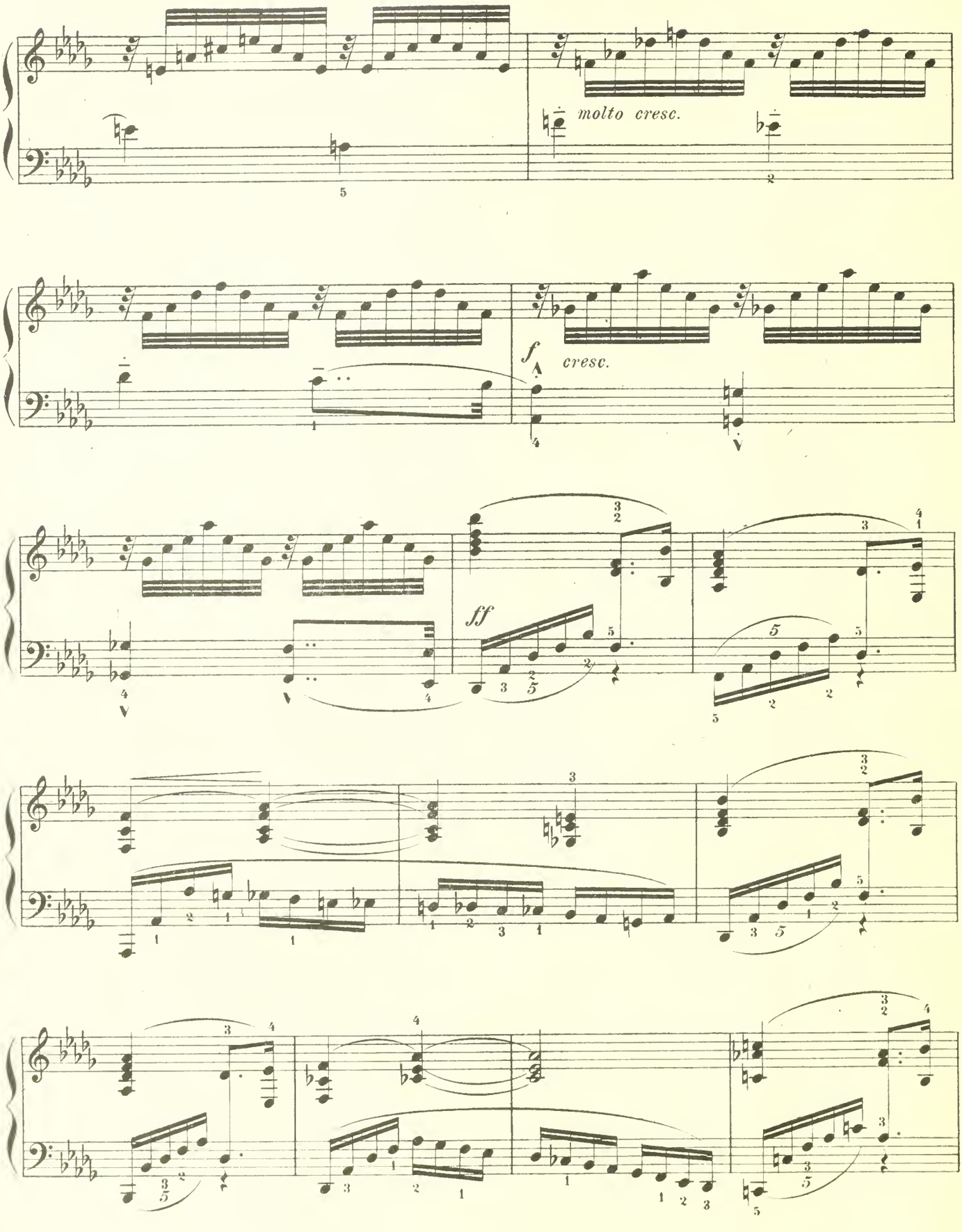
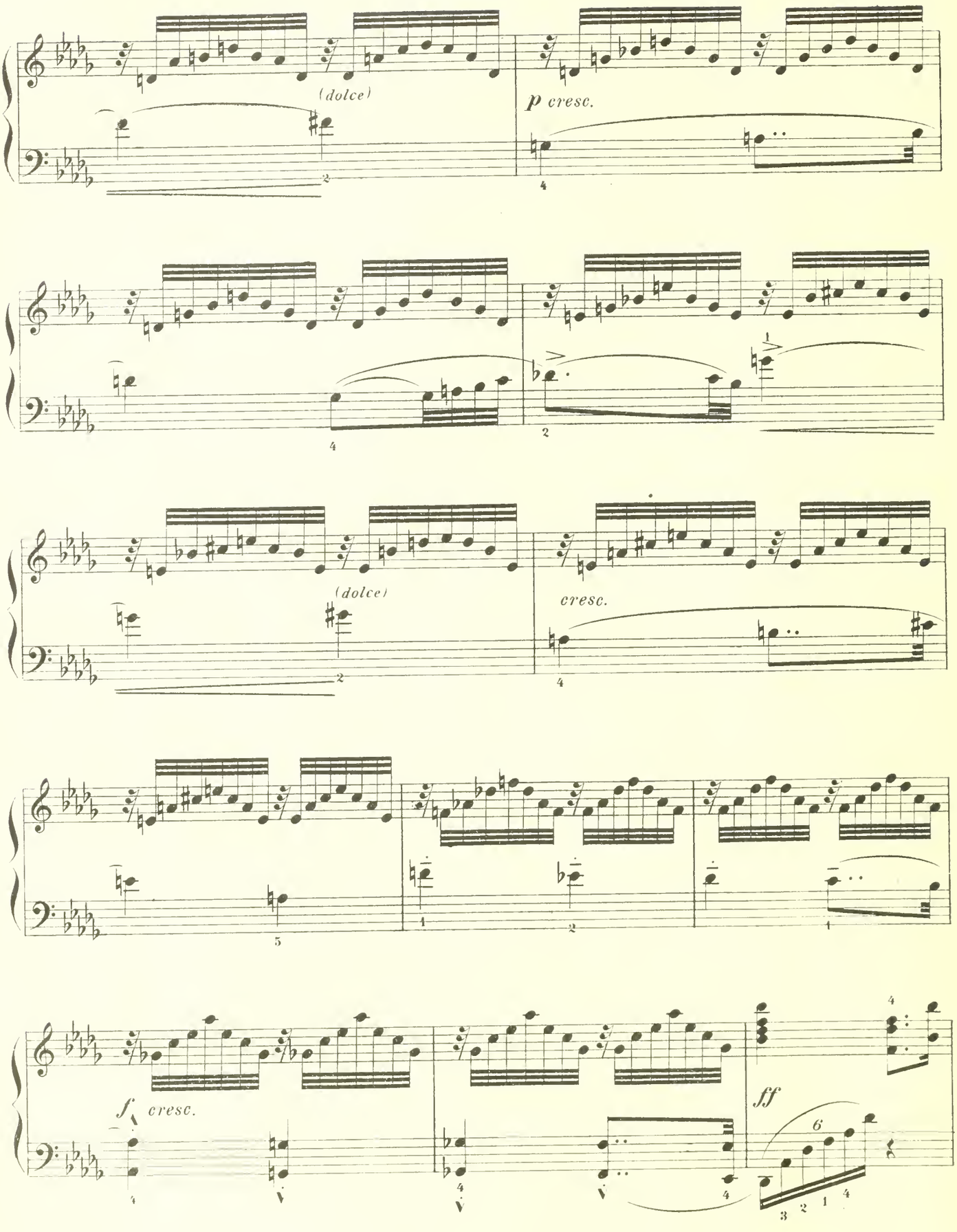
cresc.


molto cresc.
f
cresc.
ff

d) *This and the following measure as here treated will be found more convenient than in the original, in which all the sixteenth notes are indicated for the left hand alone. Other changes of a similar nature have been made.*

e) *In this and the following three measures, as at* d), *the sixteenth note accompaniment is, in the original: written for the left hand alone.*

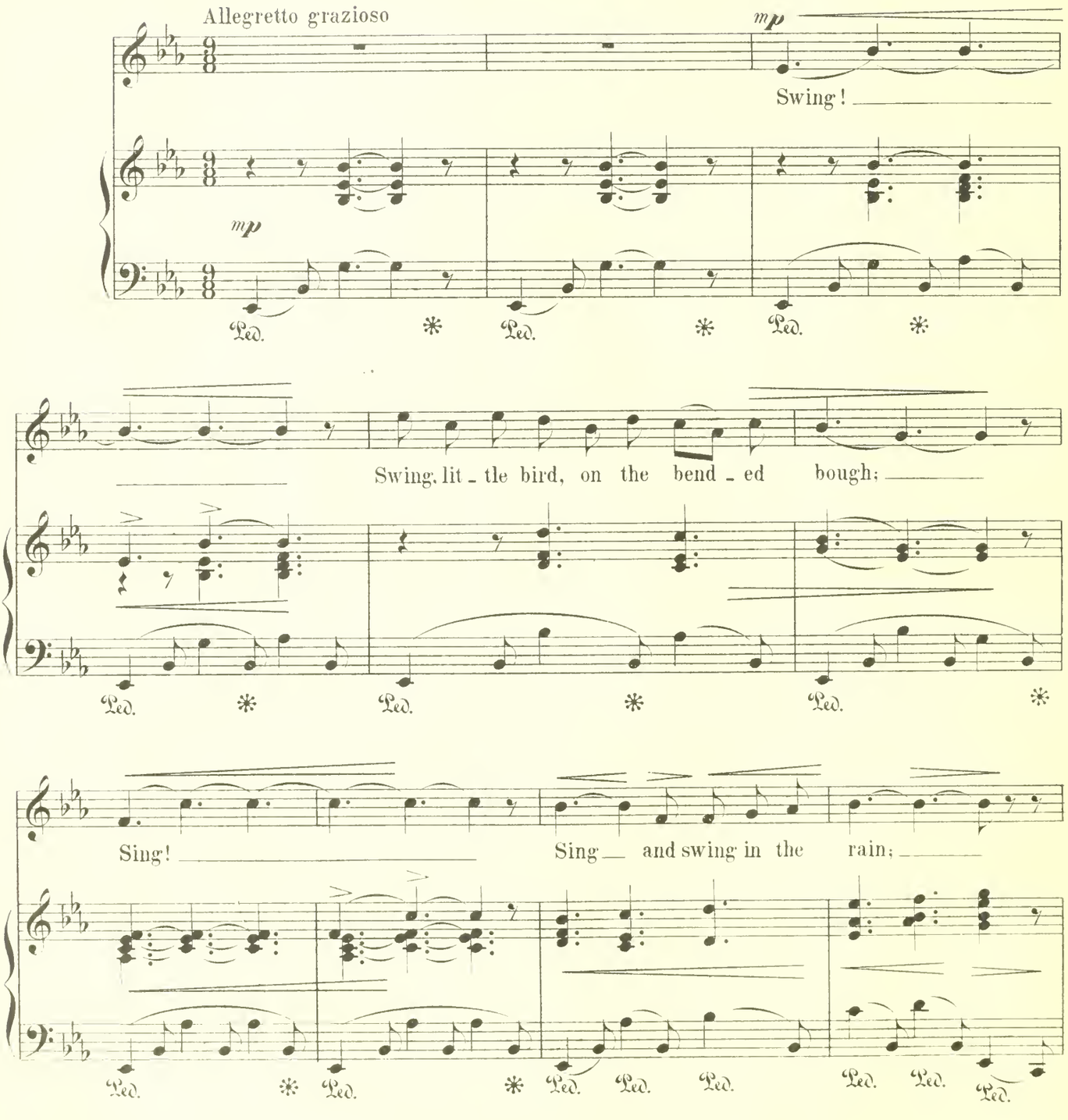

(dolce)
p cresc.
(dolce)
cresc.
f cresc.
ff

ff
Ped.
8
fff
HF

On an April Apple bough

SYLVIA

MARGARET RUTHVEN LANG


Allegretto grazioso
mp
Swing!
mp
Ped. * Ped. * Ped. *
Swing, lit - tle bird, on the bend - ed bough;
Ped. * Ped. * Ped. *
Sing! Sing and swing in the rain;
Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

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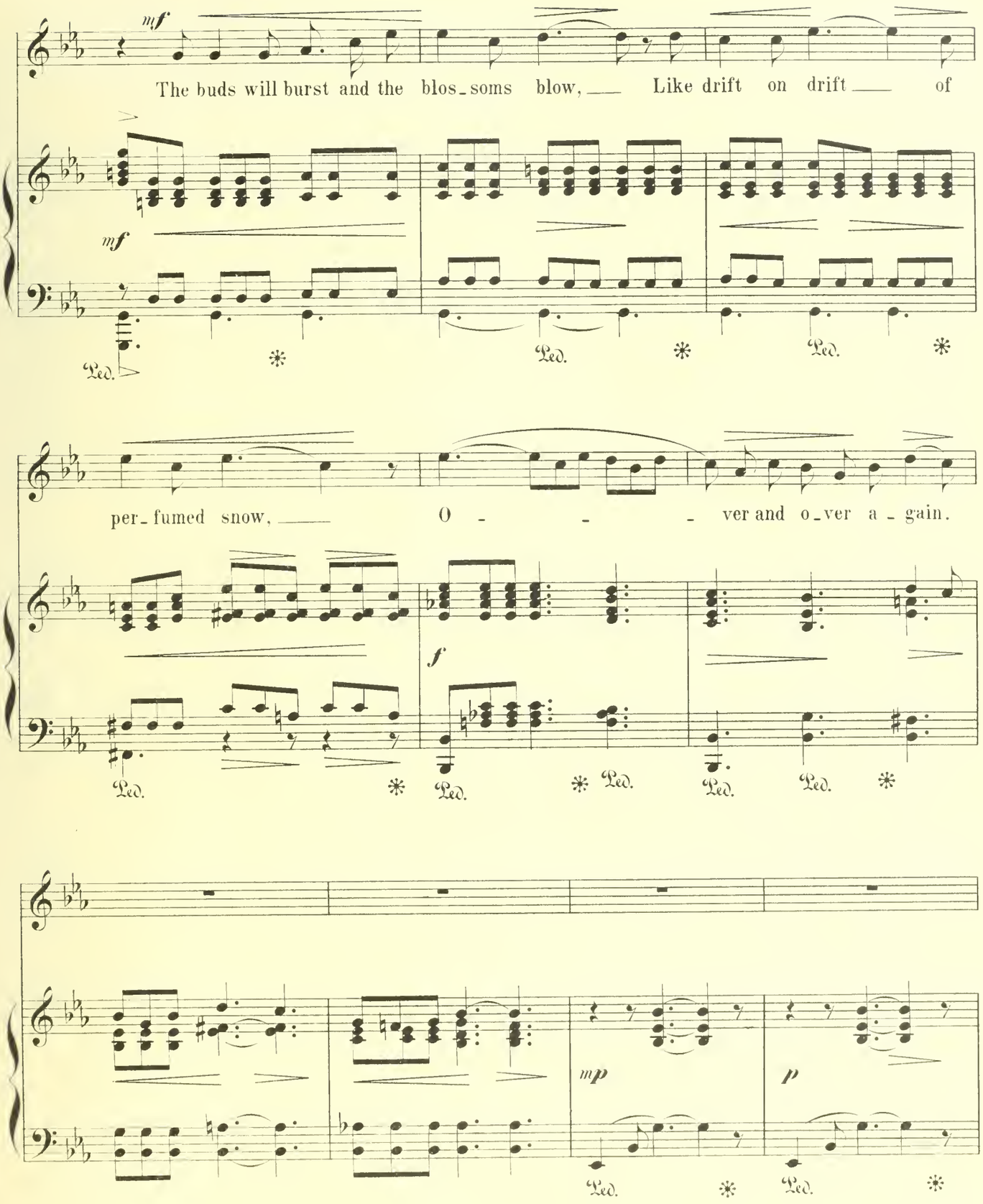

mf
The buds will burst and the blos_soms blow, Like drift on drift of
mf
Ped. * Ped. * Ped. *
per_fumed snow, O _ _ _ ver and o_ver a_gain.
f
Ped. * Ped. * Ped. Ped. Ped. *
mp
p
Ped. * Ped. *

p
Hark!
Hark! my heart, to the swelling song;
mf
Ped. * Ped. * Ped. * Ped. *
p
Hush!
Hush, and ease thy pain;
p
p
Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. *
mp
cresc. poco a poco
New love must rise
from the love laid low,
Breathe and blos - som, and
mp
cresc. poco a poco
Ped. *
Ped. * Ped. *

gleam and glow, — O - - - ver and o-ver a - gain, —
f
f
Ped.
Ped.
ff
O - - - ver and o - ver a - gain! —
ritard.
a tempo
ff
ritard.
a tempo
Ped.
Ped.
Ped.
Ped.
2
2
ff
Ped.
Ped.
Ped.

IN THE DREAMY WOOD I WANDER

(WANDL' ICH IN DEM WALD DES ABENDS)

(Original Key, B)

HEINRICH HEINE (1799-1856)
Translated by Emma Lazarus

ROBERT FRANZ, Op. 39, № 4

Larghetto With tender fervor *(Zart und innig)*

VOICE

PIANO

mf

In the dream-y wood I wan-der, In the wood at e-ven-
Wandl' ich in dem Wald des A-bends, in dem träu-me-ri-schen

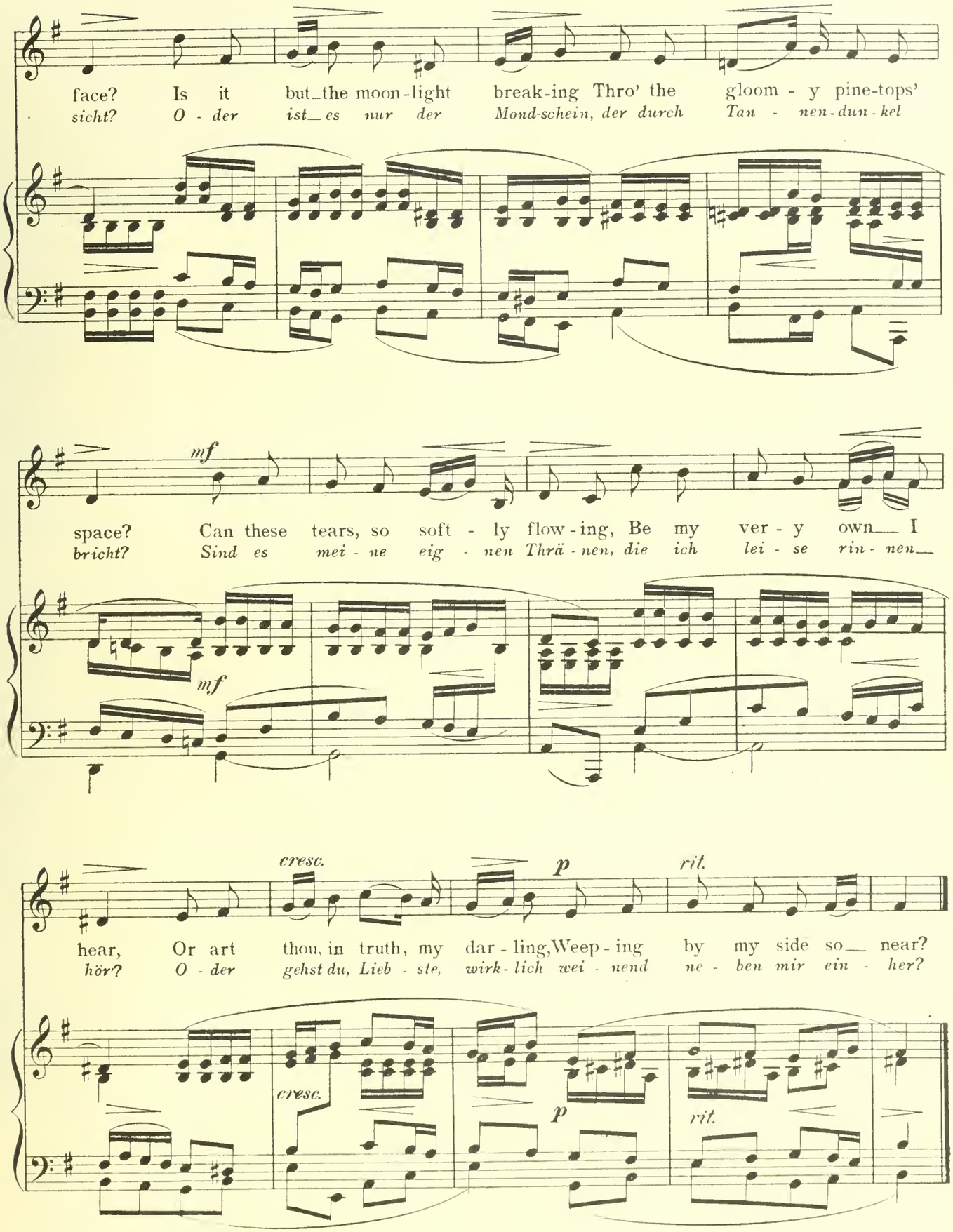
con Pedale

tide; Ev-er doth thy grace-ful fig-ure Wan-der soft-ly at my
Wald, im-mer wan-delt mir zur Sei-te dei-ne zärt-li-che Ge-

mf

side. Is not this thy white veil float-ing, This thy love-ly gen-tle
stalt. Ist es nicht dein wei-sser Schlei-er? nicht dein sanf-tes An-ge-

mf


face? Is it but_the moon-light break-ing Thro' the gloom - y pine-tops'
sicht? O - der ist_es nur der Mond-schein, der durch Tan - nen-dun-kel
mf
space? Can these tears, so soft - ly flow-ing, Be my ver - y own__ I
bricht? Sind es mei - ne eig - nen Thrä - nen, die ich lei - se rin - nen__
mf
cresc.
p
rit.
hear, Or art thou, in truth, my dar - ling, Weep - ing by my side so__ near?
hör? O - der gehst du, Lieb - ste, wirk - lich wei - nend ne - ben mir ein - her?
cresc.
p
rit.

Prepare { Swell: Oboe 8′ / Great: Flute 8′ / Choir: 8′ and 4′ / Pedal: 16′

EASTER MORNING

(OSTERMORGEN)

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OTTO MALLING
Op. 54, № 3

Allegretto

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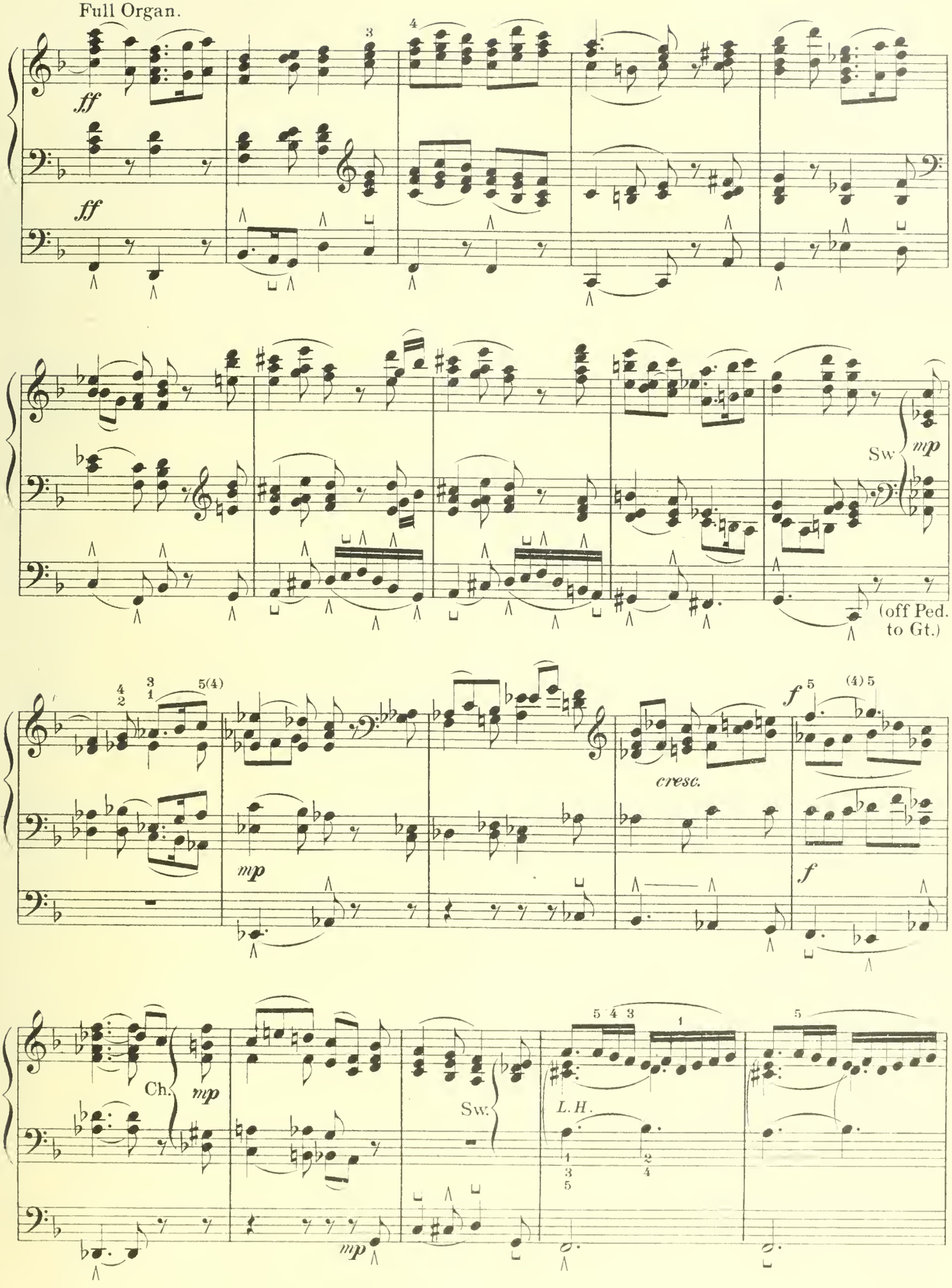
Full Organ.
ff
ff
Sw
mp
(off Ped. to Gt.)
mp
cresc.
f
f
Ch.
mp
mp
Sw.
L.H.

cresc.
cresc.
L.H.
(add reeds)
f
f
cresc.
rit.
rit.
(Full Organ.)
a tempo
Gt.
ff
a tempo
ff
(add Ped.to Gt.)
(add Tuba)
rit.
rit.
Maestoso.
fff
fff

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and sow and sing;
trade and traffic and
sing; love and forgive
and sing; rear the young
with tenderness and
sing; then silently step
forth to meet what=
ever is—and sing.

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BAYREUTH OF TO-DAY

ISRAFEL

Once, when the Hindu longed to secure eternal bliss, he bathed in the Holy River.

When the musical amateur wished to retain his prestige, he went, once upon a time, to Bayreuth. Now he views that hallowed place much as the enlightened Babu views Benares. For the more credulous and mystical soul, however, Bayreuth has still a lingering attraction—the fading splendor of autumn. Its tradition dies hard, like leaves in October, like the many-colored dolphin—all loveliest at the point of death. Yet every flower of music-drama save "Parsifal," that last rose of Bayreuth's summer, has been successfully transplanted, and there is really no reason why we should undertake a long and tedious journey when we can get the same music at home. But some restless spirits would rather travel via Japan from London to New York. And the road to Bayreuth is still arduous, still beset with those bristling difficulties which are but as the thorns of the rose to an earnest pilgrim.

Every sensible Wagnerite attunes himself to Teutonic romance (which sounds like a contradiction in terms) by spending a day in Nuremberg on the way to Bayreuth. Architecture and music are commonly said to be sisters, though few people apprehend the sentimental relationship of the two. Where can you find such orchestral architecture as in Nuremberg? Oh, Wagner among towns! Not two or three, but all of the houses are carven music; the bizarre color harmonies, the gracious discords, the soft weather-stained tints, the lichened roofs—truly they are as beautiful as their transcription in "Die Meistersinger." Wandering through the strange old streets on a winter night, when mortals are all abed, one might meet Hans Sachs and the Mastersingers crossing the silent bridge on the untrodden snow. The dark leaning houses on either side of the river—gazing with all their diamond panes, listening with each sharp-pricked gable whitely silhouetted against the night sky—would show no surprise, for they too are immortal. Beckmesser hurries, gathering his black mantle about him; he shivers, and the chalk drops out of his pocket. Walter follows, with the dreamy self-satisfaction of the tenor—commonly called inspiration—in his eyes.

Nuremberg is an architectural rhapsody; the wonder of that town untouched by centuries is overwhelming. I steeped my color-sense in the stained glass of the Frauenkirche, in glowing little panes of blood-red and amber, gold and green, set in delicate oriel windows. Yet I was fresh from the glory of Cologne Cathedral, from that marvellous stained glass bright as cut jewels, in which ruby is blood, amber fire, and gold the sunlight itself; I mention this because it symbolized Wagner—that intensity and vitality of orchestral color. Wagner's colors are all transparent and translucent. Consider well the melting gold and amber in "Tristan's" second act, which is dazzling as the east window of St. Peter's at Rome; the rubies and fiery opals of the Venusberg music; the tender emerald in the first act of the "Valkyrie," and the stormy emerald in Siegfried's Death March—its opening phrases are like great waves curling over to break in hollow thunder; few are the conductors who succeed in giving the wild rolling sweep of the tide. Most of this will sound like nonsense to all but the sane minority which has a glimmering of the essential unity of the arts, seeing as well with its ears as with its eyes. Rubinstein has defined an orchestral score compressed for the piano as a photograph of a painting. Wagner on the piano is about as convincing as a photograph of a Turner sunset.

But where is Bayreuth?

Bayreuth is situated in the Bavarian highlands, and the country round it is divine—hills fragrant with a dark mantle of pinewoods, green valleys washed bright by constant rain and cloven by clear, fast-flowing trout streams, impetuous little rivers tossing sparkling cataracts of foam down miniature rocky waterfalls. But Bayreuth itself is not so pretty as enthusiasts used fondly to imagine it; I think that Bayreuth is comparatively plain. Certainly the hill graced by the Wagner theatre is charming, and also the walk far up the sacred mount among the pines—promenade of the audience between acts.

When I arrived at Bayreuth the direction of the Third Cycle was trembling in the balance between Felix Mottl and Siegfried Wagner. Without undue impertinence to the scion of an illustrious stock, I may say I was glad when it fell to Mottl. For Wagner is not Wagner's self without his complement of Felix Mottl: who makes the great mutinous, neighing, grunting orchestra do just what he wants of its own accord; who inspires it from bassoon to piccolo with glittering passion. Mottl's music exemplifies the line—"All senses mixed in the spirit's cup."

I did not spend the forenoon of the "Vorabend" in that solitude and meditation enjoined by the Wagnerian cult, but fasting was enforced by fate and the peculiarities of Bayreuth restaurants. About 4.30 I joined the general procession and walked up that delightful leafy avenue to the theatre. There I presented my ticket at seven wrong doors in succession, and on finally getting in by a mysterious means labelled "links Thür," found my seat right in the centre of the house, which was packed with people severely arranged in tiers, all decorous as sardines and all musical amateurs, save the occasional critic, whom you may always detect by his "the rest may reason and welcome: 'tis we musicians know" sort of expression.

Bayreuth has a most rational way of insisting that women remove their hats during the performance. Those of us who have spent the afternoon studying horticulture in the stalls will appreciate this boon. I had a few moments of suspense while the woman in front of me showed no sign of extricating long pins from her head, but directly the lights were turned down my fears were allayed. And the low Eb of the "Rheingold" bubbled up through the darkness, slightly blurred by the officious hush! hush! of well-meaning Wagnerites so anxious to hear that they forgot to listen.

How exquisite is running water on the orchestra! the limpid amber trickle, sound liquified, flowing, flowing, interwoven with the little cross currents and one glancing ray of emerald reflected from the trees far above that mirror their drooping branches in the river. The curtains divide and display, of course, the three maidens with the liquid glistening names and the strange superfluity of drapery—considering their native element. What delicious music has been entrusted to these Teutonic fairies! It is so caressing and rippling, with a sure, soft undercurrent of tragedy. Alberich's harsh voice breaking through that suave tide is like a prickly sea monster. To me the "Rheingold" suggests a splendid pantomime, and the flamboyant Bayreuth scenery emphasizes that suggestion. If feminine Réjane-like Dan Leno were to appear in the role of Fricka one would hardly be surprised, for those bright colored mists and grotesque giants and the gorgeous shifting scenes recall Drury Lane on Boxing Night. The dizzy succession of mermaids, dwarfs and gods is rather too electrifying at 5 o'clock in the afternoon. An uncomfortable sensation of mirth *will* creep over the pure disc of the Wagnerite's mental blankness. If one could only hear the music out of doors, played by an invisible orchestra sunk in a bear-pit among the pines, sung by artists completely hidden behind the stately red-brown trunks, how much more entrancing the thing would be! Invisible actors should ensure the success of any music drama.

When the performance is over, what a relief it is to escape from the dark crowded theatre into the illimitable solitude of the pine forest. If one walks far, one may out-distance cosmopolitan pursuit and have the whole world of green gloom, blue haze and tawny red stems to oneself and the squirrels.

But at Bayreuth there is no escape from the Master, and on leaving the woods one returns swiftly to Wagner-town. All the pictures in the shops (they sell nothing but Wagner) are of Wagner and Wagner's artists; all the books are by or about Wagner; all the music; all conversation circles round Wagner, and all silence breathes—Wagner. But this fine state of things is crumbling. Already open-mouthed awe widens into yawning apathy. Some ten years hence perhaps no one but the oldest inhabitant will pronounce Wagner's name with a V.

I walked down the Richard Wagner Street, and gazed on "Wahnfried." And I saw the grave in the garden, under the protection of strong iron railings, in the shade of the whispering trees, where the birds and the wandering summer winds sing free fantasias on the "Siegfried Idyll," where the faithful worship in adoring rows. Alas! there are now but three where seven have been.

When the glamor of tradition has faded yet a little more, as it is sure to do on the second day at Bayreuth, one has leisure to think that the dear old operas are quite as well done elsewhere. There what is lost in the Milky Way of orchestra is gained in a planet or two such as Ternina or the immortal Jean. The Germans are really far too indulgent as regards the personal appearance of their singers. To them (good, easy souls) an octogenarian Isolde is wholly seductive; they seem to have no sense of the ridiculous. When the Bayreuth Siegfried mistakes Brünnhilde for his mother—a very pardonable supposition under the staged circumstances—no one smiles. Certainly in the matter of dragons Bayreuth beats us, for theirs is magnificent. I dare not say how many feet he measures in length, smoke pours out of his nostrils as from a chimney on fire, he has movable jaws and a superb moving tail. For such a fine beast I thought he showed remarkably poor fight.

But that runs in the breed. Look at St. George's dragon—poor little thing! it's as meek as a moke. On the other hand, I find the London Grane the finer animal. He interests me so deeply that I miss half of his mistress's beautiful notes as she screams in his sensitive ear, keeping a restraining hand on the string halter that adorns his head. For my part, I shall never rest till I find out whether or no the Valkyries rode on side-saddles. A flying horse would scarcely be easy to sit—but doubtless conjecture is vain.

Truly, at the end of the fourth day one is a little bit weary. Enthusiasts, those aborigines of art, happily fast dying out, can sit listening for six hours at a time, and yearn for a longer opera; but others blush to admit that they consider the "Götterdämmerung" (without cuts) quite long enough.

At length, both heavens and curtain having fallen, I walked down the shadowy avenue in the starlight, humming the Sleep motive.

A STUDY INTO THE NATURE OF MUSIC.

FREDERIC S. LAW.

Music in essence and character stands alone among the arts. Painting, sculpture, architecture, for instance, are concrete in form, *i. e.*, they possess physical dimensions—length, breadth, and thickness. Music too, possesses what may be called dimensions, *e. g.*, rhythm, melody and harmony, but they are mental attributes and not physical; they are present to the mind and not to the senses. A painting, a statue, a building, can be surveyed as a whole at a glance, and, though its details, may be studied at leisure, this impression of the whole is made without delay. A musical work, on the contrary, requires time for its manifestation, since only a single tone or combination of tones can be heard at any one instant of time. To be sure, such tone or chord exists in a concrete, if invisible, form, in the shape of atmospheric vibrations, but this atmospheric disturbance, though apprehended by the senses, is not music itself, but the material of music. The effect of music as an art requires a more or less logical succession of tones or chords, and implies memory of musical sounds and the power of comparing them in their essential qualities, such as length, pitch, power, timbre, etc. The recollection of what goes before mingles with the impression of what is actually heard and forms the basis of esthetic enjoyment in music. The idea of a composition as a whole can only be had after it is finished. This naturally demands mental concentration, varying with the complexity of the musical design offered to the mind for judgment. Why this comparison, this balancing of successive sounds, should produce mental states of joy, sadness, consolation, or sorrow, is, perhaps, inexplicable. Philip Hamerton, in his last book, "The Quest of Happiness," says:

"The loss of music is not merely the privation of a pleasure; it is the loss of the most powerful and the most ideal stimulant and consolation. I do not pretend to be able to explain how music acts upon the human mind and I have never met with the person or any book that could explain it. All I know is that it requires some memory of sounds, as we could not feel the effects of a passage, or even a note, unless we remembered what had gone before. When we come to the stimulating or consolatory effects of music, we enter upon a region of the most profound mystery. All that we know is that no other influence can replace it."

Though abstract in form, music in its essence is, curiously enough, the most exact of all the arts. It is based upon mathematics, since it deals with musical sounds, the product of regularly vibrating bodies, and these sounds as we find them in the scale bear an exact mathematical ratio to each other. This ratio is fixed by the number of vibrations in each sound, a given number invariably producing the same pitch. Vibration is more than suspected to be the ultimate fact of the universe. Beginning with the lowest perceptible tone we find it produced by vibrations at the rate of sixteen per second. Increasing the rapidity of vibration, we pass through upward graduations of pitch until they become too acute to be perceived by the ear and are finally translated into terms of heat, light, color, electricity, etc., in which the rapidity of vibration is inconceivable. Thus in its material aspect music is seen to be the lowest link of a chain which reaches upward into infinity.

Since music as an art is a form of thought, it is purely mental in nature and, like all mental phenomena, exists in time and not in space, unlike the concrete arts, painting, sculpture, etc. Space and time are the supreme conditions of existence; we cannot imagine a limit to space, nor can we think of a period when time is not. Physically, we exist in space; mentally, we live in time. In this distinction we may, perhaps, find a hint as to the cause of the power which music exercises over our emotional nature.

We only know that we think or feel by change of thought or feeling. One mental state follows another in quick succession. Through this succession, and by comparison of our state with another we become conscious of time. All human thought and action depend upon memory and comparison; when the power to remember and compare is impeded both mental and physical life grow stagnant; it is a sign of mental or physical disease. The mind compares a thought or feeling with one that has passed; a judgment is formed, the logical resultant of what has preceded, and while we consider, that passes to make way for another, which in its turn yields to still another—and so the chain lengthens link by link. The constant flow and surge of tones characteristic of music bear close analogy to the fleeting phases of thought and emotion which form our mental life. The incessant change, the logical development of one thought from another, the undeniable impress of mood, common to both, points to a harmony between the two which is too close to be overlooked. It is when this harmony is most complete that music manifests its greatest power. With sensitive musical organizations its influence is often overwhelming. Mozart, when a child, fainted at the sound of the trumpet. Berlioz declares that when strongly moved by music his vital forces at first seem doubled; then his heart begins to beat violently, his blood to circulate more rapidly; his agitation increases from moment to moment until often he can only find relief in tears. He ascribes these phenomena to the vibrations of a mysterious so-called musical fluid which disengages itself from voices and instruments and awakens reciprocal vibrations in the hearer.

There certainly is much in such experiences analogous to the phenomenon of sympathetic vibration, in which a string or a tuning fork tuned to a certain tone is roused to spontaneous vibration, if this tone be sounded in its vicinity. In hearing music of an elevated nature a musically sensitive temperament seems to be thrown into the same mood and to vibrate more or less strongly with the same emotion which inspired its composer. Handel's ecstatic vision of heaven opening before his eyes while composing the Hallelujah Chorus still pulsates through the measures of his immortal work. Without this exaltation of mood there could be no corresponding exaltation in the hearer, no thrill or impression of sublimity.

Since, then, music is abstract in nature and depends upon memory and the power of comparison, we naturally find that undeveloped natures possess in but slight degree the power of mental concentration necessary to appreciate it in its higher manifestations. Rhythm, which only requires the lowest grade of memory, proves to be the leading element of pleasure in music to the uncultured. There seems to be a positive physical exhilaration in a strongly recurring accent, a stimulus which instinctively produces bodily movement. This gives rise to the dance and the march, both characteristic of childhood and primitive nations. The melodies of such nations consist of several short phrases, extremely limited in range, the accent strongly marked by the clapping of hands or by rude instruments of percussion. Their phrases are repeated *ad infiitum*, the singers apparently never tiring of their monotonous repetition. Melody, as we understand it, is far removed from such primitive methods, while harmony, the most modern element of music, simply has no existence in such a scheme.

From what has been said it will be readily seen that the appreciation of what is highest in music is almost an art in itself. It requires a mind, clear and logical, strong in memory and comparison; it presupposes training and practice in hearing complex designs in rhythm, melody, and harmony. The broad phrases and subtle harmony of such a work as the Prelude to Lohengrin, for example, make nothing but a confused impression on a mind accustomed only to the concise divisions and definite rhythms of a popular song.

On account of its evanescent character the effect of music depends upon form, *i. e.*, upon symmetry, proportion, and development. Through these only can the mind receive an impression sufficiently lasting to produce the effect of a whole. Architecture also possesses these three characteristics and hence has been called frozen music. As architecture fills space with concrete substance so does music fill time with tone. The boundaries of musical form are constantly extending; the sensations of one generation are the commonplaces of the one following. In no other art do styles age so rapidly. The cathedrals of the middle ages, the pictures of Raphael and Titian, still command universal admiration, while the works of their musical contemporaries have now only an hostoric interest.

Notwithstanding the unparalleled development of music during the last century it would be a mistake to assume that the last word has been said, or the last step taken. To be sure, just now the spirit of the age seems to incline towards executing and interpreting masterpieces rather than creating them. It may be taken for granted, however, that this lull in creative art will be but temporary. Music has not progressed so far and accomplished so much to come to an abrupt pause at the beginning of the twentieth century. The development of the symphonic poem by that Hercules of the orchestra, Richard Strauss, may or may not be an indication of its future trend. Time alone can decide.

THE USE OF WORDS.

We are told on good authority by an English country clergyman that some laborers in his parish have not three hundred words in their vocabulary. An average well-educated person in England seldom uses more than four thousand words in actual conversation; accurate thinkers and close reasoners employ a larger stock, and eloquent speakers have at command about ten thousand. Shakespeare, who displayed a greater variety of expression than probably any writer in any language, produced all his plays with about fifteen thousand words. Milton's works are built up with eight thousand, and the Old Testament says all it has to say with five thousand, six hundred and forty-two words.

When Miss Edith Wyatt was at Bryn Mawr College, she was known as "the girl in the cheering-up business." Homesick girls, discouraged girls, girls who were behind in their studies, and tired students went to her for a bit of sunshine and encouragement, and they always found it. She radiated cheerfulness. There is a great opening in the "cheering-up business." There is plenty of room in it for everybody, and it does not interfere with any other vocation. Make it a hobby, if you want to be happy and successful. You may do more good in it than in your regular vocation, and it may be the best investment you ever made. Try it.

"Keep the brightest trail," said an Indian, when asked by Bishop Baker, in pioneer days, the best route across the plains to the Rocky Mountains. This was good advice before the railroads were built; it is just as good to-day. It may be applied universally. Keep the brightest trail this year. Leave the dark, gloomy, subterraneous passages. Leave gloom, anxiety, worry and discouragement behind. Face the sun.—*O. S. Morden in Success.*

Walter Damrosch, at the dress rehearsal of "Parsifal," told a story about Heinrich Conried.

"A certain Indianapolis woman," Mr. Damrosch said, "one evening had the temerity to play before Herr Conried a nocturne that she didn't know at all well. Afterward, as she was taking leave, she said to the master:

"'I hope to be perfect in that nocturne the next time we meet.'

"Conried bowed and laughed.

"'Oh,' he said, 'I hope we meet before that.'"—*Denver Republican.*

THE GHOSTS OF MUSIC.

VERNON BLACKBURN.

It is a matter of common knowledge that few elements have had a more persistent and enduring charm for musicians of the highest order of genius than that element which theologians call the "preternatural." Music assuredly has in its vast regions of unexplored mysteries a spirit-world which is as secret, save to the emotional spirit, as the worlds which the religious thoughts of man have created. He who feels the touch of immortality within his heart, by whatsoever strange channels it may be brought to his consciousness, peoples his mind with the spirits of the dead. No great race in the vast and populous history of humanity but has consecrated a spiritual Valhalla, has kept a shrine apart for them that have trodden greatly before ourselves the wine-press of death. "Justorum animae in manu Dei sunt"—so run the words of a great Antiphon—"et tormentum mortis non tanget illos." "The souls of the righteous are in the hands of God, and the difficult passage of death shall not afflict them"—so I choose to translate the noble words of him who hoped. It is on the word "justorum" that one would fain lay stress. The word has a broadened meaning. The little, the minor, the work-a-day lives of the generations of man may wander a-down the winds of the world after their release from the imprisonment of to-day's life; it is the others that count, and it is they that make up the kingdom of ghosts; and their visitants are the great creatures, too, of mortality. When Æneas went down beyond their ivory gate he only saw the elect of humanity; when Odysseus crept into the nether provinces he met the flower of the world; and the greatest, the most magisterial of musicians, these alone among their tribe meet the great ghosts. They are the Antony's of art; they repeat in mortal experience the presentiment of these immortal lines:—

Where souls do couch on flowers, we'll hand in hand,
And with our sprightly port make the ghosts gaze;
Dido and her Æneas shall want troops,
And all the haunt be ours.

Among these voyagers whom shall I place before Henry Purcell? And he proves his rank, as a lover proves his renunciation, by one passage sole out of many possible; I refer, of course, to the arousing of the Spirit of Frost from "King Arthur." The thing is a chrysolite of other-world thought. Cold and tremulous the music arises out of a mystical descent of shuddering chords, until you seem to come face to face with visionary experiences won from the mysteries of the grave. And here enters a mystery of relative genius. As (I believe) I was the first to point out—when "King Arthur" was produced at a Birmingham Festival some years ago—this glorious passage of ultra-mundane thought is a precise counterpart of the music conceived by Wagner when Wotan summons Erda from the prison of her sleep in the Tetralogy. Once more you have an example here of two immortal geniuses peering through the dark glass of humanity into the shadowy lands of the dim dead souls of man.

He who had the terror of the ghost-world most oppressively on his spirit, he who looking forth from his circle of clay most shudderingly, realized the feeling of "ancestral voices prophesying war," was undoubtedly Mozart. Coleridge used to say that it would be impossible for a man to see a ghost and live. The mere communion of eyes of death with eyes of life must perforce be fatal to life. Eternal frost must ever be disastrous to the brief warmth of a few sad years. But Mozart visualized ghosts with his mind's eye; his own creations sent him into aloof tremors; when his Commandant first approached the Don in actual representation, it is said that he nearly fainted with the terror of his own musical apprehension. Yet in my opinion Gluck was, for other reasons, scarcely a less great master of the ghost-world than was Mozart. Gluck's peculiar leaning towards the mythology of Greece, with its expansive paraphernalia of all its underworld, led him to the realization of its scenes in music with a curious persistence. The descent of Orfeo into Hell caught from his mind a tragic and beseeching emotion that would be unique in the story of musical art had he never written "Alceste." There, there, his genius for the kingdom of the ghosts proved its imperial quality. On a monotone—unchanging, unvaried—the breeze-like chorus seems to wander to the sentient ear; only in the slow and solemn accompaniment is there any change to be chronicled, while these wastrels of "this body of death" murmur their most desolate song. It is desolate like a desert at night where there stretches naught but sand, with the remote orchestration of the stars; it is like Byron's wonderful image of "love watching madness with inalterable mien;" it is a trance among multitudinous sounds; it is condemnation filled with compassion for the victim. Outside personal phrases, it is one repetition of Tennyson's "Death in Life," and is murmurous of "The days that are no more."

Then there is Berlioz to think of. This composer was always inclined slightly to the melodramatic, and, oddly enough, his melodrama was chiefly stolen from Shakespeare. One says "oddly enough," even so remembering that he married Henriette Smithson, his ideal of a Shakespearian actress. And Berlioz wrote "Les Troyens," which, in one of its acts at least, is almost the counterpart of the last act of Richard III. It is not often that one sees this particular opera put upon the stage. By what I may call a lucky accident, I was able to see it in full—sad ghost as it is of Wagner's "Tetralogy"—at Brussels. Berlioz's ghosts are weird but strenuous creatures; in "Les Troyens" they arise more as warners and prophets than as spirits from another world. For some reason or other, Berlioz, whose devotion to art was so complete as to make him almost inaccessible to anything but that which was the greatest in music, did not, in spite of the phantasy which followed his imagination at all times, create a genuine ghost tragedy in music. He who attended nightly the opera at Paris for the purpose of hearing his Gluck, the supreme artist of the ghost drama, did not quite fulfil the ambitions which that master planted in his soul. Nevertheless, he came as near as might be, to one of his fighting temperament, to that unspeakable world of shadows: on the morning of his death he tapped upon his window-sill and lamented his failure. But his Shakespearian ghosts of "Les Troyens," in their succession of appearances, should remain among the eminent memorials of this particular province of music.

Other masters too have stormed the spirit-fastnesses of the ghosts. But Dvorak's ghosts are too Bohemian in their flights to touch one with any pathos of sentiment; they are more like Shakespeare's witches than his ineffable lovers of the other world; more like Dante's Ugolino "wiping his bloody lips on the scalp of his murderer" than his dove-like Paolo and Francesca; more like Shelley's Prometheus than his Adonais; more like Keats' Saturn than his Nightingale—that ghost of all beautiful sound. In a word, his ghosts are re-creations of humanity, not humanity's shadow. So it is with many another composer whose names it would be otiose to recall, and of whom the name of Dvorak may be taken as being largely typical. But the ghost of the great scores, the ghost which comes back in the watches of the night, that chills the pulse, and maddens the brain with a momentary fear of death, it is a thing almost of premonition; it wails with the wailing of the dead; it sings a "lachrymosa dies illa" with the after-knowledge of the passing-bell; it flits with the raiment about it of dead musicians' fears, and of their vital anticipations of death. The ghost in the music of the great musicians of genius is a portent; it voices the unhappiness of deep thought; it is imagination transformed into a threat.—*The Monthly Musical Record.*

Operagoers sitting near the stage at a recent popular priced performance at the Metropolitan got an inkling of the small personal drama that sometimes acts itself within the larger one intended for the audience. A choir singer not regularly attached to the company was called in on short notice to sing the part of a contralto princess jealous of a prima donna slave. The newcomer evidently needed all the encouragement she could get from her fellow singers, as well as the audience, to compass her unfamiliar task. But persons close to the stage could not help seeing that from the prima donna she was getting an extraordinary snubbing by asides that were audible and by looks and movements that spoke for themselves.

When the contralto princess thought her role demanded the centre of the stage for a moment or two, there were angry whispers of "Move away. Don't come near me! Don't sing so loud!" When there should have been at least the semblance of homage from the prima donna slave to her royal mistress it wasn't there. The contralto princess was clearly not a member of the operatic sodality.

By contrast, the observers of this interesting byplay were pleased to note that to the tenor war lord, the baritone king and the basso profundo longobardo high priest the royal princess was a personage of friendly consideration. Audiences sometimes see more than they are meant to see.—*Exchange.*

Pyramus and Thisbe are the subject of a new opera by Edward Trémisot, performed for the first time at Monte Carlo. The subject is drawn from the classical myth. The lion's part is cut out, however; as also, we fancy, the sudden blush of the mulberry-tree. Thisbe, the first at the rendez-vous, is startled by a group of hunters returning from the lion hunt. In her agitation she drops her veil, or shawl, and retreats to the thicket. One of the hunters is injured and his companions use the veil to dry the wound, not forgetting to drop it again that it may play its full part in the tragedy. Thisbe is still fearful and keeps under cover. The tardy Pyramus arrives, sees the gory relic, and stabs himself like a man without further investigation. Poor Thisbe is left to play the part of Juliet.

* * *

How effective the scene would be if sung to the classic words of Shakespeare! "These lily lips, this cherry nose, these yellow cowslip cheeks, He's gone, he's gone, Lovers make moan, His eyes were green as leeks." Lack of gravity in the verses might be compensated for by heavy orchestration; *à la* Richard Strauss perhaps. It is likely, however, that Trémisot's poem is written in the grandest, most tragic Italian style. And yet what better libretto is there, fitted for a miniature opera, than Bully Bottom's "Merry Interlude" of Pyramus and Thisbe? Here is a subject worthy of the finest musical setting. Composers would far better occupy themselves in giving this jewel of burlesques a musical dress than in desecrating the seriously beautiful speeches of Oberon, as was done lately, by turning them into a stilted operatic aria. This is a case where music does not consecrate. Noble words are made foolish by the addition of music. Silly or grotesque words, on the contrary, are wonderfully impressive when sung, particularly if the singer's tone production be adequate. And if their inanity gleam ludicrously through the music here and there, the right-mined auditor is the more edified. Even Wagner is most inspiring musically when his poem approaches most closely to utter bathos.

The existence of the remarkable Concert-Gebouw orchestra of Amsterdam is seriously threatened by a disagreement between the administrateur-gérant M. Willem Hutschenruyter, and the management of the Concert-Gebouw. M. Hutschenruyter, who is charged with the interests of the orchestral players, demanded extensive reforms in the carrying on of this institution. The management and M. Mengelberg opposing these reforms, Hutschenruyter resigned and a naval officer related to the president of the directors, was appointed to his place. At present the affair is at a standstill, but strained relations exist, and, unfortunately, much is to be feared for the outcome.—*Le Guide Musical.*

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It will be remembered that it was this orchestra which performed so brilliantly in the Richard Strauss festival in London a year ago. The Concert-Gebouw and Mengelberg, its conductor, play the complex orchestral poems of Strauss from memory.

AESTHETICS IN MUSIC.—V.

The Legitimate Scope of Music.

EDW. BAXTER PERRY.

I.

The question is often raised, is music a medium of expression? If so, what are its limitations. Is it, by its very nature, confined to the embodiment merely of a certain abstract beauty compounded of sensuous sound and symmetrical form, an indefinable something above and beyond and wholly different and apart from the experiences of human life? Is it the language of emotion or only of certain emotions, or can it successfully and without diminution of its dignity depict scenes in nature, episodes in actual life and the thoughts and fancies of the brain?

I venture the unqualified assertions, first: That it *is* a medium of expression and one of the most flexible and forceful mediums known to humanity, as demonstrated beyond a question by the developments in tonal art during the last century. If it were not, then we must abandon our claim that it is an art and relegate it to the lower plane of mere decorative handicraft, like embroidery or lace making; for art is expression. Its very existence depends upon this quality. Second: Its limitations are coextensive with those of human life and experience. Any and every emotion which the human heart can feel, any and all fancies or imaginations which the human brain can conceive, and any and every scene in nature, or situation in actual life which human senses can perceive and human skill reproduce in any form of art, can be legitimately and successfully embodied, portrayed or suggested in music. Its possibilities in this direction are still in their infancy; yet enough has been done already, and by the most fully recognized masters of the art, to furnish proof a thousand times over of the validity of the claim, even to the most conservative.

A few well known examples from authoritative sources may serve to clinch the argument. Not only can these infinitely various scenes and emotions be expressed in music, but in many cases they have been unmistakably so expressed by leading composers, whose names carry weight and conviction, from the most delicious ecstasy of love, as in Wagner's "Tristan and Isolde," to the darkest depths of despair, as in Chopin's "Funeral March;" from the wild grandeur of a tempest, as in Beethoven's "Pastoral Symphony," or Verdi's "Overture to Othello," to the tricksy dance of the elves in Mendelssohn's "Mid-Summer Night's Dream" music; from the religious solemnity of Bach's "Passion Music" to the grotesque antics of the Trolls in Grieg's "Peer Gynt Suite;" from the flicker of the flames in Wagner's "Feuerzauber" to the gallop of the horse, the rush of the storm-wind and the terror-thrilled shriek of the child in Schubert's "Erl Koenig;" from the naive realism of Haydn's "Creation" to the pessimistic lamentations of the modern Russian composers, from Handel's "Harmonious Blacksmith" to Liszt's "Will o' the Wisp."

II.

In all these we find music demonstrating its claim to be considered not only an expression, but a pictorial art, touching every chord of feeling, embodying every phase of experience, real or imaginary, soaring to the sublimest heights, sinking to the profoundest depths, dealing alike with the mightiest forces in nature and the most delicate fancies of the brain; the universally capable medium of expression, the faithful mirror of life. I ought perhaps, for candor's sake, to limit this universality by one exception, which, however, is common to all the other arts as well, namely, that of pure intellection, such as abstract reasoning, logical deduction and mathematical calculation, which do not come within the province of any art strictly speaking, because of their total lack of any smallest emotional element, which is the life blood of all art. Yet a Bach fugue comes nearer to embodying inflexible logic than many a verbal treatise on the subject and is as mathematically exact as a geometrical demonstration; so even here music ranks not only as the equal, but the superior of her sister arts.

As a matter of course the artist, in every line, must be governed, and to some extent limited, by the basic laws inherent in the material which he uses as his medium of expression. For example, the sculptor, working in cold, silent, motionless marble or bronze, can not readily or adequately represent sound or motion, and all subjects in which these are important factors are outside his proper domain.

A tropical thunder storm, with its rush and roar, would be for him a practically impossible theme. He is restricted to the portrayal of such ideas and emotions as can be suggested by physical forms of human beings or animals, and by position, attitude and facial expression—a wide field of possibilities to be sure, but still the most limited of any of the arts. His best, most grateful subject is physical beauty, which sculptors can present in all its detailed perfection, having in this line the advantage of all the other arts, while it is one from which music is virtually excluded and which poetry can only treat indirectly by means of description.

Painting adds to the delineation of form and position the element of color; hence its resources are doubled, and a broader realm of moods and scenes is open to it. Here even movement and to some extent sound may be indirectly suggested, as in the tossing, foam-capped waves, the writhing trees, the torn and tumbled clouds of a pictured tempest. Nature is its favorite theme, and here, by means of color and perspective, it far excels all the other arts; but love, that universal theme of the poets and, more subjectively, of all the composers, is well nigh impossible for both the sculptor and the painter. Poetry is unquestionably the broadest and most untrammeled of the arts, by reason of its employing as its medium that most fully developed, most generally comprehended and most universally adaptable of all forms of human expression—namely language. There is no scene in nature, however wild and strange, no phase of life, however internal and complex, no thought, however subtle or profound, no emotion, no fancy, no fleeting vision of the dream world that it cannot bring clearly before our consciousness. Yet even poetry has its limitations of degree. It cannot depict a Venus with the absolute directness and perfection of sculpture, nor a landscape with the detailed completeness and impressive power of painting, nor the passion of a great despair with the soul-stirring force of music. What it gains in universality it loses in directness and intensity, as its medium is wholly symbolic, having no positive inherent effect upon the senses or emotions, but reaching us always, so to speak, by an artificial though broad and well recognized channel, through the intelligence.

Hence it deals primarily, and always most effectively, with thoughts, and, through them, secondarily with the emotions.

As an art, or language of the emotions, owing to its direct physical appeal to them as already explained, music ranks first and highest. Its dealings with thoughts and scenes are always secondary, indirect, suggestive, rather than absolute; still as the emotions underlie and antedate all actions in life, as they are the controlling power and primary cause of every situation, and as they alone give definite color and vital significance to every scene, music, as their acknowledged and authorized interpreter, holds a rank among the arts second to none; exercises an influence upon the race far more important than that of any other, save perhaps that of poetry.

Every feeling of the heart, every fancy of the brain, which has even the most distant bearing on our emotional life, every scene in nature which touches us with joy or fear, with awe or gloom or admiration, finds in music its fitting, beautiful and enduring expression.

There is no mood, however extreme, that may not find in music its sympathetic echo or its healthful antidote, as we prefer.

What wonder then that its enthusiasts have exclaimed: "Here is the universal language."

In one important respect music stands pre-eminent above all the arts, in fact, stands virtually alone, namely in its embodiment of movement and climax, especially the latter. In sculpture and painting a single instant in the activity of human or natural forces is seized upon, arrested, petrified as it were into form, and the impression produced by it is fixed, stationary, suggestive it may be, but without actual sequence or development. The descending sword-stroke never falls. The grappling, swaying wrestlers, in that tense life struggle, hang in that doubtful pose for centuries. We may guess but cannot know the outcome.

Poetry, like music, gives us the sense of movement, though in a less pronounced degree. In both the effects are continuous, progressive, sequential, as in a prose narrative, leading us from mood to mood, from scene to scene in an unfolding series; but in music the feeling of rhythmic movement is more marked and essential. It is the very pulse-beat of the composition, and music only gives us, in fullest measure and adequate completeness, the impression of climax, of all elements in art the most stirring, impressive and stimulating. It is the steady growth from small to great, from germ to maturity, from weakness to power, so significantly emblematic of so many experiences in life and phenomena in nature. It is the resistless upward sweep of the incoming tide, the sun in his proud ascent from horizon to zenith. The development of every mighty passion in the human heart, love, ambition, hatred, from incipient, half-conscious beginnings to overmastering power, are all typified in this element of climax. Even life itself, with the growth of all our faculties, from infancy to the strength of manhood's prime, finds here its best expression, and our souls instinctively recognize the kinship of its nature and thrill to its uplifting impulse.

Climax is the crowning glory of music, its distinguishing mark of superiority. The finest verbal peroration of the greatest orator is as the boiling over of a tea-pot to a volcanic eruption, compared with the stupendous climax of a Beethoven, a Chopin, a Liszt or a Wagner, and nothing characterizes a musical artist and classifies him as small or great, whether as a composer or an interpreter, so surely and so quickly as his treatment of a climax. A well sustained, smoothly graded, fully developed crescendo, from the softest pianissimo to the utmost obtainable fortissimo at the culminating chords of climax, is one of the most difficult and telling effects producible in musical art.

III.

I have endeavored in the foregoing papers to call attention to the most simple and fundamental principles of aesthetics and of rational art criticism as applicable to music, hoping to stimulate the reader to further thought and investigation along this line. I have cited some of the most important of the many varied and complex elements and resources of this art, and the analogies and relations existing between them and those of other arts, as well as the experiences of life on which they are largely based, with the purpose of emphasizing the fact that the legitimate enjoyment and appreciation of music must be founded upon something more than mere personal impressions and preferences. It is only the narrow, the ignorant, those whose artistic taste is crude and uneducated, who condemn a tarantella, a polonaise or a Liszt rhapsody, because they like the grave or the softly melodic styles of music best; or who sneer at a lyric because they have not poetry and sentiment enough in their nature to sympathize with it.

All music which is well written, good of its kind and fulfils the composer's intention, is legitimate, worthy and, in its own way, enjoyable, from a Bach fugue to St. Saens' "Danse Macabre." Who shall set a limit to the possibilities of our art! If we would judge it and enjoy it intelligently and converse regarding it like reasonable beings, we must learn to analyze and classify the impressions which different works produce upon us and find for each its proper designation. We must grasp the composer's purpose and the artistic significance of the composition, and estimate it according to its fidelity to these, not by whether it pleases us or otherwise. We must extend our vocabulary of adjectives beyond the terms "pretty" and "lovely" which seem to be the only available expressions of approval with most amateurs and many professionals, and which are hardly applicable to one good composition in ten. We must listen to music with the intelligence as well as the ear and apply to it the same criterion of reason and common sense that we use in other departments of life.

Music is life made audible, the voice of its secret springs, its hidden sources. It tells of its heights and depths, its tenderness and its terrors, its beauty, its majesty, its woe and mystery. It merits a careful, intelligent, reverential hearing.

NICOLAS STCHERBATCHEFF.

ALVAH GLOVER SALMON.

Nicolas Stcherbatcheff was born August 24, 1853, and as the son of a wealthy nobleman, he received in general educational matters the careful training enjoyed by those of his class in Russia.

While still a child he accompanied his parents to Austria and later spent more years in Italy and France than in the Fatherland.

Stcherbatcheff evinced in early youth an intense love and decided talent for music.

His instruction began under the direction of his mother and afterward, during his residence in Rome, the boy was introduced to Liszt, who received him as a pupil and encouraged him to make a thorough study of the classics.

Up to this period Stcherbatcheff had given his whole attention to the pianoforte. His playing was brilliant and musical, commanding admiration and respect.

In 1877 Stcherbatcheff made his first serious attempt at composition, with the result that a group of short humoreskes were published in St. Petersburg by W. Bessell.

These pieces were called "Zig-Zag lines," and occasioned no little comment and adverse criticism among local musicians.

Bessell also issued Stcherbatcheff's two valses—valse allemande and valse caprice—and the concert etudes, *Sous bois* and *Tourmente*. This latter work has been frequently played by leading pianists. It is extremely difficult—technically considered—calling for great strength and endurance.

Among Stcherbatcheff's recent productions may be mentioned six songs, op. 24, words by A. Tolstoi, French translation by J. Sergennois; also a later collection of six Lieder, German words by H. Heine.

The orchestral works include a serenade and two idylls.

Pianoforte literature has been enriched by about sixty contributions from the pen of this composer. These pieces require a peculiar technical grasp and a keen appreciation of what may be termed *harmonic values*.

Having lived in comparative obscurity in France for some years, but little is known of the private life of this highly emotional writer, and even in Russia, among his publishers and brother musicians, I found it exceedingly difficult to obtain authentic information regarding Stcherbatcheff's present activity and future possibilities.

In an article on Modern Russian Composers, a well-known English critic disposes of Stcherbatcheff with the following paragraph:

"A curious personality is that of Nicholas Stcherbatcheff; also a copious writer for the piano.

His ideas are good, his inventiveness remarkable, and his utterance spontaneous, but these great advantages are marked by a great lack of restraint and discrimination, and whilst one can not but admire the rich fancy revealed in the "Féeries et Pantomimes" and the "Mosaic," one is every now and then startled by some quite unnecessary audacity which leaves a sense of disappointment.

Perhaps the most satisfactory of his piano works—from a strictly musical standpoint—but otherwise the least characteristic and original, is the work entitled "Fantaisies Etudes," op. 26, wherein the influence of Schumann predominates."

In "Famous Composers and Their Works," Philip Hale says, in part:

"Stcherbatcheff's music is at first baffling to the reader; there is shifting rhythm; there is unaccustomed melody; in a word, the music is exotic. But to the musician of temperament, soul, imagination, a new world is opened and he escapes for a time from commercial music and bargain counterpoint. He knows the full passion of a summer evening, and why moonlight is so feared by the prudent. He realizes that a waltz which is danced only in the bewildered mind is more intoxicating than that to which conventionally shod feet keep time."

For the benefit of the student whose interest and curiosity may be excited through this discussion, we append a list of Stcherbatcheff's piano music, and the attention of pianists is called to one of the most characteristic of these pieces—*Clair de Lune*, op. 25, No. 3—a portion of which appears below.

Not alone an especially poetic creation, this work will also appeal strongly to the student of composition containing as it does a most ingenious harmonic structure *based upon a scale of whole steps* which is consistently employed throughout.

2 Etudes—1, *Sous bois;* 2, *Tourmente; Valse Allemande; Valse Caprice; Zig-Zags.* W. Bessell, Publisher.

Op. 8. *Féeries et Pantomimes.* (16 numbers.)

Op. 65. *Mosaique.* Album Pittoresque. (7 numbers.)

Op. 16. 5 Mazurkas.

Op. 17. *Scherzo Caprice.*

Op. 18. *Echos du Passé.* (2 numbers.)

Op. 19. Grand Etude.

Op. 20. 2 Preludes.

Op. 21. *Pages intimes.* (3 valses.)

Op. 22. Allegro Appassionato.

Op. 23. 3 Idylles.

Op. 25. *Les Solitudes.* (3 numbers.)

Op. 26. Fantaisies Etudes.

Op. 27. *Les Orchides.* (2 valses.)

Op. 28. 2 Morceaux.

Op. 29. Impromptu Caprice.

Op. 30. Etude.

Op. 31. *La Melancholie.*

Op. 32. *Première neige.* (Melodie-Idylle.)

Op. 73. Serenade.

Op. 34. Valse-Entr'acte.

Op. 35. Barcarolle Orientale.

Op. 36. *Les Adieux.* (2 numbers.)

Op. 37. Preludio.

Op. 38. *Impromptu Villanelle.*

Op. 39. *Au soir tombant.* (Valse rêveuse.)

Op. 40. 2 Mazurkas.

Op. 41. *Nouvelles Marionettes.*

Op. 42. Mazurka. M. P. Belaieff, Publisher.

SUMMER DAYS.

FAY SIMMONS DAVIS.

The teachers and students all over the country who are planning for a successful musical year, should make every moment of these precious summer days count for recreation and a *little* "restful work," thereby recuperating all their physical and mental powers. Each one, too, must look for a lesson for himself in all things which surround him; in the beauties of nature, and in much that is said and done by men and women with whom he comes in contact. He should write down all the inspiring ideas which occur to him, and profit by them during his winter's labors, and this he can do with little effort.

I have been blessed this summer by coming in contact with several gifted and learned musicians, and the many conversations so far enjoyed have wound up my mental clock to such heights of ambitions and ideals that I feel sure it will not again run down, at least not for another twelve months.

Musicians must not be satisfied just to "live and work" in this age of great activity and competition, but they should endeavor to live and work in the possession of ever increasing powers. To make this possible they cannot trifle with the laws of nature, or Shylock will, sooner or later, demand his pound of flesh. "A brilliant intellect in a sickly body is like gold in a spent swimmer's pocket." The hours for rest are as necessary and as golden as the hours for work. Many of us can trace some of our failures last year to overworked brain and tired nerves; if we use sound common sense and good judgment now and store away a plentiful stock of fresh air and healthful sleep, such failures will be impossible next season.

A more healthful condition of mind can also be stimulated by reading inspiring literature, and when *can* we read if not *now?* Reading is very restful. "When I consider what some books have done for the world, how they awaken new courage and faith and create new worlds of beauty, I give eternal blessings for this gift." Many of my pupils are now reading, as they sit in shady nooks, the books I suggested to them last summer, and are enjoying THE MUSICIAN and other musical magazines from which (as they arrived) the winter's work debarred them, and if they absorb all the knowledge and inspiration contained therein I shall be the proud instructor next term of richer and more intelligent minds.

One great musician who is still hale and hearty despite his three score years said to me, "When I'm not busy working, I'm busy resting." He tells me that he devotes two hours of each summer day preparing his winter's work, and then he rests the remaining twenty-two! This thought for the future lessens his duties during the "rush season," with its immense responsibilities, and has enabled him, with insight and understanding continually and successfully to compete with younger and more active men. Surely all musicians require more time for themselves away from the busy world, in which logically and systematically to plan and prepare the work for which a constant emotional life is prone to unfit them. Thought is necessary to activity and will take much of the rust out of one's musical machinery, and the healthful thoughts which come during the quiet summer days—all things being equal—will rest the brain and steady the unstrung nerves.

SCRAP BOOKS.

Last summer I devoted my "two hours" in arranging scrap books for myself (and for my pupils as books of reference) and they have proved most valuable. First, I detached all the music from my year's copies of THE MUSICIAN and bound them together in one large scrap book. I ordered as I required them, the selections I desired to teach, and I also used the book constantly for sight reading purposes. Then I devoted another large book (whose value has since been greatly increased by its later additions) to "Stories of the Opera." When the opera season was at its height last winter, many pupils and their friends came to read therefrom and thus to enlighten themselves regarding certain operas they intended to hear. Afterwards they said that their knowledge of, and the pleasure in, the performances had been wonderfully enhanced by their previous understanding and comprehension of characters and plots.

Several scrap books I used for the composers. For instance, into one I pasted Beethoven's picture, then devoted the whole book to those clippings which related to his life and his music. For immediate reference these books have proved more valuable than the previous year's bound copies of THE MUSICIAN and the information gathered from many minds is preferable to the biographies written by any one man. I also cut out and arranged separately in the same way every department of the magazines, and money cannot purchase my collection. These books have nurtured in many hearts a deep love for music which maturity will later develop into powers of great beauty. "The best books are those which make us determined to *do* something and *be* something"—and these books have proved to be such.

I am devoting a portion of my "two hours" this summer in "trying over" and grading new music. I have planned many technical and musical studies to meet the needs of my old pupils, and I have also prepared a long list from which to draw for new students. Every teacher who follows this plan feels fully repaid. The wheels of our musical wagon will surely get clogged if we remain too long in the old ruts, and this teaching of new music will help to oil and varnish them and enable them to run smoothly along another year, with better results.

A teacher's responsibilities for good or evil are unlimited, and he should constantly seek to perfect himself. His influence is not confined to the realm of music alone. Perplexities—domestic, social and educational—are brought to him to solve, and God cannot bequeath unto him too sound a body, too large a heart, too great a mind, too lofty ideals or too noble a character if he is to meet faithfully the demands made upon him and wisely fill his position of trust and power.

GRIEG.

FREDERIC S. LAW.

I.

The question of nationality in its influence upon art is a deeply interesting one, and in music a comparatively recent one. In the graphic arts it is naturally evident from the very first. From the rude scrawls of prehistoric man on the walls of the rocky cavern which formed his home down to the naive portraiture of the early Italian and Flemish painters, the artist has always depicted such characteristics and surroundings as were familiar to him. These arts have their beginning in imitation, so, although it may provoke a smile, it need not surprise us to see in their pictures saint and sinner, patriarch and patrician, with features of their own strongly marked type, clothed in costumes and moving amid scenes which are supremely incongruous with history. The art of music, having a purely artificial origin and being in no sense imitative, shows no such tendency in its beginnings. Existing in time and not in space, it was slowly evolved from man's inner consciousness, and gradually assumed form under the eternal laws which govern all manifestations of the beautiful—those of order, proportion, symmetry. Highly conventionalized by those who made it their especial study, the people soon broke through the rigid rules by which scholastics sought to impede it from individual expression. While contrapuntalists looked with disdain upon the simple folk-songs and melodies of the troubadours, the common people heard them gladly. Their festivals, their christenings and marriages, the ordinary happenings of every-day life, were gladdened by these artless strains, which soon took on national characteristics strangely varied by some obscure principle of national selection. Generally speaking, the folk-melodies of northern nations correspond to the bleaker climate and harsher conditions of living in such countries in being of a more rugged and dissonant nature than those of southern nations, which, though smooth and suave, commonly lack strongly marked individuality. Hence the former appealed more strongly to composers when once they awoke to the possibilities which lay in the almost untouched mass of folk-music. They found that its irregular rhythms, wild harmonies and unexpected intervals impressed their themes with a distinct stamp of originality and power. Although many have made occasional use of these national characteristics, it is with Chopin that we first find them practically dominating creative activity. In this Grieg follows the lead of his great predecessor, but in a narrower and more exclusive spirit. Though in no sense an imitator, he has been called the Chopin of the North, but his art rests more upon externals than does that of the Polish composer. The latter typifies the joys, the griefs, the sorrows of dismembered Poland with a universality, especially astonishing in view of its restriction to the limited sphere of a single instrument, which makes it appear a fitting expression for the similar emotions of humanity. Even Grieg's warmest admirers can hardly claim for him such an achievement. But granting this, he still remains a unique manifestation of nationality carried to its farthest allowable extreme—if indeed at times not beyond such a limit—and what he has given to the world is undoubtedly a treasure not to be lightly esteemed.

II.

Edvard Hagerup Grieg was born in Bergen, Norway, June 15, 1843. His father, who represented a foreign country as consul in that port, was grandson of Alexander Greig. This ancestor was a Scotchman, a follower of the pretender, Charles Edward Stuart, and fled his native country after the battle of Culloden. He took refuge in Norway and there changed the spelling of his name to Grieg in order to conform it to Norwegian pronunciation. The composer's mother, whose maiden name forms his middle name, was an educated musician, having studied abroad and made frequent local appearances in public as pianist. She gave her son his first lessons on the piano and in theory at the age of six. So great was the child's interest in music that he soon began to compose. When he was nine years old, being required to bring a composition to school, he wrote a set of variations on a German melody, and confidently submitted it instead of the expected literary task to his master's inspection. The teacher was by no means pleased with the substitution, and tartly admonished him to leave such "stuff" at home in the future.

When he was fifteen he showed a strong inclination to become a painter, but in this he was overruled through the influence of Ole Bull, who was the idol of the Norwegian public. The celebrated violinist discerned the lad's musical talent, and persuaded his parents to send him to Leipzig for a thorough education in his art. There he entered the Conservatory and finished the four years' course. His teachers were Hauptmann, Richter, Wenzel, Reinecke and Moscheles, to whom he must have appeared like the ugly duckling which figures in the tale of his countryman, Hans Christian Andersen.

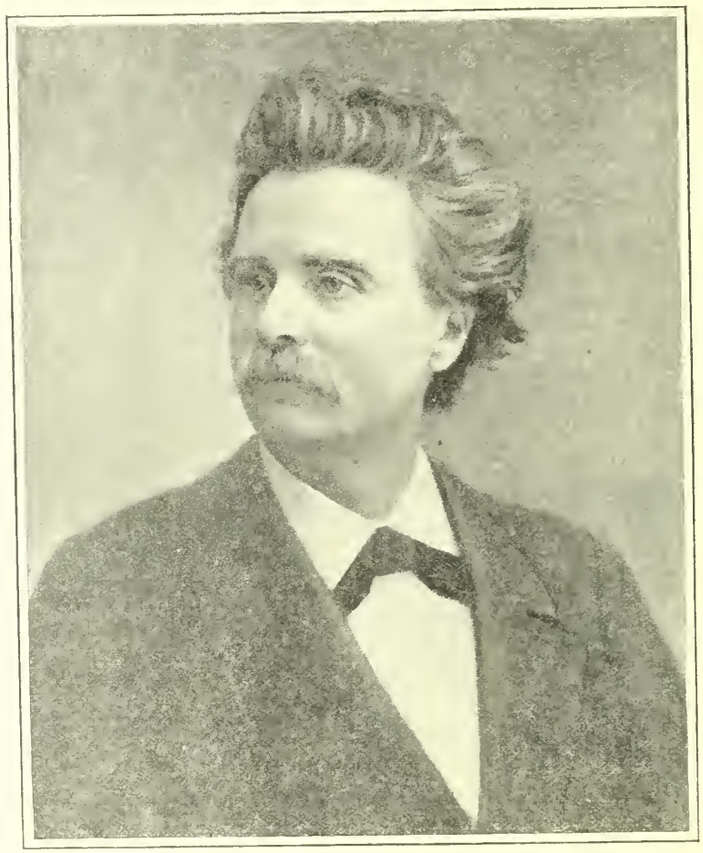
He did not take kindly to the conservative classicism and sought refuge from it in the ardent study of Chopin and Schumann, whom his preceptors regarded with suspicion and distrust as being dangerous innovators. Moscheles, indeed, never allowed Chopin's music to be played in his house, declaring that it was ruinous both to taste and to touch. One of his daughters was passionately fond of the forbidden master, but could not evade the paternal prohibition until she married and removed to London. There, to the amusement of friends who knew her father's stern dislike of Chopin, she indulged herself to her heart's content in the music which she dared not play at home.

In 1862 Grieg left Leipzig, his health shattered by a severe illness brought on by over-study and from which he never entirely recovered. He established himself in Copenhagen, where the prevailing musical influences were so strongly German that, as he himself expressed it, he felt an irresistible longing for elbow room. It was the home of Gade, then looked up to as the head and front of Scandinavianism in music. Grieg was introduced to him as a rising young Norwegian composer, and at the elder man's suggestion he composed his first and only symphony. This, however, he never published, though two of the movements survive in the Andante and Minuet of the "Two Symphonic Pieces," op. 14, for four hands; he felt that his bent was not in the direction of the symphony, and wisely turned his attention to more concise and personal forms of expression.

Gade took great interest in Grieg, who was not, however, as has been erroneously stated, his pupil. He was pleased with the first violin sonata of the young composer, but when he showed his overture "In Autumn," he shook his head and exclaimed, "No, Grieg, that won't do. You must go home and write something better." The young man withdrew, discouraged, but time brought an unlooked for consolation. This same work, arranged as a duet for the piano, gained a prize offered by the Academy for the best overture, and Gade was one of the judges! He must either have forgotten it or was in a bad temper when he first heard it.

In Copenhagen Grieg also met Nordraak, a musician of intensely national sympathies, through whom he learned to know and love the Scandinavian folk-music. He soon longed for something stronger and more vigorous than the school represented by Gade, and in company with several enthusiasts like-minded, he organized the Euterpe, a society for the cultivation of music more distinctively national in color. They delved into the rich store of folk-songs and dances which had been the solace and entertainment of the peasants for generations. Many of the older tunes were crude and barbarous in the extreme; lacking melodic ideas, composed of tones apparently unrelated to each other, so devoid of regularity in rhythm as to be almost unintelligible. A prevailing characteristic was the use of the primitive church modes, which gave them a weird, unfinished effect to modern ears from the want of a leading-tone, both in major and minor keys. All these peculiarities are to be found in Grieg's music, but generally so softened and artistically combined as to be robbed of their original harshness and to lend it a charm and freshness all their own.

In 1866 he removed to Christiana and for a number of years led a life of almost feverish activity—composing, teaching, playing the organ, directing. He had met his future wife, who was a cousin and a singer of rare charm, and naturally felt the necessity of exertion, inspired as he was by the prospect of marriage and a home of his own. Eight years later he was awarded a pension of 1600 crowns by the government, in recognition of his services to national



GRIEG

art, and henceforth he devoted himself almost exclusively to composition.

III.

Whether or not the removal of the spur of necessity was disadvantageous to his music, it seems evident that since then his powers have waned, or at least have not developed as it was hoped that they might. He has repeated himself until that which was in his earlier works original and winning now appears in his latest compositions as mannerisms and eccentricities. Take, for example, the lyric piece for the piano, "The Bell," from his Op. 54, composed entirely of a distressing series of consecutive fifths. This is harking back a thousand years and more to the beginnings of harmony—the primitive *Organum* of Hucbald, the monk. It is hard to imagine twentieth century ears listening with pleasure to such barbarous progressions, even if they do occur in nature.

His best and most characteristic works were composed between 1863 and 1873, and there are enough of them to make the world a lasting debtor to the Norwegian master. Among them are his best songs, some of them veritable gems of lyric inspiration; the piano sonata, op. 7; the two violin sonatas, op. 8 and op. 13; the violoncello sonata, op. 36; the delightful piano concerto, op. 16; the piano suites, op. 24, *Holberg,* and op. 40, *Aus dem Volksleben* (from the Folk-life), which contains the universally known "Norwegian Bridal Procession"; the music to Ibsen's *Peer Gynt,* for orchestra; the finest of his "Lyrical Pieces" for piano, particularly op. 43, including the "Butterfly," the exquisite "To Spring," the tender *Erotik,* and other numbers known wherever a taste prevails for what is most delicate and refined in piano literature.

Grieg recognizes his limitations and avoids forms which require development or sustained power. He is at his best in the song, in the piano sketch. In Copenhagen he was thrown much with Bjornsten Björnsen, at whose solicitation he began an opera for which the poet promised him a libretto. He furnished him with the first act of *Olaf Trygvason,* which Grieg set to music, but as his friend then left him in the lurch and turned his attention to writing plays he rewrote it as a concert piece. This naturally led to an estrangement between the two, which lasted several years. Ibsen, who was delighted with the music to *Peer Gynt,* once promised Grieg a libretto for an opera, but the promise was never fulfilled, greatly to his disappointment.

Part of his life a great traveler, he now spends the greater part of his time at his villa, Troldhangen, in a most romantic spot overlooking the Hardangerfjord, ten miles from Bergen. The artistic tours undertaken by him and his wife, in which she sang his songs to his accompaniment, are now unfortunately a thing of the past. Never strong, a pulmonary affection of long standing occasions serious alarm to his friends; the present state of his health is far from reassuring. Personally he is one of the most engaging of men. He takes an active interest not only in the music, but in the somewhat involved politics of his country; is an excellent linguist and speaks English fluently. Perhaps nothing can give a better idea of his personality than the following extract from Tschaikovsky's diary, written in 1888, when he met Grieg during his stay in Leipzig:

"During the rehearsal of Brahm's new trio, as I was taking the liberty of making some remarks as to the skill and execution of the relative tempo, 2-3—remarks which were very good-naturedly received by the composer—there entered the room a very short, middle-aged man, exceedingly fragile in appearance, with shoulders of unequal height, fair hair brushed back from his forehead, and a very straight, almost boyish beard and moustache. There was nothing very striking about the features of this man, whose exterior at once attracted my attention, for it would be impossible to call them handsome or regular, but he had an uncommon charm, and blue eyes, not very large, but irresistibly fascinating, recalling the glance of a charming and candid child. I rejoiced in the depths of my heart when we were introduced to each other, and it turned out that this personality which was so inexplicably sympathetic to me belonged to a musician whose warmly emotional music had long ago won my heart. He proved to be the Norwegian composer, Edvard Grieg."

MUSIC AND MATRIMONY, FROM A BIOGRAPHICAL STANDPOINT.

W. FRANCIS GATES.

As good an introduction as I can use to a little talk on the marriage or celibacy of great musicians is a conclusion that was arrived at, two or three years ago, by that indefatigable searcher after facts and figures, Rupert Hughes. After careful compilation of the loves and hates of the composers, after balancing the married ones against the monks of the profession, he sums up his experiences thuswise: "If there lives anyone who can extract from this medley a theory as to the effect of music on the human heart, a theory that will satisfy himself alone, to say nothing of the world in general, he is welcome to his conclusion. To me it is a chaos through which I cannot trace any thread of unity."

What effect does music have on the human loving capacity? What effect does human love have on the musical capacity? These were the questions the writer was trying to solve for himself—and his readers. After wading through volumes of history and biography, after studying the subjects from all points of view, using as the only available data that could not be gainsaid the musician himself, he found that that person was—simply a man. Only this and nothing more,—a man subject to those rules and indecisions, those affections and dislikes, those impulses and calculations, those sensualities and spiritualities that affect his fellow men.

So, the searcher for facts on which to found a theory falls back on this sage observation: "If any man claim that music has a moral influence on life, I shall barricade his path with some of the most brilliant rascals in domestic chronicle; and, equally, if any man deny that music has a moral effect, I shall hurl at his head some of the most beautiful lives that have ever bloomed upon earth."

However, while it is without question a waste of time to try to manufacture a systematic scheme of amatology for the musical world, or to speculate as to the effect love has on one class of mankind as differentiated from another, it may not be out of the way to glance at contemporary and past musicians with a view of ascertaining their view of matrimony, as evinced in their practice. In other words, to list the bachelors as against the benedicks. It may make interesting, though not particularly valuable, reading.

First in interest are the men of to-day. The notable pianists that are happy in their wedded experience (up to date—to-morrow may tell a different tale) are Godowsky, Sauer, Friedheim, Joseffy, Busoni, Paderewski and D'Albert. The latter is making his third trial and Paderewski his second.

Orchestral directors seem particularly inclined to matrimony, Richard Strauss, Weingartner, Nikisch, Mahler, Seide, Sapio and Damrosch being found there; and of violinists, Ysaye, Sauret and Petschnikoff, and composers, Elgar, Dvorak, Grieg and MacDowell. Joachim is a widower.

When we come to the bachelor list, one is inclined to ask what the bewitching European maidens have been doing,—but then a coronet is more attractive than a baton or a piano. Among the bachelor composers are Saint-Saens, Goldmark, Bemberg and Charpentier; Wilhelmj and Sarasate among the violinsts, to say nothing of the instrumentalists like Rosenthal, Gabrilovitsch, Slivinski and Barth, and singers such as Maurel and Edouard de Reszke.

In spite of this array of marriageable musicians—and it is by no means complete—the tendency of the musician is toward falling in love. In ten cases out of twelve he falls out again, before marriage or after. He is nearly as much a divorced person as the actor, but the latter will doubtless continue to hold the palm in that regard. This is not exactly to be credited to fickleness, but rather to the artistic temperament that is greatly disturbed by the mosquito bites of life, the small things, and in those cases where the marriage mate is also a musician or an actress there is just double the possibility for friction. Add to this the egotism and self-admiration that a stage or concert career engenders and one is led to wonder that any of the ships built for two escape wreck on the billows of matrimony.

When one comes to scrutinize the lives of the musicians of former days there is to be found the same variety, and in some cases the versatility, of the present. However, it seems that the married man was in the ascendency.

On the married list were Lassus, Willaert, Palestrina and Purcell. Handel was considered a catch in his day and had several offers from damsels fair, but none allured him from his celibacy. On the other hand, he whose name is so often associated with Handel, Johann Sebastian Bach, was twice married, as a cloud of witnesses will attest—twenty children. Of these Emanuel was a pattern of sobriety and good standing, but Wilhelm was a sad dog, though a learned musician, and did all he could to pull the Bach name into the gutter.

Lully led his wife a miserable existence, one historian says, and Rameau is credited with being a taciturn and miserly husband. On the other hand, those artistic enemies, Gluck and Piccini, were happily married and had enjoyable home lives. Mozart's experience in love and marriage is well known. He fell in love with Aloysa Weber, was jilted by her and sought consolation in her sister, Constance, who treated him better, even to the point of marrying him. She proved a loving, but not a very capable wife. Haydn had a similar experience as far as marrying the sister of his original love, but he found her a termagant, and was glad to escape to England. There he had a number of post-nuptial heart flutters. Paganini was married and left one son.

If we are to believe the records that are set before us by biographers of Beethoven, he was a man who fell in love rapidly, frequently, passionately—and then fell out again with equal celerity. At any rate he never allowed himself to be brought to the point of marrying. One writer sums up his record thus: "Twenty-nine in all! And doubtless there were others." As Beethoven did not seem to take some of these very seriously, the reader is not obliged to. Beethoven's great mistake in the matter was in leaving written evidence of his passive passions.

Schubert was a consistent bachelor, writing tender love songs, but not venturing his own happiness in matrimony, doubtless assisted in this resolve by his poverty. Chopin loved more than once, but never married, perhaps deterred by ill health. George Sand about finished him. Weber was dissipated, but later took him a wife and enjoyed wedded bliss. Schumann and Mendelssohn both lived happy married lives, having devoted wives and ideal home environments, and are listed among the most exemplary of composers.

Liszt's amours have so far daunted any maker of books. Even the author quoted found his hands full when he attempted to catalogue them. Liszt was a wise old boy, too wise to leave briefs of his cozenings, though he did leave a cloud of witnesses in different parts of Europe, some of whom were credited to him, others not. At any event, he had a horror of a marriage certificate, even in the case of the Countess d'Agoult, who was the mother of three of his children. One of these married Von Bülow, but finding she preferred Wagner, after a time he kindly gave her a divorce that she might marry him, Wagner having meanwhile buried his first wife. The whole group, Liszt, Bülow and Wagner, seemed to have no hard feelings on account of the transfer. Perhaps Von Bülow even congratulated himself. Mme. Wagner was a strong support to the little Lig man of Bayreuth, and even to the present day is defending his name and her rights to Parsifal.

Altogether it seems a wise conclusion to state that the matter is one of chaos, without rhyme or reason, subject to no known rule or precept. Musicians are as other men.

Alvarez and Melba took part in the first performance of Saint-Saëns' *Hélène* at Monte Carlo on February 18.

* * *

Georges Enesco, composer of a *Roumanian Poem,* for orchestra, and other works, is the head of one of the leading string quartets of Paris. On February 6 this organization played a quartet of Claude Debussy, which seemed to the *Guide Musical* to be inferior to Debussy's orchestral works.

THE MUSIC STUDENT

CONDUCTED BY
E. B. HILL

This department will be devoted to students' work and needs. Besides articles of inspiring nature contributed by leading writers there will be presented here every month definite lessons on various subjects. These lessons will be written by teachers of the highest authority. They will be presented in a simple and direct manner, affording the student personal instruction of the best order. These practical lessons will be increased in number from time to time. The privilege which THE MUSICIAN extends to students to correspond fully about all matters in this—or any other department of the Magazine—makes it of the highest value.

OUR BEST EFFORTS AND THEIR RESULTS.

E. B. HILL.

In a recent number of that exuberant and optimistic journal of modern methods "Success," Mr. Orison Swett Marden, its editor and founder, writes as follows concerning "Superiority; the Best Trademark:" "Men spend large sums of money and a great deal of thought, nowadays, in protecting the products of their brains and their hands by patents and copyrights, and even then their ideas are appropriated by others. There is one safe way, however, by which we can protect the work of our brains and muscles, and that is by superiority—by doing things a little better than anyone else can do them.

"Stradivarius did not need any patent on his violins, for nobody else was willing to take such pains to put the stamp of superiority upon his instruments. Plenty of other makers were content to make cheap violins, and they ridiculed Stradivarius for spending weeks and months on an instrument when they could turn one out in a few days. Stradivarius was determined to make his name worth something on a violin—to make it a trade mark which would protect it for ever—the stamp of his character, of honest endeavor—this was his patent, his trade mark. He needed no other. * * * Joseph Jefferson has been all the protection the play "Rip Van Winkle" has required for a quarter of a century, for he stamp d such superiority upon his part that no one else has ever approached it. The name of Tiffany on a piece of silverware or jewelry has been all the protection it has needed for half a century. The name of Huyler, who, as a boy, began by peddling molasses candy from a basket in the streets of New York, placed upon a package of confectionary, has been a protection almost equal to a patent for a great many years."

Mr. Marden continues to show in an ingenious way that from the commercial point of view nothing is worth while in any enterprise unless honest effort, the highest standards of work and genuine determination to achieve the highest, are the leading principles. He shows also how useless it is for anyone with true ambition and self-respect to allow himself to do work which is below his highest pitch of excellence, and finally that the constant effort to do one's best becomes a habit which grows stronger from day to day, and acquires fuller possession of those who take advantage of it.

* * * * * *

You may say that such principles are excellent advice for mechanics, inventors, honest tradesmen, etc., and should properly bring them much encouragement, but that the study of music and the mysterious way in which one grows in art-knowledge and technical skill are approached in a totally different manner; that the finer sensibilities of the artistic temperament demand a subtler treatment, a more delicate point of view than that which suffices admirably for the rough and ready careers mentioned above.

There is nothing more hopelessly wrong than opinions of this sort; they can only be founded in total misunderstanding of successful work in any line whatever. There is only one thing that will surely add effort to effort and pile good results one after the other into one great monument of success, and that is plain, straightforward, everyday character; the persistence, the "sand" to do a disagreeable, wearisome thing at an unpleasant time, and *do it well* in spite of all the unfavorable conditions; the sort of energy that does not wait until you feel like it to do a thing, but sits down then and there to try to make the best of time, material and temper, to put through as good a "bluff" as possible; the sort of grit that looks misfortune or failure straight in the face, and tries to look steadily into the causes of breakdown, and then goes to work with superior patience and dogged perseverance to obliterate them, and rise above them. The priceless secret for the student is to master the subtle science of alchemy which can transmute the dross of defeat and seemingly inevitable bad luck into the pure gold of ultimate victory; to find in momentary disadvantages and discouragements precious hints of new possibilities and achievements. Such elements must enter into the character of *every human being* if their work is to assume the importance and scope of which it is capable.

* * * * * *

Perplexing and distressing as the music student's career often is, I would suggest that the key to its problems lies not in the adoption of some all-accomplishing "method," or in cultivating the acquaintance of the "elect" among the musical element in any city or town, but in a deep and thorough appreciation of those general laws which must apply in any ceaseless struggle in the midst of competition for prizes that are at best elusive and deceptive. Study the lives of newspaper proprietors, the heads of corporations, the presidents of large companies of every sort; see what were the influences which brought them to the front. They were brutal tenacity of character and tireless aspiration; a quality of courage which never swerved from the hardest task, and was always ready for more; strength of will to profit by everything, success, opportunities, good, bad and indifferent, misfortune and unexpected disaster, and to learn the lesson each had in store. But the winning factor was this slight opening wedge, *never* to do anything but the best of which they were capable, and *to insist vigorously* upon the same with subordinates.

TECHNIQUE AND METHOD.

The difference between technique and so-called "method" is somewhat difficult to define. To some the two terms are interchangeable, that is, "method" is only a system for acquiring technique in all the various branches of proficiency essential to the full-fledged artist. To others "method" is merely a bait to attract pupils, a diploma of having acquired professional secrets which are indispensable if one would progress on the only proper and regular path to fame. Thus an applicant for lessons, whether the piano, the violin or the voice is the subject of cultivation, will generally inquire in a severe tone of voice, "what method do you teach?" Upon the answer may rest the final decision of the prospective pupil; consequently it is dangerous for the teacher not to have a fluent, self-explanatory reply, if his prestige is not to suffer. Is this fair or right? Do not students attach far too much importance to the manner in which their instruction is acquired, and far too little to the object and aim of their studies, namely to become thoroughly equipped artists with a broad and fundamental knowledge of their instrument?

Surely technique in the broadest sense is the first necessity of music, technique of dexterity, of tonal effect, and finally of interpretative detail. Whether the enormous finger, wrist and arm cultivation of the modern pianist, the left hand technique and the bow-arm of the violinist, the agility or the proper placing of tones of the singer is under discussion, the importance of well grounded, obedient and automatic technique is indisputable. Without it, all natural ability, all inborn artistic instinct is hopelessly hampered, indeed virtually crippled. Technique then must be secured, not a moderate, tolerably adequate amount of it, but a complete control of all the problems that confront the player, violinist or singer in this ultra-modern age which demands such brilliant virtuosity in every direction.

Of course, it may go without saying that the teacher must not only be capable and efficient in every branch of his work; he must have thorough and accurate knowledge of every detail of the principles which he presumes to teach. It is far too common for teachers to return from Europe after a couple of years' incomplete study with some celebrated European teacher, possibly only with one of his assistants, and boldly announce themselves as exponents of a method of which they can have barely grasped the superficial facts.

A "method" can be, at best, only one of the many ways of teaching technique; to some it may be the *only* system, to others it may be wholly wrong and ill-adapted. For instance, in the world of piano-playing, one has only to recall such widely differing pianists as Paderewski, Harold Bauer, Vladimir de Pachmann, Alexander Siloti, Raoul Pugno and Josef Hofmann to see what different avenues of training may lead to eminence in musical art.

In these days of progression the broad-minded teacher and the able student must be prepared to find "methods" elastic in the extreme; they must be ever ready to adopt practical and useful hints, even "from the enemy's camp." It is useless to hold to even the revered tradition of a "method" after it has been proved useless, or another expedient more practical and adaptable. Never hesitate to incorporate new facts of value in any direction; if your "method" cannot stand it, you had better find another. I know a talented violinist who has been trained in a German school; he realizes that the French technical training and sensitive cultivation of tone would do much for him, and that the Sevcik method of technique which has produced Kubelik and other remarkable virtuosi probably contains a vast amount of priceless material, yet he feels bound by loyalty to his early training. There should be no such servitude in art; the student should steadfastly seek the best wherever he may find it, and recognize no authority but a lofty and comprehensive standard.

PRACTISING AGAINST TIME.

A musician who is exceedingly prominent in the musical affairs of his native city, and whose reputation as pianist, teacher and conductor is widespread, once told me that he used to get some one to read aloud to him during his long hours of practice, and that by this means, while accomplishing the drudgery of seemingly endless and mechanical repetition of difficult passages and exercises, he was enabled to become acquainted with a great deal of standard literature which he must otherwise have lost.

We can all recall many instances of wonderful capacity for performing intellectual feats simultaneously, from Julius Cæsar's dictation of seven letters at once, to the remarkable *tours de force* which modern chess-players accomplish in playing from fifteen to twenty games at once blindfolded. Such phenomenal deeds fairly make our heads ache, and we fully congratulate ourselves for not being obliged to face such problems in our daily life.

Modern investigation of the problems of teaching and studying finds that the student need not cultivate diffuseness of mind, he is too apt to possess it already. The first quality which the student must absolutely make up his mind to acquire is—concentration, that superb faculty of being totally absorbed in *one thing at a time* and in working at that *with all one's energy*. The student must not practise with the idea of getting the time over as quickly as possible, and to that end eagerly employ any diversion which will distract his attention from the tedium of work. He must not measure his study by the sheer quantity of work, but by its surpassing quality. In the strenuous competition of musical life to-day, both student and professional can barely find time enough for serious, thoughtful practising. It is, therefore, all the more of vital importance to learn how to make every minute count to the utmost. To develop concentration does not require a teacher; honest effort and a determined will-power are the only elements needed.

Vincent d'Indy delivered a lecture in Paris recently, entitled "How to compose a sonata." M. d'Indy analyzed the sonatas of Beethoven, and at the same time cast many interesting side-lights upon his own habits and methods of writing music.

THE MUSICIAN'S PHYSIQUE.

THALEON BLAKE.

The mental and physical vigor so essential to successful and forceful work, is the effect of bright spirits and good health. To maintain that vigor should be the endeavor of all brain workers by a systematic course of daily exercise. And who may need exercise more than pianists and students?

Practice at the piano for hours each day is calculated to make iron arms at the expense of equally important parts and organs of the body—unless outdoor and other exercises prevent—such as of the back and lungs, resulting in stooped shoulders and hollow chest, inimical to health and beauty of form. Can teachers neglect giving something more than hints on a subject of such vital interest to the welfare of their pupils?

The intelligent care of the health should suggest a course of physical training aside from the keyboard exercises; yet there is another inducement to take general athletic exercise: the indirect but beneficial influence on the piano-muscles of the arms resulting from the animation of spirits incited by having all the muscles of the body drilled and developed. The physical joy of living, and the possession of health and animal, muscular vivacity adds tenfold power to the intellect, and is one cause of that remarkable magnetism which seems to emanate from all vigorous, healthy physiques.

Exercise. Out of Doors.

Exercise naturally divides into outdoor and indoor work. Outdoor work is of the first importance, inasmuch as the body thrives and becomes revivified on sunshine and fresh air, which give a rosy color to the cheeks, a flashing eye, and an elastic step to those spending a large part of each day out of doors. The elixir of youth is to be found near nature, not within four walls. Complete outdoor life toughens amazingly; it needs no argument to show that camp life has worked wonders with sickly physiques and wrecked nerves; making courageous characters of fearsome and even morbid dispositions.

The minimum time allowable, if the body is to escape dwarfing, is two hours passed in the open, in some form of exercise, in all kinds of weather, in sunshine or rain, in heat or cold each day. And this daily outdoor exercise should be of sufficient force to cause the blood to course lively, and to make the breathing rapid, that the lungs may get a chance to recuperate.

Everyone is not in a position to take daily equestrian or boating exercise; but, it must be remembered, the out-of-doors is everywhere; and walking is always good when the pedestrian resolves to take the air under all skies. Walking is especially suitable for the pianist, as it calls for no additional labor to hands or arms.

When in my teens I associated with youths devoted to outdoor life; we hunted, fished, took canoe cruises and camped out in summer, while in winter we walked or rode enough to be out four hours a day at least. Under this regimen in a few years I developed from a sickly child into an unusually sturdy youth, and ten years' abstinence from such persistent drill has not totally annulled the benefits received then; so kind is nature to her children.

Indoors.

Exercise suitable for indoors, the mechanical and lighter forms, trains many muscles not ordinarily employed in daily occupation. An athletic association recommends for business and professional men certain movements or drills to be gone through once each day indoors. These include head and trunk movements—forward, backward, sidewise, etc.; arms with fists clenched, projected up, down, sidewise, forward; legs, bending knees until you sit on your heels, then up; all these 25 times; then rise on your toes, 100 times, etc., etc. With dumbbells, Indian clubs, bag punching, chest movements, and 25 long breaths, this can be done thoroughly within thirty minutes. Simple, and probably appearing unimportant, what a great assistance it is to the student no one may know unless tried, not once, nor for a month only, but for a year.

Gymnastics, and three or more hours out of doors in spirited exercise, daily, will build up an athletic figure in a year's time. My father—a caustic critic—said a man talks sense until he talks *hobbies!* but I must recommend fencing. It is a generous exercise, excelled by none in the development of activity, nerve, dexterity, quickness and certainty of eye and arm, and is therefore valuable to the pianist.

Avoiding Bad After Effects of Exercise.

It is an unwritten law that the pianist must not stiffen his hands, and this is the excuse he offers when refusing to participate in athletic sports. Stiffness of muscles comes only from over-indulgence. If too much is not attempted at the outset, it need never make trouble. The stiffness of the hands resulting from canoeing, bicycling, or trapeze work, is caused by grasping the object held within the hands too tightly. An Indian will paddle a canoe all day, holding the paddle firmly, yet never griping it as the white man is prone to do. Very little stiffness follows if the hands are not clutched until they ache. Overstraining the hands is harmful; this, and not the hard exercise itself, is what must be avoided.

Without soreness, I have paddled in several canoe cruises as much as 50 miles a day for a fortnight when running a river; but on one cruise in nineteen hours of continual labor forcing a loaded, single-handed canoe 64 miles against a sluggish current, I so injured my hands and arms that it was more than a week before I could play thirty minutes consecutively.

Among the peculiar conditions indicating over-exertion are: arms and hands so sensitive as to be disabled for several hours by "sleeping" on them; or by accidently striking them against any hard substance; or by hand-shaking; or by a fatigue not amenable to reasonable rest, or by an unaccountable numbness not to be confounded with that *agile, cool feeling*—the fingers' "second wind."

Of course, strained muscles are best relieved by absolute rest when possible. Massage of hands and arms is a fine bracer and beneficial at any time, before or after the muscles are severely taxed. After bicycling slight soreness or stiffness of hands from grasping handle-bars may be overcome by practicing the lightest forms of finger exercises, with delicate touch, from slow to great velocity, not longer than is necessary to make them cool and nimble. It is a good idea to practice similar light exercises before retiring, whether the tired hands and arms follow piano-practice or out-door sport. Furthermore, if the arms are allowed to hang by the side of the body when very tired, the blood collects and causes them to ache and stiffen. Carrying the arms in a sling, or holding them in a similar position, prevents this condition.

Epilogue.

Reasonable exercise, even if it becomes violent, need not hurt the hands for playing; yet, at times, one's hands may be unusually sensitive. Everyone has heard of pianists complaining of temporary injuries received from carrying a dress-suit case, or an umbrella, undoubtedly due to an abnormal condition of the system, which should have immediate medical attention.

I remember an incident of my travels which illustrates this. With friends I was camping several years since in the Canadian woods twenty-five miles from our base of supplies. The road thither was not much more than a woodman's trail, little traveled and rough. It fell to my lot to ride this fearful path on a powerful young horse unaccustomed to the saddle. Most of the journey was made at a break-neck gallop; the scared horse, in fact, taking the bit between his teeth, ran away.

I arrived so exhausted from pulling at the reins that I was for a time, unable to dismount, or use my arms in any way; and that night they pained me so much I could not sleep. This was followed by excruciating, rheumatic pains in the arms. As I had previously caught cold I attributed the pains primarily to that, and took quinine, which annulled the suffering. A few weeks later I made the trip again under similar circumstances without experiencing any inconvenience from tugging at the reins.

I mention this because I believe it depends a great deal upon the status of the health whether or not severe exercise interferes greatly with one's capacity to use delicate, trained muscles at any time to the best of one's ability and skill.

AN ARTISAN TO AN ARTIST.

A little comedy which narrowly escaped becoming a tragedy took place in a Western town some years ago, when an operatic tenor sang in a lecture course.

The lecture on that particular evening was on music, and the tenor had been engaged at what seemed to the townspeople enormous expense, to illustrate it with selections from various operas.

The audience was large and mixed, and the applause given to the singer was hearty, and at times almost uproarious. At the close of his last song, flowers and handkerchiefs were thrown on the stage at his feet. Suddenly there whistled through the air a chisel, which barely escaped hitting the tenor's forehead.

Cries of "Catch the man who threw that!" mingled with hisses, when all at once a man's voice rose from the rear of the gallery. Every one turned to see a man in working garb standing with outstretched hands.

"Please forgive me, sir," he cried, addressing the singer, "but I've never heard a voice like yours, and the music clean took away my senses! So when the folks began to throw their bouquets to you, I up and threw the first thing I laid my hand on, and that was my chisel, sir!"

Then the tenor, who was a foreigner, emotional and moreover unhurt, picked up the chisel and cried, "I thank you, my friend, and I keep this always!" and the audience roared with delight.

DON'T USE BIG WORDS.

There is a constant tendency to get past mere representatives and to deal with the real things.

This is noticeable in language, spoken and written. If one can translate a phrase into simpler form, it should be so translated before use. One doesn't magnify a thing by speaking of it in long words—rather do such words serve to confuse and involve the meaning.

Recently the manager of a railway administered a deserved rebuke to an official who had issued orders in grandiloquent terms, couching his admonition in the following words: "Let your conversational communication possess a clarified conciseness, a compacted comprehensibleness, a coalescent consistency, and a concatenated cogency. Eschew all conglomeration of flatulent garrulity, jejune babblement, and asinine affectation. Let your extemporaneous descantings and unpremeditated expatiation have intelligibility and veracious vivacity without rhodomontade or thrasonical bombast. Sedulously avoid all polysyllabic profundity, pompous prolixity, psittaceous vacuity, ventriloquial verbosity, and vaniloquent vapidity. Shun double entendre, prurient jocosity, and pestiferous profanity, obscurant or apparent. In other words, talk plainly, briefly, naturally, sensibly, purely, and truthfully. Don't put on airs; say what you mean and mean what you say. Don't use big words."

Probably no reader of ours needs such a reminder, but for the benefit of some weak friend (not a subscriber!) we might repeat the sentence: "Don't use big words."—*The Business World.*

The year 1903, says the *Musical Courier*, made Saint-Saëns 68 years old, Bruch 65, Strauss 39, Massenet 61, Dvorák 62, Grieg 60, Elgar 46, MacDowell 42, Mascagni 40, Puccini 45, Giordano 34, Franchetti 43, Leoncavello 45, d'Indy 52, d'Albert 39, Arensky 42, Artchibouchcff 45, Mrs. H. H. A. Beach 36, Bemberg 42, Blockx 52, Boito 61, Brüll 57, Bungert 57, Enna 43, Fauré 58, Foote 50, Glazounow 38, Goldmark 71, Widor 58, Urspruch 53, Tosti 57, Whiting 42, Gernsheim 64, Dubois 66, Draeseke 68, Chaminade 42, Tinel 49, Tanaiew 47, German 41, De Koven 44, Svendsen 63, Charpentier 43, Dudley Buck 64, Cui 68, Sousa 47, Chadwick 49, Carré 51, Sjögren 50, Sinding 47, Colcridge-Taylor 28, Cowen 51, Shelley 45, Sgambati 60, Seeling 41, Rimsky-Korsakoff 59, Rheinberger 66, Scriabine 31, Rachmaninoff 30, Hamerik 60, Hegar 62, Reinecke 79, Schytte 53, Schütt 47, Hildach 54, Hubay 45, Huber 51, Saar 35, P. Scharwenka 56, X. Scharwenka 53, Humperdinck 49, Huss 41, Jadassohn 72, Kelley 46, Kienzl 46, Klein 45, Kopylow 49, Prout 68, Perosi 31, Pierné 40, Paine 64, Liadow 48, Loeffler 42, MacCunn 35, Mackenzie 56, Mahler 43, Marchetti 68, Martucci 47, Messager 48, Meyer-Helmund 42, Moszkowski 49, Nicodé 50.

MUSIC IN THE HOME

CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

LILLI LEHMANN AS "ISOLDE."

IS AMERICA A MUSICAL NATION?

F. C. R.

This, it will be remembered, was the subject of our Remarks to Adults last month. We have since then been reading a very interesting article, on this very subject, by the renowned singer, Madame Lilli Lehmann, and believe that our readers will find it profitable to consider a few of her remarks and suggestions. We therefore quote as follows, having permission from the Philadelphia *Press* to do so. Madame Lehmann, in answer to the question: "Is America a musical nation?" began by saying: "If individuals in America develop their musical talent as America at large has developed as a nation, there is no telling what will be the result in another decade." * * * She added: "It is many years since I first came to this country to sing and it would seem incredible to you were I to offer a truthful comparison between the artistic atmosphere of America then and now. * * * A few years ago a delicate aria that Old World audiences would quickly appreciate was love's labor lost in the United States. Today a huge audience in America will resound with a thunder of applause the moment the last strain of this same aria has died away. Americans know now what is good and fine in music and with characteristic New World agility you have, in five or six years, learned what it took Germany a quarter of a century to learn. It surely follows, does it not, that yours is to become a great singing nation?"

Madame Lehmann's next remarks are worthy of most earnest consideration. She adds that *we listen too much* and *sing too little*. We pay enormous sums to bring all the greatest and best singers to our land that we may hear them sing; that we may listen to beautiful and perfect singing. *We do not* (she says) *go home and sing for ourselves the songs of the opera in our home, or family, life.* She says: "Mark my words! *it is this family singing that makes a great musical nation. Music in the home!*" She then points to France and Germany and says: "Good music is a part of ordinary home-spun education, a part of the daily life of the men and women of the family who, among themselves, sing all the great arias from the operas." What America needs, says Madame Lehmann, is to imitate those family gatherings abroad, where some member of the household sits down at the piano and all—gray-haired father, flaxen-haired little sister, the boys and the mother—all join in at the chorus. They do not criticise each other, they do not stop to wonder if they have fine voices; neither do they compare their efforts with those of the great artists they have heard. They sing as the birds sing, because they love it, and *it is their habit*. "But you Americans! Ambition is so apt to lead astray! If a girl sings—she at once dreams of the stage or fashionable concert-room. To sing night after night, in the home parlor, or home living-room, *just for the sheer love of singing*, how she scoffs at the mere suggestion."

Do not our readers think Madame Lehmann makes one very strong point? Familiarity with *the best* in music, and genuine love for music, can be gained in the home-life as it cannot be anywhere else in this world. In closing the interview Madame Lehmann said the point she wished particularly to emphasize was *music in home life* and she should look to *the women* of this great country of ours to further the progress of music and to make this indeed a musical nation, by their introduction of musical evenings into the home.

Sing *everything*, she says. Sing from the light pleasing little operas of the day, sing ballads and songs of every description as well as the arias from the grandest works.

There can be no doubt if music is made a feature of our social and family life we shall have taken a great step toward America's becoming a musical nation.

HOME STUDY CLUB.

BIOGRAPHY.

OLE BULL.

Olaus, or Ole, Bull was born February 5, 1810, at Bergen, Norway. His life is wonderfully interesting to read about, not only in his relation to music, but because of his many adventures and varied experiences. His was a poetic temperament. As a boy he was romantic and imaginative to a high degree and delighted in the weird legends familiar to all Norwegian children. When his fond and indulgent grandmother repeated to him the legend of The Spirit of the Waterfall, he imagined the rushing of the waters to be as the tones of violins played by the fairies, and he often fancied he could hear the wild flowers sing. This poetic imagination grew with his years and displayed itself in his musical performances.

In spite of the boy's very apparent genius for music his father was determined that he should enter the ministry and finally forbade any further practice on the violin. Ole could not give it up, however, and used to practice softly by himself at night. To please his father Ole studied faithfully, endeavoring to fit himself for the entrance examination to the university. At the same time he also pursued his beloved music, and finally he was so completely "carried away" with his concert-playing that he devoted himself to that alone and failed to pass the college examination. He hardly dared to inform his father of this failure, but one of the college professors encouraged him by saying "It's the best thing that could have happened to you. Nature has made you a musician: stick to your violin and you will never regret it."

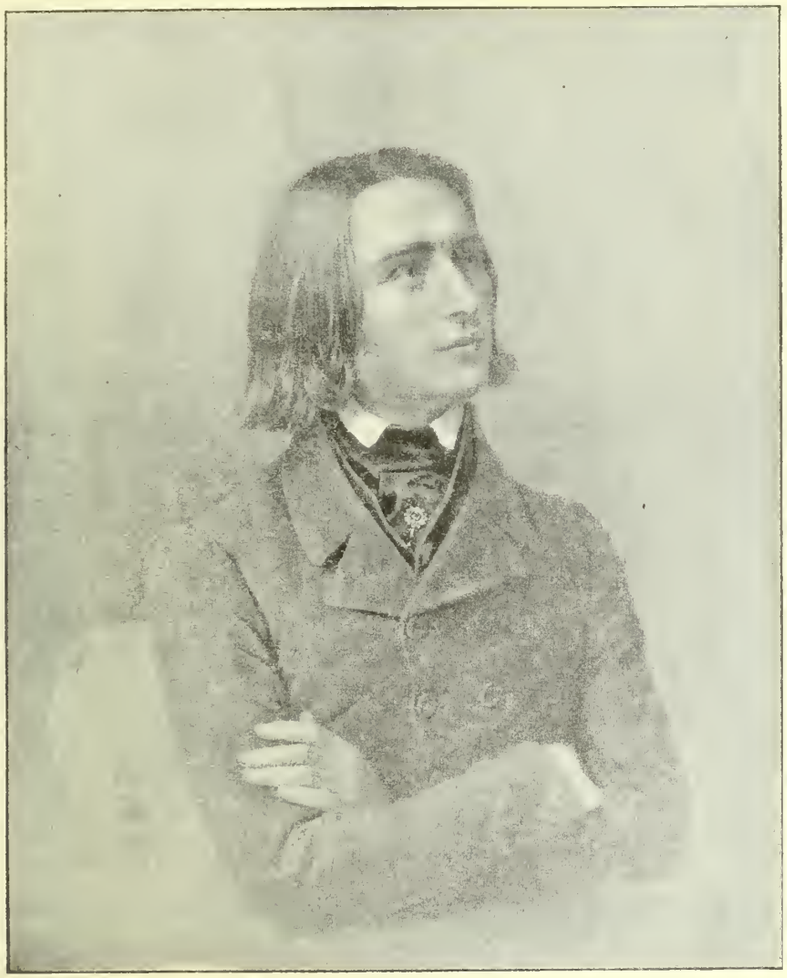
In 1829 Ole Bull went to Germany and heard Dr. Spohr, but the cool, precise, correct playing of this great master disappointed the younger man, who was all poetry, romance, fire and enthusiasm. He returned to Norway for two years, and in 1831, when barely twenty-one years of age, he set out for Paris, realizing that he must visit the great musical centres and hear the world's best violinists. Paris was at that time under the spell of Paganini's playing, and De Beriot, too, was there. On a very important occasion De Beriot injured one of his fingers and was obliged to cancel his engagement for that evening. The managers were utterly at a loss to fill his place when Mme. Rossini, who had overheard Ole Bull practicing and had formed her own opinion of his playing, informed the managers that a young man had recently arrived in the city, who, she felt sure, could fill De Beriot's place acceptably. "In a few hours," says the historian, "Ole Bull was before a distinguished audience. Among the pieces played, all of his own composition, was his "Quartet for One Violin" in which his great skill in double and triple harmonics was admirably shown. Enthusiastic applause greeted the young virtuoso, and he was escorted home by a torchlight procession of eager and noisy admirers." From this time on his success was assured.

As a composer Ole Bull's specialty was descriptive music; his genius was for the picturesque. His compositions are distinctly tone-pictures, appealing always to the imagination. He thus occupied a separate place by himself in an age of eminent players. In 1843 he visited America and produced an impression even greater than he had created in Europe. In 1852 he again visited America, remaining here five years. He died in Bergen, Norway, August 18, 1880.

OLE BULL.

FRANZ LISZT.

He was born at Raiding, Hungary, October 22, 1811. He was a delicate child, so that it was with difficulty that his parents raised him. Almost from his birth he showed musical talent and, frail though he was, he learned much about music in his childish days, giving his first concert at Oldenburg in 1820, when he was but nine years old. At this concert he



LISZT.

played two difficult concertos with orchestral accompaniment and created quite a furore by so doing.

Liszt's life and his career as an artist-musician were most remarkable and were so crowded with important incidents that it is difficult to present a condensed sketch of them. His father, Adam Liszt, was a fine pianist, but he placed all his hopes and ambitions in his little son Franz. Nor was he disappointed, for Liszt was, as an eminent writer has said, beyond any possible question the prince of all piano-players of his time. Few have equalled him and perhaps no one has surpassed him, though at the present time we count great pianists by the dozen.

Liszt began his career as a wonder-child concert-player. By the time he was fourteen or fifteen he earned enough money to support the entire family. When he was sixteen his kind and good father died, and it was well for the family that the young Franz could support them. We read that even as boy and youth, Liszt possessed a most captivating manner. He was serious, charming, full of sensibility and yet modest regarding his own ability and attainments. One of Liszt's first teachers was Czerny, whose name is familiar to all piano students. He had not been a pupil of Czerny's very long before he could play at sight Beethoven's and Hummel's works. The lad created a sensation one day, in the rooms of a music publishing house, by playing at sight, and in splendid fashion, one of Hummel's most difficult concertos. Liszt was, of course, a genius. By that we mean gifted, endowed, but not freed from the necessity to work. He toiled incessantly and faithfully at his music. Not only was he taking piano lessons from Czerny; he was, at the same time, studying composition with two other masters.

Very early in life Liszt felt himself attracted to the religious life. He experienced strange, mystical dreams. They are spoken of sometimes as "celestial visions" and they influenced him in a peculiar fashion. Later in life he was made an Abbé by Pope Pius IX.

Liszt's career as a travelling virtuoso commenced in 1837 and lasted for twelve years. During these years, despite his relation with the church, he had a number of love affairs. His first great infatuation came when he was barely twenty years old. It was then that he fell madly in love with a lady many years his senior. To her it was simply a laughable affair. He, however, was in dead earnest. But the infatuation did not last and, should you ever read the life of Liszt, you will find it contains a record of numerous friendships, admirations, and love-affairs with women who charmed and delighted Liszt at different periods of his life. His most serious affair was his love for Madame D'Agoult. They both held peculiar ideas regarding marriage and were never united by a religious ceremony such as we are accustomed to, but they lived together as man and wife for many years, having three children; two daughters and a son (see P. 302 Red Book). Many of you know that Madame Wagner, wife of the great operatic composer, was Liszt's daughter: you doubtless also know that she is alive and resides at Bayreuth, where she superintends with severest care the production of her husband's operas.

As a teacher Liszt never received pay. Indeed it was one of his eccentricities that he objected to being called a teacher. He preferred that people should merely say that they had "played to Liszt," or that they had "played under Liszt's direction." A man of means he did not need the money.

As a composer perhaps his Hungarian music is his best. He used many of the folk-songs and dance-tunes of the peasant people of Hungary for themes for his compositions. You will sometime hear, or you may have heard already, his Hungarian Rhapsodies. His piano works are usually in the showy salon style and exceedingly difficult. Liszt was himself a master of technic and delighted in such difficulties. He composed oratorios, songs, a symphony, symphonic poems, concertos, etc., besides his Hungarian music.

During Liszt's entire life, in spite of peculiarities, his personality was such that he was idolized by his fellow-countrymen and women. His manner was winning and yet most dignified and impressive. It was his ambition to be remembered as a great composer rather than as a phenomenal pianist, but, thus far, his hopes have not been realized.

In 1862 the Grand Duchess of Saxe-Weimar presented him with a palatial residence expressly built and furnished for him. He had long received a handsome income from the State, and many honors of office, etc., had been bestowed upon him. He passed his old age at Weimar, but his death occurred at Bayreuth July 27, 1886, during a brief visit which he was making to his daughter, Frau Cosima Wagner.

Franz Liszt was one of the most remarkable men of the nineteenth century and as some one has said, "though his faults were great, they were far outweighed by his noble and generous nature."

SCRAP BOOK ITEMS.

OPERA STORY.

Lucia Di Lammermoor.

This is one of a number of light Italian operas that have always delighted, and still continue to delight, the public by way of pleasant entertainment. "Lucia" was composed by Gaetano Donizetti, an Italian, and contemporary with Rossini. He was born November 29, 1797, at Bergamo, just six years after Rossini's birth. Donizetti composed over sixty operas: La Zingara, Anna Bolena, Don Pasquale, La Fille du Regiment, and Lucia di Lammermoor are some of the best known.

We give the story of Lucia, which is based upon Walter Scott's *Bride of Lammermoor.*

Act I.

The story relates the love of Sir Edgar Ravenswood for the lovely Lucia. The latter was sister to Lord Ashton, whose political opposition to Sir Edgar was made the more bitter by the fact that he (Lord Ashton) was holder of the forfeited Ravenswood estates. Her brother furthermore desired Lucia to marry Lord Arthur Bucklaw, as such a union would be financially beneficial to Ashton. Lucia, however, prefers the poor Ravenswood, and declares her love for him.

Act II.

While absent on a journey, Sir Edgar dispatches many a proof of his fidelity to Lucia: they are, however, intercepted by her brother. Lucia is still true to her love. Finally, Ashton forges a paper telling of the unfaithfulness of Ravenswood. Lucia, driven almost to madness, at length consents to become the bride of Bucklaw. At the signing of the marriage contract Edgar breaks in on the company. Finding that Lucia has renounced him he heaps execrations upon her and departs.

Act III.

The marriage takes place, but amid the festivities of the guests, after the newly wedded pair have retired, groans are heard proceeding from the nuptial chamber. Lord Bucklaw is discovered, bleeding to death. The storm of passion has proved too much for Lucia, who now, in wild mania, brandishes the sword of the husband whom she has slain. Soon her senses return, but only as life departs. The terrible event precipitates her death, and wakes remorse in the heart of Lord Henry Ashton. Sir Edgar returns and hearing of her death, takes his own life.

The third anniversary of the death of Verdi was celebrated in the "Musician's House of Rest," that generous gift of a great man to his humbler fellow-artists. The competitive prize offered for the best biography of Verdi was awarded on this occasion to a manuscript which bore as a motto *"His art made Hope and Grief audible."* When the seal was broken it was found that John Bragagnolo and Henry Bettazzi, both professors in the Royal Technical Institute of Turin, were the authors.

* *

Puccini has given to the firm of Lami, Pisa, the piano-forte on which he composed the whole of his latest opera *Madame Butterfly.* In fact, the master's signature stands on the cover thus: "With this piano Giacomo Puccini composed *Madame Butterfly,* 1903." Surely that piano will be much sought after.—*Il Mondo Artistico.*

TEACHER'S FORUM

Conducted by HAMILTON C. MACDOUGALL, Professor of Music at Wellesley College, Mass.

The housewife who dusts key-holes may be careful, but she is not useful.

It takes courage as well as vision to pass by the noisily unimportant for the quietly essential.

He who goes a journey without plans or scrip is foolish; the wise man provides for his travel, chooses the best road, and abides therein.

SHOULD A TEACHER REQUIRE A NEW PUPIL TO CHANGE HIS METHOD?

H. C. MACDOUGALL.

All good teachers have certain principles on which their teaching is based; these principles are, or ought to be, susceptible of modifications to suit the needs of individuals. Sometimes enthusiastic disciples of a great teacher, against his wish, take his teachings, drawn forth by the varied faults of generations of pupils and shaped to meet all sorts of teaching emergencies, and apply them in a rigid order to all comers; thus are born some of the "methods" of the day. A man who commits himself to "method" discipleship says in effect, "Do not expect me to give to your case any individual study or to modify my general plans. I teach the —— 'method,' and if I am an honest man I cannot modify it to suit your especial needs; if I do modify it I am doing nothing more than any of the good teachers of the town. It is not that I love real teaching less, but the 'method' more. Come on now, for the first exercise!" All teachers identified with "methods" are, fortunately for music, not of this class.

The word "method" is often applied not to the whole plan of procedure on the part of the teacher, but to certain details, as for instance in the position of the hand in pianoforte playing, of the holding of the bow in violin playing, in certain muscular contractions in singing. In pianoforte playing one set of players keeps the hand flat, another set depresses the knuckles, another talks about the arch of the hand. One set of players lifts the fingers and strikes the keys, another set of players presses down the keys. The people are said to have different methods.

It often happens that pupils go from one teacher to another and the question at once arises as to the method of the new teacher and whether he will demand from the pupil a change of method. Sometimes the change to a new teacher is made on account of his method and all is well. More often the pupil is ignorant of the fact that there is more than one method of holding the fingers or the bow or of breathing, and is first surprised, then alarmed, then indignant, and then discouraged on finding that he has to learn a new method. Translated into terms of experience this means that he must begin his studies afresh and go over the technique of his instrument from the beginning. Many musicians have been through this experience, and a most trying one it is. After a time of hard work the pupil begins to see a little light; he imagines that his tone is better or that he gets more of it or that he plays easier or that he has improved in velocity; hope springs eternal in the human breast. All this time he has not been able to perform anything and his daily labor has been on exercises only. Finally he is allowed to have a piece and after it is learned and played it occurs to him to ask himself this question: "Am I better off with this new technique than I was with the old?" Of all the people who pass through this distressing experience a small portion only is substantially benefited. So well is this understood and so great are the disadvantages of supplanting an old method by a later one, that many people refuse to go to a new teacher unless they assure themselves of his sympathy with their present technical habits.

What a curious thing it is that there is no standard in technical instruction on the voice or on any instrument! Imagine a boy going to college and objecting to the college teacher of mathematics because his "method" is different from that of the preparatory school teacher! But this same boy may make a reasonable plea for permission to continue under his former pianoforte teacher on the ground that there will be no loss of time in changing methods. Let us hope that the standardizing of vocal and instrumental technique may one day be accomplished; then, and not until then, will come the happy day when MUSIC and not TECHNIQUE simply will be studied.

It may be profitable, certainly interesting, to consider under what circumstances it is and is not right for the change in method to be made. It is not right for the change to be made if the pupil's old method is better than the proposed new one. From the new teacher's point of view this is an unheard-of, impossible contingency; but that there are cases where, for one reason or another, the original method is the better of the two can not be doubted. Barth said to a friend of mine, pupil of one of our best Boston teachers, "You play very queerly, but I can't see but that you get the results." Barth did not attempt to change her method in any respect, thus proving himself a man of broad judgment.

Quite the contrary type of teacher is the man who knows very well that the new pupil will never get benefits from the change in method commensurate with the discouraging labor involved; yet he is too lazy to adapt himself to new conditions, to put himself in the pupil's place, to work out the new problems; he throws the responsibility of the whole thing on the pupil, declining his just share of the work. I imagine that this sort of thing is at the bottom of much of the method-changing.

We have still another type of teacher in the one who has been well-schooled, but is without invention; he would gladly adapt himself to new conditions if he could. He is, however, absolutely bound to routine. Many of our good musicians are of this type; having been trained under excellent masters, they are competent executants and slip smoothly through ordinary professional work. Teaching is another matter they find, and when confronted with a pupil of different technical type from their own, they can only make him do the things they have done as they have done them and in the order they have done them. Pupils of such teachers are to be congratulated so far as they receive benefit from contact with a good musician, but commiserated for his lack of insight, invention and teaching tact.

But there is a pleasanter side to the picture, one which restores our faith in teacher-nature. It often happens that pupils are dissatisfied with their progress; this may be an unreasonable dissatisfaction; it often is, for many pupils will not practice and no teacher can bring forward a lazy pupil. There are many students, though, who spend time enough but get no results; these are morally sure that the method they are using is bad and naturally look about them for a teacher with a better method. There is no greater joy for the good teacher than an industrious pupil begging to be set right.

There is a class of hard-working students who never succeed in getting velocity; they can hardly play scales at the rate of 480 notes a minute; their touch is hard, their wrists stiff and their fingers slow. Any teacher having a pupil in that condition is bound to say to him, "My dear sir, you are in a very bad way and I ought to tell you that you'll have to change entirely your way of playing; if you'll do what I tell you I will make your playing all over; you will then have velocity and your tone will gain immensely in quantity and quality." A teacher is failing in his duty who shirks saying something like that to such a pupil.

Finally, a teacher may sometimes see (let him beware lest, instead of really seeing, he thinks he sees) that the method of a pupil is a failure in that it will not carry him so far as he will wish to go; in the case of professional pupils especially it is important that they have the right sort of a start,—that they enter on the right path and not on a cul-de-sac. Teachers of breadth of view, great experience, and common sense may often do a great service to a professional pupil in this way.

Taken all in all, this "method" question has many sides.

COMPENSATION.

C. W. FULLWOOD.

"It is more blessed to give than to receive."

Truly then the music teacher should be blest; for he generally gives more than he receives. Every true teacher's instruction, advice and suggestions are worth more than the money value that he receives for the lessons. The pupil not only acquires a valuable proficiency in performance; but he also unconsciously forms good habits of study, wholesome reading, and an honest attention to the small things in his daily life. Thus the young life is developed mentally, spiritually and, ofttimes, physically. An honest, painstaking performance of the study and practice of music, as outlined by the teacher, will cause the pupil to be as equally careful and diligent in his other studies and duties, and later in his life occupation or professional career.

The music teacher's responsibility is serious and far-reaching. The majority of pupils are imitative. They instinctively absorb the characteristics, and, to a certain extent, the mental habits of the teacher. How necessary, then, that the teacher should be a good example or model. And what infinite and *lasting* harm can be done by an immoral or indolent teacher. He exerts even a greater influence than the public school teacher, for the former deals with individual cases, while the latter with a collection of units. And this law of compensation, on the other hand, works for the benefit of the teacher. The reflex influence of conscientiously aiding a pupil along the musical highway is immeasurable. The satisfaction of a well taught lesson is above price. The teacher receives a valuable impetus and inspiration in his own study and experience by the painstaking efforts in behalf of the pupil. How often in helping a pupil we help ourselves. For often the teacher learns indirectly from the pupil, to use a paradox. The exercise of patience, self control, quick mental analysis, condensed suggestions and illustrations, if sown in a true spirit will reap a harvest of persevering efforts to attain the acme of musical study. It is true in art as in mercantile pursuits that well directed effort backed by intelligence blazes the way to success. Persistent application is the price that must be paid for compensation in any line. A successful life is the outcome of honest work.

Finally give your best in teaching and the full compensation will ensue as a natural result. Don't be content with present attainments in professional methods, but push on. Remember that there is always room at the top of the ladder, but half way up the rungs are crowded and many give up because the climbing is hard and slow. But keep on with the eyes upward. By persistent climbing you will reach the top and the full fruition of effort will bring ample compensation.

"The curse of England," wrote Macaulay to his sister, "is the obstinate determination of the middle classes to make their sons what they call gentlemen. So we are *overrun by clergymen without livings, lawyers without briefs, authors without readers, and clerks soliciting employment, who might have thriven as bakers, watchmakers, or innkeepers.*" Is not this equally true of America?—*William Mathews.*

THEORY OF TESTS.

The scientific mind is distinguished from the ordinary by its method rather than by its scope.

Science excludes all loose and irregular thinking; it rejects all conclusions which are unsupported by careful experiment and observations: it considers every modifying condition of time and environment, and finally is ever ready to reject former results when further light is produced.

The difficulties which attend the application of the scientific method in the analysis of systems of instruction arise from the great variety of phenomena to be observed and from the fact that the human minds alone, of all natural creation, do not act uniformly under uniform conditions.

In dealing with large numbers of children, however, we come finally to believe that we find a kind of average development which represents the probable action of the majority, and on the action of this mind we base operations which are intended to influence large numbers of children at once.

But there is a sort of scientific process for determining the value of methods which every teacher is capable of comprehending and of applying if once the force of the conditions is fairly perceived. It is this: A given result is to be secured; two teachers attain the results with equal certainty and completeness; one uses three steps in his method, the other uses two. It becomes obvious at once, that one of the three steps in the first method was superfluous.

But the most difficult application of the scientific method arises from the fact that some children learn by a sort of intuition, and their success arises in spite of, instead of as the result of, the teacher's action; and again some results are temporary and fictitious, and others permanent and substantial; and it is by long continued observation of large numbers of individuals alone, that the true value of a method can be ascertained.

MAKE HASTE SLOWLY.

HELEN LOVEJOY M'CARTHY.

It has been my privilege for the past few months to frequent the studio of a teacher of voice culture,—a teacher of wide and extended experience. Few of her pupils are beginners, many of them having studied one or two years under other instruction.

To render a song with feeling and some artistic conception, was not impossible to many; but to take up a new song, or study, in correct time, or to exhibit creditable sight reading, proved quite a different matter, and a test that brought confusion to the majority.

What a reflection on past training! Here was an object lesson that the observer, herself a student and teacher of some experience, at once took to heart.

Inquiry showed that on account of this very lack of fundamental training in a chosen art, several had forfeited promising positions in church quartettes, and others knew the discouragement and humiliation that come to young teachers who find themselves all too superficially equipped for their chosen calling.

Imagine the righteous indignation of this conscientious and painstaking teacher who found supposedly advanced students so grossly deficient!

A two-fold blame attaches,—to the student, who, through ignorance or impatience, rebels against the grind correlative with thorough work, and to the teacher, who subordinates her own intelligence to this same ignorance, or impatience.

Complaisance may win temporary popularity, but poularity soon wanes before the disclosures of superficially taught pupils.

One need not hesitate to maintain that "something is rotten," not alone "in the State of Denmark," but in the realm of musical instruction, when a student of vocal music after two years' work, has little conception of "time" and cannot stand a simple test in sight reading.

In one city, at least, (the writer's present field of activity) the victims of methods more elastic than adequate, are seeking to retrieve wasted opportunity, under the instruction of this teacher, whose studio has been my observation field, and whose graduated pupils are the best exponents of the character of the work done.

Shall we not, as teachers, maintain a more unflinching thoroughness in endeavor? Shall we not, as students, more judiciously choose instructors whose claim to superiority is supported by actual work achieved?

SOME TYPES OF PUPILS AND METHODS TO BE USED WITH THEM.

ROBERT BRYMER.

First take the child of ten or twelve years who is restless, full of life, quick to learn a piece, but also, lacking concentration, quick to forget it. How may such a one be trained? The teacher must arouse a deeper *interest* for music in the child. To develop concentration nothing is better than a systematic but thorough little course in chord work. Begin with the four tone (seventh) chords, and primarily with the chord of the diminished seventh, because they use every finger. These should be practiced first with the left hand going up, and the right hand coming down. Begin with the little finger and pass the fourth over the thumb *always*. Thus for left hand 5, 4, 3, 2, 1; 4, 3, 2, 1, etc., up four octaves, the right taking the top note; coming down use the fingers in the same way. Next introduce accent and rhythm. Change both as the pupil is ready for such changes. When the pupil can play all these changes well, go on to rotations of the whole four, changing each time she has played up and down once—change at the bottom—and play back and forth until the rhythm comes out at the beginning of the first chord. Then take up other changes. There is nothing better than such a course as this in chords (or arpeggios) for developing concentration. She should devote a few minutes each day to this work. It will require a year or more for the entire course. In this work the player must always be on the alert for a change of chord, change of rhythm and so on, and it develops mental technic in a marked degree.

In regard to forgetting pieces: Do not give such a pupil easier pieces than she is capable of playing. To develop concentration in pieces it is advisable to give music that she cannot possibly learn by accident. Take, for example, Bach's two part inventions. Do not attempt all of them, but select the 1st, 4th and 8th for earliest work. If she studies five or six of them in all, it will be sufficient. Begin with No. 1 and let the pupil learn it "by heart;" she must work at it until she can play it without stumbling. After it is memorized the teacher must endeavor to train the child to *retain* it. Such pupils often learn pieces by what may be termed "unconscious absorption," rather than by intelligent careful study. Many "smart" young people learn pieces by playing them over an endless number of times, calling this "memorizing" a piece. Such memorizing is worthless. It is mere *voluntary, intentional* memory; a perception and conception, in which the mind precedes the fingers. Pieces such as Bach's inventions are pieces that cannot memorize themselves in this fashion. They demand careful brain work and intelligent study, bit by bit. Later give something of Schumann's, something very thematic, easy or moderately difficult according to the pupil's talent. Schumann's "Novelette in B minor," "Entrance to the Forest," and the "Wayside Inn" are a few that will meet the requirements alluded to.

There is in music what we call "eye memory" and it is quite different from and less valuable than musical memory; but it is very reliable. Eye memory consists in remembering *how a piece looks;* how it looks by the page, by the movement, by the sentence, by the bar. Sometimes experts in eye memory can, if their teacher asks them to do so, begin at any given line, or measure, or even beat in a measure. Musical memory enables its possessor to transpose a piece. For instance when the pupil can play Bach's first inventions without the notes before her, she should be able, if she has memorized it aright, to play it in at least three other keys, changing the fingering wherever necessary to conform to the new relations of the keyboard.

No doubt the secret of the fleeting impression pieces make upon many pupils, so that as they learn a piece and lay it aside they at once proceed to *forget* it, is due to not learning them thoroughly at first. Eye-memory, the recollection of the appearance of the notes is an aid in such cases. Cultivate eye-memory and finger (or automatic) memory, but be careful at the same time to develop the true musicianly method which adds to perception careful analysis.

Another type of pupil is the one who is *in a hurry.* He will waste valuable practice time thus; first, perhaps, he rattles through several pieces to see how they sound. The difficulties, as he comes to them, receive a passing glance and are either passed over entirely or the first idea of their solution which presents itself, is accepted as the proper one. Finally he locates all the easier passages, gives to them exclusive attention, and either ignores or simplifies all the others. What are teachers to do with such pupils? They must try to awaken *earnestness* and this can only come as the result of *interest.* Each teacher, or lover of music (for all teachers should love their work if they are to succeed) has his own manner or way of presenting music-study as an attractive beautiful thing, and as a privilege. He must devote himself to awakening an interest in such pupils, and will *then* begin to train them in *thoroughness* and will demand the same in all their work. Such pupils must be led to the habit of *carefully* looking over the music, allowing no sign, whether of key movement, or of expression, to escape observation. There will be no guessing at rhythms or degrees. Good phrasing and correct fingering will receive due and equal attention, and when a new piece is played for the first time the teacher will insist upon its being played slowly enough to avoid all mistakes, for the reason that every wrong movement means a wrong thought, and repeated wrong thought becomes difficult of removal. Many times a clear and correct conception of details is not possible if such a pupil attempts to play with two hands at once. He must be shown the advantages, the actual gain, of playing one hand at a time, and of repeating short sections rather than long excerpts, for the reason that reiteration deepens the correct impression. This sort of progress, which will seem slow to our young friends who are in such haste, will be found by them, after all, to be not only the surest but the quickest. There will be less undoing of wrong things; no steps to retrace.

Just a word about one other type, viz: the *dependent pupil.* There are many kinds of dependence, all having one element in common—a reliance upon extraneous support. There are pupils who rely upon their teacher, foolishly imagining that the teacher is to do it all, that there need be but little effort on the part of themselves. Or they rely upon their teacher's ideas and suggestions to such an extent that they lose all thought of *individuality* and of self-development so that they may, when training with teachers is finished, be able to *stand alone.* Others rely upon their gifts, as if talent were anything more than the latent power to do. Such pupils must be shown that there is no power *outside* of themselves that can lift them, balloon-like, into the sky of fame. Talent, *if worth anything,* means the ability to take pains, capacity for work. If our efforts produce results then there is talent. If they produce great results then there is genius. But make plain to these dependent ones, that to cease to labor means failure to reap the fruits of labor. The secret of success is industry.

As teachers we meet with many different types of human nature. All sorts of peculiarities and good and bad qualities appear in our pupils. Disadvantages are frequently balanced by advantages. One pupil may learn with difficulty, but retain what he learns. Another learns easily, but is apt to forget as quickly. He who learns easily and also remembers well and easily, is to be congratulated. Teachers must apply themselves, in each case, earnestly and kindly and endeavor to assist each one to attain the greatest perfection possible to his particular case.

The entire object of true education is to make people not merely do the right things, but enjoy them,—not merely industrious, but to love industry,—not merely learned, but to love knowledge,—not merely pure, but to love purity,—not merely just, but to hunger and thirst after justice.—*Ruskin.*

Why don't I retire and enjoy myself? Because the two things don't go together. I can retire and be miserable, or I can work and enjoy myself. I'm going to work. I've seen too many of my old friends drop out and then come back in a few months willing to do anything to get into the harness again.—*Lyman J. Gage.*

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THE STRANGE CASE OF THE CRITICS.

I.

Berenice Thompson declared not long ago that men are not fit to be musical critics; for does not history show that they have almost invariably failed to recognize or appreciate contemporary genius? Women, on the contrary, have always worshipped men of genius without waiting for their apotheosis after death; hence, does it not follow that women will make better musical critics than men?

An ingenious argument; but it does not bear close investigation. It is true that George Sand was one of the first to appreciate the genius of Chopin, and to predict he would ultimately rank as the greatest of the pianoforte composers; true that Clara Wieck understood Schumann better than any pianist of the other sex, even before she married him; true also that Richard Wagner wrote, early in his career (1852): "In women's hearts my art has always fared well; probably because, amid prevailing vulgarity, it is always most difficult for women to let their souls become as thoroughly hardened as has been the case so completely with our political men-folk. Women are, indeed, the music of life; they receive everything in a more open and unconditional manner, that they may enrich it with their sympathy."

These things Miss Thompson might have quoted to support her view; but there is another side to the question. The trouble with women is that they discover *too much* genius—a great deal more than there exists in this world. The index of Rupert Hughes's book on Contemporary American Composers contains nearly 500 names, mostly of composers; and I am convinced that every one of them has a coterie of women who worship him as a genius; yet barely five of the five hundred *are* men of genius. This disposition of women to exalt a mediocre musician (especially if he understands the art of flattery) into a genius, and to work for his advancement at the cost of really great men, has done very much harm to the cause of music in New York and elsewhere.

It will be remembered what an extraordinary hubbub there was, some years ago, over the third-rate Mascagni and his "Cavalleria Rusticana." The women simply mobbed him. It so happened that when he was in Vienna, one of the greatest composers of the nineteenth century, a man of the first rank, Peter Tschaikovsky, visited the same city for the purpose of giving a concert. But while the newspapers devoted columns every day to the Italian, the great Russian was disposed of in a few brief paragraphs, so that he deemed it wise to abandon his concert plan. One day he called on Mascagni, who, however, was too busy with his worshipping women to receive him! If these women had really possessed the superior instinct for the recognition of genius (apart from personality) claimed for them, they would have acted in such a way that the newspaper reporters would have found it necessary to reverse their proceedings, devoting columns to Tschaikovsky and paragraphs to Mascagni.

II.

It would be interesting to inquire which does the more harm to musicians, the negative attitude of the male critics toward their productions, or the undiscriminating adulation of the women. But my object in this brief article is rather to dwell on the strange case of the musical critics who, in the past, have so perversely and so persistently either persecuted or ignored real genius, and to inquire into the cause of this.

Beckmesser is now recognized as the type of the professional critic who fails to recognize genius and can see no good in anything that is new in art. But there were plenty of Beckmessers long before Wagner created that amusing character in his comic opera and held him up to ridicule. As long ago as 1731, Bach composed a cantata, "The Contest between Phoebus and Pan," which anticipates some features of "Die Meistersinger" in a striking way, and the gist of which is admirably given in Champlin and Apthorp's "Cyclopaedia of Music and Musicians": "Bach's intention in this work was to describe the two styles of music, and to make a contrast between the opera and the light school of music prevailing at that period, and his own compositions of solidity, strength, and skill, which had been severely criticised. He portrays himself in the aria in B minor. The character of Midas is thought to be a satire on Johann Adolph Scheibe, one of Bach's adverse critics."

Of course Bach was not the first great composer who had adverse critics. The "Italian Wagner," Monteverdi, who died nearly a century before the Bach cantata just referred to was written, became the most popular composer of his time, and is now ranked as one of the greatest operatic reformers; but his critics declared that his works were contrary to all the laws of art, and one of them wrote a treatise entitled "The Imperfections of Modern Music," in which he accused him of "having lost sight of the proper function of music, which was to give pleasure!"

Gluck, we all know, had as many and as virulent enemies as Richard Wagner had long after him. A Berlin critic wrote regarding Mozart's "Don Juan": "It is the result of a freak, a caprice, and not inspired by the heart . . . Besides, we have never heard that Mozart was a composer of note." This was in the year of Mozart's death! Beethoven's ire was often aroused by the stupidity of the criticisms passed on his works, and he sometimes retorted in terms not quite fit for publication. As regards Wagner, it is not necessary to recall the fact that even "Lohengrin" was described as "an opera without music," while his later works were flayed mercilessly. All this has now ceased, but Tappert has just brought out a new edition of his "Schimpf-Lexicon," in which are recorded some of the most savage and amusing of these criticisms.

The abuse of Liszt, which used to be as violent as that of Wagner, has even now not quite ceased, although it is subsiding. But why multiply examples? Let us rather ask briefly why the critics have been so hostile to genius.

III.

Partisanship and incompetence of course account for much, and some persons are born with such unexpansive, conservative minds that it is their misfortune more than their fault if they are not charmed by new works of art. In other cases there is simply a lack of courage. It is quite safe to praise Bach and Weber, but concerning living men there may still be doubts, and the critics are strangely afraid of making a mistake by praising one who may not prove to be an immortal (except in cases of sensational success, like Mascagni or of a "hot-house reputation," like Richard Strauss's). Yet these same critics never hesitate to condemn, although it ought to be obvious to them that it is much safer to praise a mediocrity than to abuse a possible genius; for the mediocrity, and all that was said about him, will soon be forgotten, whereas the future biographers of the possible genius have a disagreeable habit of searching for early adverse criticisms and holding them up to ridicule.

Indolence, and a lack of real interest in music, are other factors. The critics have much work to do and are apt to become jaded, and unless they are real enthusiasts they do not play at home. Yet unless they do play at home they stand little chance of discovering genius. Singers and players are notoriously conservative and limited in their repertories and the critic whose familiarity with modern music is limited to their productions is sure to get left behind. I consider Robert Franz, Edvard Grieg, and Edward MacDowell as, next to Schubert, the greatest of all song writers; yet if my acquaintance with their works had been limited to what I have heard in concert halls, I could have never formed that opinion which I am absolutely sure will be endorsed by posterity. One of my colleagues has called that opinion "amazing," but I am sure that if he had had my experience he would recall that word. Another of my colleagues not long ago wrote an article complaining that there were no composers to-day. In that article Grieg, MacDowell and Paderewski were not even mentioned. That, surely, was amazing.

HENRY T. FINCK.

EXTENDED PRIZE ESSAY OFFER.

We invite the attention of all writers on music to the fourth Prize Essay Contest. For the four best articles we will pay *Twenty-five dollars each.* Other manuscripts, if found available, will be published at regular rates. Manuscripts may be sent to the editor from February 1 to June 1, 1904.

The rules for this competition are the same as those already announced in these pages.

1. Short, compact articles are desirable.
2. Write on a subject of *your own experience.*
3. Write on one side of the paper.
4. *Rolled* manuscripts WILL NOT BE READ.
5. Place an assumed name on your manuscript.
6. Place this assumed name with your own name and address *inside* an envelope.
7. Write on the envelope "Prize Essay."

DON'TS.

1. Do not send translations, or
2. Articles aiming to prove that music is a beautiful art, or
3. Poems on music or musicians.

These conditions make it unnecessary for contributors to enter into correspondence regarding the contest.

Articles submitted on the subject "How I Secured My Music Education" (See the January MUSICIAN, p. 34) will not be considered in the above contest.

ERRATUM.

The valuable and suggestive article on page 132 of the April MUSICIAN, entitled *The Training of Pupils Based on Modern Principles of Teaching*, was, by mistake, erroneously attributed. Mr. Leo Oehmler is the author, and we hasten to give him credit for his contribution.

THE STRAUSS FESTIVAL.

By far the most important musical event of the winter has been the series of orchestral concerts conducted in New York and neighboring cities by Richard Strauss, the great German composer. All his tone-poems were performed, with the exception of the early work, *Macbeth.* At the last concert the new masterpiece, *Sinfonia Domestica*, was given its initial public presentation. An account of the subject matter of this work will be found on page 192.

THE LESSON CLUB

CONDUCTED BY
DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of The Musician which will be of aid to one or to many readers will win our immediate consideration.

"God without the world is just as inconceivable as a world without God. * * * Godhood is the perfection of beauty because it is the consummate unity of spirit and nature (mind and *matter*), of Idea and *Farm*. Therefore, the more this unity of spirit and nature permeates all artistic creation, the nearer its approach to the divine ideal, and the greater its beauty."—*Ludwig Eckhardt* (Aesthetics).

QUESTIONS AND ANSWERS IN MUSIC FORM.

PERCY GOETSCHIUS, MUS. DOC.

5. The Phrase, cantinued. Cadences. What makes a Phrase—the rhythm, harmony, ar melady?

Strictly speaking, all three; for music consists in the ceaseless co-operation of these three primary elements of composition, and no phrase is wholly complete without the evidence of each and all. The element of Harmony regulates the choice of the tones that are to sound together—the upright shafts of tone which constitute the compact *body* of the music. The element of Melody determines the choice of single tones, selected from the successive shafts of harmony, that are to form a connected line or strand of tones (in horizontal order, so to speak)—something like a chain, or chains, stretched from harmonic post to post, which describe the figure or *outline* of the musical image. The element of Rhythm gives the whole body its *life*—regulates the choice of varying lengths, defining the infinitely varied "tapping" of the musical mechanism.

It is evident, from this, that no vivid, satisfying musical impression can be conveyed in the absence of any one of these essential elements. But, for all that, they are not of equal importance, and, as has been distinctly stated in a previous answer, in determining the extent of the phrase and all other factors of music form, the Melody takes precedence over harmony and rhythm. The answer is, therefore, that in his analysis of figures, motives, phrases, and so forth, the student's attention should be centred upon the melody—that chain of successive single tones which, as has been seen, usually describes the uppermost line of the harmonic and rhythmic body; only excepting when some lower line of tones assumes, by unmistakable prominence, the melodic thread.

Daes a phrase always begin with the first beat af the measure?

Not always; not even commonly. It is a singularly effective and pregnant quality of the element of musical rhythm, that its operations are not bounded by the bars which mark off the measures. I mean, that a rhythmic figure (and, in consequence, a melodic figure, or motive) does not necessarily extend from bar to bar, but may run from the middle, or any other point of one measure, to the middle, or corresponding point of the next; precisely as prosodic rhythm comprises feet which begin either with accented, or with unaccented, syllables. Hence the important rule, that a phrase may take its start at any part of a measure, upon an accented or unaccented beat.

For example, in No. 14 of the Songs Without Words, the first phrase begins upon the first (accented) beat of the measure. In No. 9, the first melodic phrase (not counting the prelude of three measures) begins with the third beat—also an accent, but of secondary force. In No. 2 it commences with the third beat, unaccented; in No. 28, with the sixth beat in 9-8 measure; in No. 41, just before the third beat. This rule applies also to figures and motives, as well as to entire phrases; they may begin at any point in the measure.

It is very important to know and constantly remember that the actual "first measure" of a phrase is always the first *full* measure. In other words, the actual body of the phrase starts its being at the first primary accent. Therefore, if the melody commences at any other point than the first beat—that is, if a certain fraction of a measure precedes this first (accented) beat—these first tones are merely preliminary or introductory in quality, *and do nat count* in any other sense. The first phrase in No. 14 begins straightaway; in No. 2 there is one preliminary tone (the phrase covering one-third of the measure which precedes its *actual* beginning). In No. 28 there are four preliminary tones.

The rule is, then, that preliminary tones are not to be counted—not as "first measure." In No. 28 the "first measure" begins with the fifth melodic tone (dotted-quarter, *b*), and the end of the phrase appears in the fourth measure from *that* point. Such preliminary tones, which are very common indeed in all kinds of music, are invariably to be regarded as borrowed from the final measure of the preceding phrase or motive. This is plainly shown in No. 28:—the *second* phrase also begins with four preliminary beats, evidently subtracted from the fourth measure of the first phrase; and the first four tones of the opening phrase are a corresponding subtraction—as will be best understood by repeating the first phrase, counting the beats strictly.

A curious feature of this rule is the absolute freedom of its application. I mean that it is *always* wholly optional with the composer to begin his figure, motive or phrase wherever he chooses, with or without preliminary tones; to borrow beats from the preceding ending, or not. So valid is this license that it is by no means unusual to find consecutive phrases or motives beginning at different parts of the measure. For instance, the first phrase in No. 14 begins, as seen, in what might be called the "right place," at the primary accent of the first measure; but the very next phrase has two preliminary 16th-notes, borrowed, of course, from the fourth measure. In No. 41, the second phrase (after the prelude-phrase) consists of four motives; the first motive has three preliminary eighth-notes; the second also three; the third motive, however, has five, and the last one also five—consequently motive I contains four beats (exactly one measure), motive II has three beats, the next one again four beats, and the last one four beats and one 16th (the dot)—the following phrase starts out with the 16th-note *e*, like the prelude-phrase, thus beginning a trifle earlier than the second phrase. Analyze the motives in the first ten or twelve measures of No. 25.

Such irregular associations are, however, somewhat exceptional; as a rule *uniformity* of structure prevails. All confusion will be effectually avoided by recollecting and applying the significant rule, stated above, that the *body*—the vital and actual beginning—of a motive or phrase, is to be reckoned from the first primary accent that it contains; the presence of preliminary (borrowed) tones, their location and extent, are purely secondary incidents which define themselves as soon as the student has learned to locate the cadences.

What is a Cadence?

A cadence is the ending of a phrase. Strictly speaking, every interruption or "break," between figures, and between motives, is a cadence; but the term "cadence" is applied to nothing smaller than entire phrases. The cadence is the point of repose that marks the end of a phrase, and severs its connection with the following—more or less emphatically. The cadential effect is usually produced by two or three chords, the last one of which is called the cadence-chord, and stands (as a rule) upon an accented beat of the final measure (the fourth measure, generally, according to the often-repeated definition). In No. 28 the cadence is made by the two chords at the end of the third and beginning of the fourth measures. They are easily distinguished, also, in the first phrase of No. 9. More about this in our next chapter.

INTERVALS.

THOMAS TAPPER.

Some one has said that an interval is tested by its inversion,—a hurried, inaccurate statement full of good sense. Let us use it for what it is worth. Thus far we have learned Major, Perfect, and Augmented intervals. Thus from C to D is a Major second, C to F is a Perfect fourth, and C to F♯ is an Augmented fourth. To test these intervals by inversion we place the lower tone as upper in each case. Thus—

$\frac{D}{C}$ becomes $\frac{C}{D,}$ $\frac{F}{C}$ becomes $\frac{C}{F,}$ $\frac{F♯}{C}$ becomes $\frac{C.}{F♯}$

Have we learned enough thus far to note the test? Let us take one at a time. $\frac{D}{C}$ we know to be a major second. $\frac{C}{D}$ we do not know. But we know how to find out. The number-name is seven D, E, F, G, A, B, C.

a. Is C (upper tone) in the major scale of D (lower tone)?

b. It is not.

c. What is?

d. C♯ is the seventh degree of the major scale of D, and D to C♯ would be major seventh.

e. Is the given interval $\frac{(C}{D)}$ larger or smaller than the major seventh?

f. It is the next size smaller. Hence, two facts:

1. A major interval inverted becomes smaller *in variety name.*

2. A minor interval is next smaller in size than a major.

The next interval to invert is the Perfect fourth $\frac{F.}{C}$ By inversion it becomes $\frac{C.}{F}$ And in like manner we proceed as above:

The number-name is a 5th.

a. Is C (the upper tone) in the major scale of F (lower tone)?

b. It is.

c. Then the interval is major both ways, $\frac{F}{C}$ being a major fourth, $\frac{C}{F}$ a major fifth, and being major both ways it is called Perfect.

Hence, one fact:

1. A perfect interval is not changed by inversion.

The next interval is the Augmented fourth $\frac{F♯}{C.}$ By inversion it becomes $\frac{C.}{F♯}$

The number-name is a fifth. F G A B C.

We produce as before:

a. Is C (upper tone) in the major scale of F♯ (lower tone)?

b. It is not.

c. What is the fifth degree of the scale of F♯?

d. C♯ is its fifth degree.

e. Is the interval $\frac{C}{F♯}$ smaller or larger than the Perfect fifth?

f. It is next smaller in size.

Hence, two facts:

1. An augmented interval inverted becomes smaller *in variety name.*

2. The interval next smaller in size than a Perfect is called Diminished.

Write the following intervals in music notation, and proceed with each one carefully, to determine its number-name, and its variety (or specific) name:

E	A♭	B♭	A	B♭	D
F	E♭	C	B♭	G	A♭

The expression used above, "proceed with each one carefully," means to ask these questions until familiarity with the process is automatic:

1. What is the number-name?
2. Is the upper tone in the major scale of the lower tone?
3. If not, is the given interval larger than the corresponding major, or perfect, or is it smaller?

There are but three questions in this list; and yet it is only by watchfulness and determination, both of the highest order, that the pupil can keep himself faithfully to the order they represent, so prone is human nature to shut its eyes and jump, rather than to look twice and not jump.

With even as little practice in intervals as is given here, the pupil will have found out many things that permit him to ask questions; just as the boy having played ball for a few days is an encyclopedia of information on the subject. If the pupil is fond of the examination-paper aspect of things, the following is only a modicum of the enjoyment open to him at this point in the plot:

1. Define major.
2. Define minor.
3. Define interval as a word.
4. Define interval in its application to music.
5. What is meant by the number-name of an interval?
6. By the specific name?
7. How many of the latter are th re?
8. What is inversion?
9. How are the various intervals affected by inversion?
10. Why are some major intervals called Perfect?
11. Do you read a new exercise by interval or by something else?

And so on to the full of one's delight in a catechism.

ELEMENTARY GERMAN.

F. C. BURKART.

Sechste Lektion.—Sixth Lesson.

Grammatik.

Es ist ein Herr hier.	There is a gentleman.
Est ist eine Dame hier.	There is a lady.
Es sind Damen und Herren hier.	There are ladies and gentlemen.
Ist ein Herr hier?	Is there a gentleman?
Ist eine Dame hier?	Is there a lady?
Sind Damen und Herren hier?	Are there ladies and gentlemen?

es ist, es sind, meaning *there is, there are*. Drop es in the question.

Es ist Herr Zeller.	It (he) is Mr. Zeller.
Es ist Frau Zeller.	It (she) is Mrs. Zeller.
Es ist Fräulein Zeller.	It (she) is Miss Zeller.
Es sind Damen (Herren)	They are ladies (gentlemen).

es stands here for a singular or a plural noun, masculine or feminine.

ich bin, I am.	wir sind, we are.
Sie sind, you are.	Sie sind, you are.
er) he)	
sie) ist, she) is.	sie sind, they are.
es) it)	

ich stehe,	I	(stand (am standing
Sie stehen,	you	(stand (are standing
er)	he	)stands
sie) steht,	she	)
es)	it	)is standing
wir stehen,	we	(stand (are standing
Sie stehen,	you	(stand (are standing
sie stehen,	they	(stand (are standing

stehe ich? Do I stand? or am I standing?
etc. etc. etc.
ich sitze, etc. I sit, etc. or I am sitting, etc.

Lesestück.

Es sind Damen und Herren hier: Frau Wagner, Fräulein Zeller, Herr Braun und ich. Frau Wagner sitzt; Fräulein Zeller sitzt auch. Herr Braun steht. Ich stehe auch. Herr Braun und ich stehen. Wir stehen. Herr Braun steht da. Ich stehe hier. Die Damen sitzen dort.

Zwiegespräch.

Wie viele Personen sind hier? Es sind vier Personen hier. Sind nur Damen hier? Nein, es sind auch Herren hier. Wie viele Herren sind hier? Es sind zwei Herren hier. Sind ebenso viele Damen hier? Ja, es sind ebenso viele Damen hier. Wer ist diese Dame? Es ist Frau Wagner. Wer ist dieser Herr? Es ist Herr Braun. Wer sind Sie? Ich bin Fräulein Zeller. Wer bin ich? Sie sind Herr Renschel. Wer sitzt da? Fräulein Zeller. Sitze ich? Nein, Sie stehen. Sitzen Sie, Frau Wagner? Ja, ich sitze. Wo stehen Sie und ich, Herr Braun? Wir stehen hier. Wo sitzen die Damen? Sie sitzen dort.

Wortschatz.

der Herr, the gentleman.	Herr Braun, Mr. Braun.
die Herren, the gentlemen.	Frau Braun, Mrs. Braun.
	Fräulein Braun, Miss Braun.
die Dame, the lady.	
die Damen, the ladies.	wer? who?
die Person, the person.	da, there.
die Personen, the persons.	dort, there, yonder.

Sicbente Lektion.—Seventh Lesson.

Grammatik.

	Masc.		*Fem.*	
Nom.	ein brauner	Hut	eine weisse	Weste
Acc.	einen braunen		eine weisse	

Neuter.

ein grünes	Kleid
ein grünes	

The accusative or objective differs from the nominative only in the masculine.

Nom. die Frau Peters, Mrs. Peters.
der Herr Kramer, Mr. Kramer.
Gen. der Frau Peters, Mrs. Peters'.
des Herrn Kramer, Mr. Kramer's.

Feminine nouns have all the cases alike in the singular. The genitive of some masculine nouns ends in (e)n.

Lesestück.

Kleidungsstücke.

Der Hut (Damenhut), das Kleid, der Muff, der Handschuh, die Schürze, das Taschentuch u. s. w. sind Kleidungsstücke für Damen. Der Hut, der Rock, die Weste, die Krawatte u. s. w. sind für Herren.

Frau Peters hat einen schwarzen Hut und ein grünes Kleid. Sie hat auch einen Muff und ein Paar Handschuhe, aber sie hat keine Schürze. Herr Kramer hat einen braunen Hut, einen grauen Rock, eine weisse Weste und eine helle Krawatte.

Sprechübung.—Conversation.

Ist das ein Hut? Was für ein Hut ist das? Wer hat einen Damenhut? Ist das ein grünes oder ein blaues Kleid? Wie ist das Kleid der Frau Peters? Was hat Frau Peters nicht? Wie ist die Weste des Herrn Kramer? Hat Herr Kramer eine dunkle* oder eine helle Krawatte?

*dunkel drops the *e* before *l* when adding the termination *e*.

Wortschatz.

Kleidungsstücke, articles of clothing.	das Taschentuch, the handkerchief.
der Hut, the hat.	für, prep. with acc., for.
ein Damenhut, a bonnet.	der Rock, the coat.
das Kleid, the dress.	die Weste, the vest.
der Muff, the muff.	die Krawatte, the necktie.
der Handschuh, the glove.	u. s. w.—und so weiter, and so forth.
ein Paar Handschuhe, a pair of gloves.	hell, light-colored.
die Schürze, the apron.	dunkel, dark.
nicht, not.	
kein, m.)	
keine, f.) no.	
kein, n.)	

Achte Lektion.—Eighth Lesson.

Grammatik.

Singular.

Masc. and Neuter.	*Fem.*
mein, my.	meine, my.
Ihr, your.	Ihre, your.
sein, his.	seine, his.
ihr, her.	ihre, her

Plural.

All Genders.

meine	my
Ihre	your
seine	his
ihre	her

The possessive adjectives mein, Ihr etc. add *e* for the feminine of the nominative singular. Their nominative plural ends in *e* for all three genders.

Nom. das Fräulein Börne, Miss Börne.
Gen. des Fräuleins Börne, Miss Börne's.

All neuter nouns add s (or es) to the nominative for the genitive singular.

Lesestück.

Das ist mein Bleistift, meine Feder, mein Buch, Das ist Ihr Bleistift, Ihre Feder, Ihr Buch u. s. w. Das ist Ihr Hut und das ist mein Hut. Ihr Hut ist braun, mein Hut ist schwarz. Das ist der Muff (die Schürze, das Taschentuch) der Frau Börne (des Fräuleins Börne). Ihr Muff ist grau, ihre Schürze ist weiss, ihr Taschentuch ist auch weiss. Das ist der Rock (die Weste, das Halstuch) des Herrn Börne. Sein Rock ist schwarz, seine Weste ist auch schwarz, aber sein Halstuch ist dunkelblau. Ihre Krawatte ist blau und weiss. Meine Schürze ist weiss. Ihr Halstuch ist schwarz. Mein Kleid ist dunkelgrün.

Ihre Handschuhe sind dunkelbraun, meine Handschuhe sind hellbraun. Seine Handschuhe (die* des Herrn Börne) sind dunkelgrau und ihre (die* der Frau Börne) sind hellgrau.

*the noun is understood.

Wortschatz.

das Halstuch, the neck-cloth.	dunkel, dark.
hell, light.	hellblau, light blue.
	dunkelblau, dark blue.

Neunte Lektion.—Ninth Lesson.

Grammatik.

Die Zahlen von zehn bis hundert.
The numbers from ten to a hundred.

Zehn (10), elf (11), zwölf (12), dreizehn (13), vierzehn (14), fünfzehn (15), sechzehn (16), siebzehn (17), achtzehn (18), neunzehn (19), zwanzig (20), einundzwanzig (21), zweiundzwanzig (22), u. s. w. dreissig (30), einunddreissig (31), zweiunddreissig (32), u. s. w. vierzig (40), fünfzig (50), sechzig (60), siebzig (70), achtzig (80), neunzig (90), hundert (100).

For the numbers from *one* to *ten* compare the fourth lesson. *Sechs* drops the final *s* in *sechzehn* and *sechzig*. *Sieben* drops *en* in *siebzehn* and *siebzig*. In *dreissig* ss stands for sz (compare Rules for Pronunciation. Lesson I.)

Lesestück.

Eins *und* eins ist zwei. Zwei und drei ist fünf. Sieben und acht ist fünfzehn. Acht *weniger* sieben ist eins. Eins weniger eins ist null. Fünf und fünf ist zehn. Fünf *mal* fünf ist fünfundzwanzig. Zehn mal zehn ist hundert.

Rechenaufgabe.—Arithmetical Problem.

1.	Wie viel ist	100	weniger	3?	100— 3=....
2.	" " "	100	—	15?	100—15=....
3.	" " "	100	—	27?	100—27=....
4.	" " "	36	und	11?	36+11=....
5.	" " "	43	+	12?	43+12=....
6.	" " "	57	+	13?	57+13=....
7.	" " "	3	mal	9?	3 . 9=....
8.	" " "	7	.	4?	7 . 4=....
9.	" " "	9	.	6?	9 . 6=....

Wortschatz.

die Zahl, the number.	weniger, less.
die Zahlen, the numbers.	mal, times.
von ... bis, from ... to.	null, nought (zero).
wie viel? how much?	

ELEMENTARY ITALIAN.

LESSON XVII.

The numerals from one to ten are as follows:

1, *úno.*	6, *sêi.*
2, *dúe.*	7, *sêtte.*
3, *tre.*	8, *ôtto.*
4, *quáttro.*	9, *nôve.*
5, *cínque.*	10, *diêci.*

The corresponding ordinals are these:

1st, *prímo.*	6th, *sêsto.*
2nd, *secóndo.*	7th, *sêttimo.*
3rd, *têrzo.*	8th, *ottávo.*
4th, *quárto.*	9th, *nôno.*
5th, *quínto.*	10th, *dêcimo.*

Uno has a feminine form *úna.*

The ordinal numerals have the usual adjective endings, as *La ragázza nôna,* the ninth girl; *le págine têrze,* the third pages; *il giórno quínto,* the fifth day.

The above numerals should be committed to memory; also the imperfect of *avére* which follows:

Avéva, I had.	*Avevámo,* we had.
Avévi, thou hadst.	*Aveváte,* you had.
Avéva, he had.	*Avévano,* they had.

TRANSLATE:

Avéva un cáne. Il cáne avéva úna códa. Avevámo dúe caválli. I dúe caválli avévano ôtto piêdi. Erano fortíssimi, i caválli. Ecco tre bôvi. Il primo è brúno, il secóndo è néro, il têrzo è biánco. Il bôve biánco cascáva (*fell*) nel fángo. Ora è néro.

VOCABULARY.

La códa, the tail.	*Ora,* hour, *also*—
Il piêde, the foot.	*Ora,* now.
Il fángo, the mud.	

LESSON XVIII.

Certain nouns in Italian have the same form in the plural that they have in the singular. Among these are all nouns that have only one syllable, all nouns that end in *i, ie* and *u,* and all nouns that end in an accented vowel. Examples:

Il ré, the king; *i ré,* the kings.
L'éstasi, ecstasy; *L'éstasi,* ecstasies.
La virtù, virtue; *le virtù,* the virtues.
La varietà, variety; *le varietà,* varieties.
(*Uômo,* man, has the irregular plural uômini.)

Ci sóno mólte città nel móndo. Le città sóno túttе piêne di uômini e di dônne. Vi sóno ánche caválli nélle città. Le città sóno tavôlta bêlle, tavôlta brútte. Nell'Eurôpa vi sóno *délle bêlle città.* Nell'Itália le città sóno bellissime. C'è ánche gran varietà di víni in Itália. Gl'Italiáni bévono il víno invece déll'ácqua.

VOCABULARY.

Città, city.	*Il móndo,* the world.
Dônna, lady, woman.	*Piêno,* full.
Eurôpa, Europe.	*Brútto,* ugly.
Itália, Italy.	*Bévono,* they drink.
L'ácqua, water.	*Italiáno,* (an) Italian.
Il víno, wine.	*Invéce,* instead of.

The italicized phrase, *délle bêlle città,* in the above reading lesson, is an example of the "partitive genitive." This construction is equivalent to the English "some;" it expresses a certain quantity or a certain number. "Give me some flowers" is translated *dátemi dei fióri;* "There are some Italians in the house" is translated *Ci sóno dégl'Italiáni nélla cása;* "I had some strong horses" by *Avéva dei cavalli forti.* This idiom is of very frequent occurrence and should be borne in mind.

LESSON XIX.

VERBS.—THE FIRST CONJUGATION.

Commit to memory, making sure that the accents are learned rightly:

The present tense:

Párlo, I speak.	*Parliámo,* we speak.
Parli, thou speakest.	*Parláte,* you speak.
Párla, he speaks.	*Párlano,* they speak.

Imperfect.	Future.
Parláva, I spoke	*Parlerò,* I shall
etc.	speak, etc.
Parlávi,	*Parlerái,*
Parláva,	*Parlerà,*
Parlavámo,	*Parlerémo,*
Parlaváte,	*Parleréte,*
Parlávano.	*Parleránno.*

(Be careful to pronounce separately each *n* in *parleránno.*)

TRANSLATE.—Parlerò al pádre; parlerái álla mádre? Parlavámo l'áltro giórno álla ragázza; párlano túttі insiême; are you speaking to the dog? Was he speaking to the horse? He was speaking to the girl; he will speak to the horse.

LESSON XX.

TRANSLATE:

E invêrno. Cáde la néve. La têrra davánti álla cása è túttа biánca. Il ciêlo è piêno di núvole e le núvole sóno piêne di néve. E fréddo. L'ácqua è gélata. Non ci sóno uccêlli nél bôsco. Non ci sóno uccêlli négli álberi. Gli álberi non hánno più fôglie. Gli uômini non sóno felíci. Il lavoráre è dúro néll'invêrno.

I fanciúlli, púre, sóno felíci néll'invêrno. Si dilêttano assái. Giúocano nélla néve. Hánno gáudio.

VOCABULARY.

Cáde, falls.
Davánti, before, in front of.
Dúro, hard.
Fanciúllo, child.
Fréddo, cold.
Geláto, frozen.
Giuôcano, they play.
Il lavoráre, working, to work.
Invêrno, winter.
La néve, snow.
Núvola, cloud.
Púre, however, nevertheless.
Si dilêttano, delight themselves, enjoy themselves.
La têrra, the earth, the ground.
Uccêllo, bird.

CULTIVATION OF ENERGY.

Nothing else is worth so much to you as your unqualified endorsement of yourself. The approval of the "still, small voice" within you, which says to every noble act, "That is right," and to every ignoble one, "That is wrong," is worth more to you than all the kingdoms of the earth. It matters little what others may think about you, or what the world may say; it makes no difference whether the press or the public praises or blames; it is by your own honest judgment of yourself that you must stand or fall.

Many a man who is looked upon as successful, lauded in the daily papers, sought after by society, and looked up to by his wealthy neighbors, knows perfectly well that he is a fraud. His heart never beats but it disapproves of his deception. Every time he is reminded of his success,—in dollars and cents,—his conscience pricks him. Every time he goes through his factory or mines, the wan faces, emaciated forms, starved and cramped lives whose blood is on every dollar of the huge fortune which their ill-requited toil has enabled him to amass sternly accuse him. They tell him, in thunder-tones, that, instead of being the great success which the world thinks him, he is a gigantic failure, and that his wealth has been acquired literally at the cost of human lives. He realizes that their accusations are just. He has murdered the opportunities, crushed the ambitions, and prevented the adequate education of hundreds of young toilers who are little better than his chattel slaves. Forced into the battle of life, to help eke out the miserable pittance earned by their fathers or mothers, or both parents, they have never known childhood or freedom or happiness.

Can such an employer, no matter how seared his conscience, be happy when he meets the glances of those disappointed eyes, and when he contrasts the miserable surroundings of those unfortunate children who labor in order that his own little ones may be surrounded with luxury? Can he enjoy his wealth when he rides in his luxurious carriage, accompanied by a coachman and a footman, past the miserable homes of those poor people? Will not the pleading eyes of those unfortunate children, whose spiritual lives he has crushed, and who have never had even the ghost of a chance to develop their dormant possibilities, haunt his dreams? Will not those accusing faces rise up before him at the banquet table, in the midst of the applause of the multitude, and condemn him?

There is no alchemy by which the man who has not earned his own approval can extract real happiness and true satisfaction from either his money or his position.

Be sure, then, that you have your own approval first and last. If you resolve that you will never forfeit confidence in yourself, and that you will never take chances of your own disapproval, whatever you have or do not have, you will have a bulwark which will be your stay whether in prosperity or in adversity.

At the least murmur of disapproval of the "still, small voice," halt and ask yourself what you are about to do and whither you are going. There is something wrong,—of that you may be sure. You must remedy it immediately. Don't parley with the cause of your disturbance; don't try to compromise with it. Such a course will prove as dangerous as that of a mariner who, in the midst of a storm, should insist upon holding the needle to a certain point by force, because he wanted to sail in that direction. To try to influence the compass would be to wreck his ship upon the rocks or shoals in his path. There are human wrecks all along the ocean of life who have disregarded or tried to compromise with their compass,—conscience.

To keep your self-approval you must be honest. It is impossible to be dishonest and not stand condemned before the bar of conscience. No matter how slight the departure from truth or integrity, no matter how trifling the deception or untruthfulness (if any deception or untruthfulness can be considered slight), you have been tampering with the needle, and if you persist in such a course you will not reach the harbor you seek.

You can not sell shoddy for all wool, thirty-two inches for a yard, thirty quarts for a bushel, or domestic for imported goods; you can not cheat your employer of time or service or by not giving the best that is in you, without compromising with your conscience.

If you keep your self-approval, no matter what other things you may lose, you will still be rich. You may make a fortune, or you may lose one; you may live in a beautiful home or in a cheap boarding house; you may wear rich garments or cheap ones; you may ride in a fine carriage or you may walk; you may keep your friends or you may lose them; you may have the good opinion of the world or its contempt, but, if you have never tampered with your conscience, if you believe in yourself, if you approve of your life, if you have been honest and earnest and true, and if you can look yourself square in the face without wincing, you will be happy and successful, even though the world should brand you as a failure.

How many people who are living in fine houses, riding in elegant carriages, and spending money like water trying to enjoy themselves, would give half, yea, some of them all of their wealth, in exchange for their bartered self-approval!

It is said that the basest criminal feels a sense of consciousness of justice, and says "Amen" in his heart, while he feels the words "That is right, that is right," quivering on his lips, when the judge pronounces his doom. This voice is his own best self, which never forsook him, and which, had he obeyed its warnings, would have brought him to victory as surely as the sun brings flowers and fruitage to the earth.—*Success.*

LILLI LEHMANN ON "LA TRAVIATA."

Apropos "Traviata!" For a long time I have been wanting to make a confession, which I should prefer to make loudly to the whole world, although many will condemn me therefor. And yet I feel this truth so deeply that I cannot refrain from making your unmusical soul its repository. Do with it whatever you please. Well then: Last April, at the Westen-theater, I sang *Traviata* for the first time in many years. Five times! I shall be stoned; *je m'en fiche.* And now comes the dreadful confession. Cover your face and weep if Richard Wagner is your only idol, but laugh and rejoice if you can share my feelings. I was submerged in an ocean of ecstatic bliss on hearing this natural flow of warm melody, this sweet musical euphony. All by myself for months I enjoyed this musical intoxication, and many a tear of genuine emotion I wept in gratitude to Maestro Verdi—tears provoked by his heartfelt, simple melodies.—*Exchange.*

VIOLIN AND ORCHESTRA

THE LITTLE BROWN HOUSE.

MARY M'NABB JOHNSTON.

Wee brown house, with ringing halls,
Magic roof and curving walls,
What art thou? Belov'd so well,
Whence has come thy potent spell?
Framed three centuries ago,
All thy secret I would know.

(The Answer)

From the Architect Supreme
Came my plan: A starlight gleam,
Sorrow's darkest night to cheer—
Love to man has sent me here,
Whoso finds my inner key
Finds life, joy and liberty.

Wee brown house, so frail, so strong,
Home of gladness, tears and song,
Sounding from thy wondrous floors,
Floating through thy circling doors;
Shout of triumph, sobbing prayer,
Why has each its echo there?

(The Answer)

Lo, a shining hope I stand,
Holding forth a beckoning hand;
Thou wilt find, in bending near,
Love's deep secrets vocal here.
Love is lord my walls within—
I am called a violin.

CHAMBER MUSIC—SOMETHING ABOUT ITS PRESENT STATE AND DEVELOPEMENT.

H. J. STORER.

The establishment of the permanent orchestra in many of the larger cities of the country within recent years has not only been a benefit to the cause for which such orchestras were founded, but for the development of what is known as chamber music.

The possession of such an orchestra means a large number of resident performers, from which is found desirable material for the string quartet and also for combinations of wind instruments and the like. The history of chamber music in America is in many ways that of the orchestra itself. In the early days of the nineteenth century there was no opportunity for hearing a quartet of Mozart, Haydn, Beethoven or Schubert performed in public, for there were no regular organizations for that purpose. Such music was played only in private by cultivated amateurs who had heard such music in Europe, or else by the few professionals, mostly Germans who settled in New York and Boston, and in any event there was no rehearsing of any amount and no attempt at a finished performance such as would be expected at the present time, as only private artistic recreation was the object. It was not until nearly 1850 that some attempts were made in New York to have public performances of chamber music.

The first public chamber concert is said to have been given in December, 1849, and was one of a series of four concerts under the auspices of Saroni's "Musical Times."

Theo. Eisfeld was in those days a hard worker in this field of music, and in 1851 established what he called "Quartet Soirees," which he maintained for some time with more or less success.

During this period musicians in Boston were not idle in this matter, and somewhere about 1844, the Harvard Musical Association gave under its auspices the first public chamber concert in that city. This affair was of much importance for the day, and served to awaken an interest in chamber concerts, which aided much in the establishment of the Mendelssohn Quintet Club, the original members of which were August Fries, first violin; Francis Riha, second violin; Edward Lehman, viola and flute; Thomas Ryan, viola and clarinet; Wulf Fries, 'cello.

The first concert of the club was given December 4, 1849, the full particulars of which, together with the future history of that well-known organization, can be obtained from the memoirs of Thomas Ryan, one of the original members, and which are told in his own inimitable manner. A few years later in New York, the Mason-Thomas organization came into existence. The members were all either eminent in music of the day or since, and one of them is now the central figure in American music. The names were Theodore Thomas, first violin; Joseph Mosenthal, second violin; George Matzka, viola; Carl Bergmann, 'cello, and William Mason, piano. Dr. Mason, in his interesting "memories," states that he formed the organization as he wished to bring out the Brahms piano trio op. 8, then unknown in America, and also to produce other works, classic and modern. The Brahms trio had its initial performance in the United States on December 27, 1855, at Dodworth's Hall. It was afterwards played by Dr. Mason and members of the Mendelssohn Club at Boston, and the work is said to have been received "with attention, but without enthusiasm."

Naturally enough as the same could be said after a lapse of nearly fifty years, excepting under certain favorable conditions.

The Mason-Thomas organization continued until 1866, and like the Mendelssohn Club of Boston, won much reputation for artistic work, but their performances were confined mainly to New York City. After the Civil War days there were other quartets heard of that flourished for a season and then retired for lack of financial support. The Standard Quartet was a sort of successor to the Mason-Thomas, and the Philharmonic Club was more or less active. The Mendelssohn Quintet Club was a "road" company for many years, and did more perhaps for the cause of chamber music throughout the country than any similar organization.

The Beethoven Club was flourishing in Boston in the seventies, and there was the Euterpe Club that did considerable in the way of chamber concerts in that city for several years.

But it was not until 1885 that the foundation for the permanent quartet organization was laid. There were two of them instituted at the time. One of these was the Kneisel Quartet, of Boston, and its first concert was given at Chickering Hall, December 28, 1885. The original members were Franz Kneisel, E. Fiedler, Louis Svecenski and Fritz Giese. Mr. Kneisel was the concert master of the Symphony orchestra, and the others were also members. Mr. Giese had been also a member of the Mendelssohn Quintet Club, and thus an interesting link between the older and the present organization was established. And in fact the older club did more than this, for another of its members, Gustav Dannreuther, organized a quartet in New York the same season as marked the beginning of the Kneisels. At first Mr. Dannreuther called his quartet after Beethoven, but in 1894 and since it has been known under his own name. As it will be seen both the Kneisel and Dannreuther quartets are in the eighteenth year of existence. The first of these from the infrequent change of members and constant practice, is the leading quartet in America, and will compare favorably with most of the famous European organizations of the kind. The Dannreuther quartet has performed at fewer concerts, and few outside of New York, but maintains an enviable reputation and is one of the leading factors in the busy musical life of the metropolis.

These two quartets are the basis of the present day development of chamber music in America. But there have been many other quartets, chamber music clubs and the like formed in the last few years, and not a few are still in the field.

Perhaps the best known of the younger quartets is the one established by Theodore Spiering, at Chicago, in 1893. Now in its eleventh season, it is the leading quartet in the West, and it made a successful visit to Boston in November last. Its future is most promising.

And about the many others that are more or less active. In New York there was the Richard Arnold Sextet, a fine organization which I think is still giving concerts, but am not sure. Then in that city is the Mannes Quartet, the Mendelssohn and Severy Trios, and may be Max Bendix is still maintaining his excellent quartet. Olive Mead organized a quartet of female players last year, and I hope she is still in the field, for a "ladies'" instrumental quartet is a novelty and should meet with success. Philadelphia has among others the Kosman quartet, which has been in existence for some time, and is doing good work.

In Boston, next to the Kneisels in artistic efficiency comes the quartet organized and controlled by Jacques Hoffman. Although only three years in existence, this quartet has accomplished results that are surprising. It is the logical successor of the Boston String Quartet, which had a more or less uncertain existence for some years. The Adamowski Trio and Quartet are still active, and the latest acquisition is the Arbos organization, with Fernandez Arbos, concert master of the Symphony Orchestra, as first violin. Excepting Otto Roth, second violin, the members are new to America, as they came here last fall as members of the orchestra. Cincinnati has an excellent quartet, which is named after José Marien, the first violin. Earl Drake has a good quartet in Chicago, and Cleveland has the Philharmonic that gives many high class chamber concerts.

There is also the Minetti quartet of San Francisco, and the Brooklyn Club, of the latter city. And there are others of which particulars are wanting, but who are doing good work in a more or less limited field. May artistic and financial success attend their efforts.

Chamber music clubs of wind players are very rare in America. There is one, however, that while giving concerts only in Boston, has an international reputation. I refer to the Longy Club. Georges Longy, first oboe of the Boston Symphony Orchestra, is the leader, and the other members excepting Heinrich Gebhard, pianist, are all members of the same organization. The present (fourth) season finds the club in a higher degree of artistic efficiency than ever, and accomplishing a work unique in American musical life. The only other professional organization of the kind in the country that I know of is one instituted by Theodore Bohlmann, of the Cincinnati Conservatory of Music. He is giving concerts of chamber music for wind instruments, and is endeavoring to do for Cincinnati what Longy is doing for Boston.

Thus it will be seen that where once a chamber music organization for public concerts was a rarity, now nearly all the large cities have such, and opportunities for hearing the best not only of the classics, but the moderns, are more frequent than ever, and also the latest novelties in trios, quartets and the like, receive early hearings which a few years ago would have been impossible for lack of opportunity. And yet Chamber Music appreciation in America is still confined to the few, but the near future is full of promise as to a better understanding among the general musical public. Then there will be adequate financial results, not always the case at present with many good quartet organizations, and which heretofore has prevented many of them from becoming permanent. This lack of permanency is what has kept back the artistic growth of many organizations. It requires years for the requisite ensemble and what is known as quartet "atmosphere," and members often get disheartened from lack of appreciation and patronage from the musical public, and give up in despair after two or three years of consistent work.

That has been the chief stumbling block in the development of the artistic in Chamber concerts, but as the writer has said previously, the future is full of promise.

JOHANN SVENDSEN.

EDITH LYNWOOD WINN.

There are certain advantages which come to the man who is born into a little nation. We will presuppose that the nation is rational, cosmopolitan and possessed of an art status not too recently acquired. The isolation of a little nation tends to individuality. It is not occupied with great commercial enterprises. It has also few conflicts with the greater powers, each of which would protect it should any other covet it. The perspective, too, of the little nation is fairly broad and unprejudiced. Being modest and reflective it cannot fail to pay attention to the spiritual and intellectual sides of life. Some of the most important movements of science and intellect in modern times have had their origin among little nations, undisturbed by the great commercial and military enterprises of the larger world outside. You are doubtless turning to Liszt, Chopin, Paderewski, Grieg and other distinguished virtuosi and composers because you anticipate that I am referring to the music of little nations and to the artists who have come from their borders. In applying my line of thought to music I do not venture to say that men have been great because they have been born into a little nation—they would have been great anywhere. One can discern in their work, however, a strong, almost exotic, individuality and nationalism which rarely comes to us through cosmopolitan life.

A great audience is the natural birthright of every great man. In this respect the man born into a little nation is sadly hampered. For instance, a literary man is cruelly handicapped when at the mercy of translators because his language is understood by not more than a million individuals. There are men like Bjornsen, Ibsen and George Brandes who have soared above this seeming disadvantage.

Music is a universal language; hence it is that the message of the borderland musicians is becoming better and better understood. Chopin was undoubtedly a herald of nationalism. Grieg has the message of the sages and the strength of the vikings. I will present to you another name—it is that of Johann Svendsen.

Born in Christiania in 1840, Svendsen began his musical studies very early. His father, Suldbrand Svendsen, an excellent musician, was his first teacher. From 1863 to 1867 Svendsen enjoyed the excellent advantages afforded at the Leipsig Conservatory, his teachers being David, Hauptmann, Richter and Reinecke. After finishing his studies in Leipsig, Svendsen traveled in Denmark, Scotland, Iceland, the Faroe Islands and England. He spent 1868-69 in Paris. In 1871 he became the leader of the Leipsig Euterpe Concerts. During that year he married an American. From 1871 to 1877 he was the conductor of the Philharmonic Concerts in Christiania. During the winter of 1877 the composer sought rest in Italy. 1878-79 were spent in Paris and London. In 1880 he became court conductor at Christiania.

Svendsen is not musically prolific, but his works are tinged with national tone color, originality and are full of melody. He has never followed after effects. In the larger forms one can detect a Schumann and Beethoven influence. Norwegian, Swedish and Icelandic melodies were absorbed with the genius of the artist. The finish and breadth of his work probably rank him among the most cosmopolitan composers of this age. At *no time is the individuality of the man from the little nation submerged by cosmopolitan influences.*

Svendsen's works are as follows:

Quartette for strings, opus I.

Opus II, a collection of part songs for men's voices.

Octet, opus III, for strings.

Symphony in D, opus IV.

Quartette for strings, opus V.

Violin Concerto, opus VI.

Concerto for cello, op. VII.

Overture suggested by a poem of Bjornsen, opus VIII.

The Carneval at Paris, op. s IX (orchestra).

Funeral March for Charles XV, opus X, written during Svendsen's residence in Paris.

"Zorahayde," a legend for orchestra, opus XI.

Festival Polonaise for orchestra, opus XII.

Coronation March, opus XIII (for Oscar II.).

Hochzeitsfest March for orchestra, opus XIV.

Symphony in B♭, opus XV.

Opus XVI, march.

Opus XVII to XXII, Norwegian rhapsodies.

Overture to Romeo and Juliet, opus XVIII.

Quartette for strings, opus XX.

Song Collection, opus 23-4.

We may also add to this list Svendsen's transcriptions of the works of Bach and Schubert for orchestra and piano.

Opus 26, the beautiful Romance for violin, is one of the most artistic of Svendsen's shorter works.

CÉSAR THOMSON.

BRIEF BIOGRAPHIES OF VIOLINISTS.

CÉSAR THOMSON.

César Thomson was born at Liége on March 17, 1857. He was a pupil of his father, Dupuis and Léonard. In 1873 he joined the famous private orchestra of the Baron Derwies, who lived at Lugano and Nice in Italy. There Thomson sat at the desk with Charles Martin Lœffler. Afterward Thomson traveled and astonished by the brilliance of his technique, especially by incredible double-stopping. He was concert-master of Bilse's orchestra at Berlin. From 1883 to 1897 he taught at the Liége Conservatory and also traveled as a virtuoso. In 1898 he made Brussels his home, founded there a string quartet, and succeeded Ysaye at the Conservatory. He visited the United States during the season of 1894-95, but he was not wholly in the vein, and they that have heard him only here are not fully acquainted with his artistry.

Thomson is a singular man, and it would not be surprising if he told his pupils that he performs his most difficult feats by the aid of trigonometry. At one time he was a Spiritualist, and fantastic ideas flew about in his Hoffmannesque head. Passionately fond of the water, an expert swimmer, an indefatigable yachtsman, it occurred to him one day to walk on the water, for of course spirits would support him. The water perhaps had never heard him fiddle, nor did it reverence the name of César. Thomson came to the surface puffing and snorting, but he was not disconcerted. He said: "There's some hostile influence in the boat. Some one has little faith."

At Lugano on a hot day two Italians quarreled in the street, and Thomson saw their gesticulations and heard their angry words. Perhaps some money, perhaps a girl was the burden of the song. Suddenly Augusto stuck a butcher's knife into Gioacchino and ripped it across the body. There was one horrible cry; the man tottered and fell. And Thomson said: "I at once thought that if I could count exactly the vibrations in that one yell and equal them on a fiddle string I could thrill an audience even as I was thrilled."

CAMILLA URSO.

Madame Urso was born in Nantes, France, in 1845. Her father played the flute in a local theatre, and the organ in church. The young Camilla was happiest in hearing her father play, and when hardly more than a baby she sat daily by his side in the orchestra. Music was her first and truest education, for there were no schools for the child at this time.

Before she was six years old Camilla had dedicated her heart to the violin. She persistently asked for one and in the end it was granted to her. The idea of a "girl-fiddler" shocked or piqued the honest neighbors. When Camilla, still a child, applied for admission to the Conservatory at Paris her fellow-aspirants were seventy-six boys. One cannot wonder under such conditions that the career of a violinist should have seemed a most unusual prospect for a woman.

At the Conservatory Camilla Urso studied with Massart. We have all heard of her having to stand with one foot in a saucer in order to secure a light and graceful poise. Madame Urso was still a child when she and her family came first to America. She played in concerts with Alboni and in others of her own, quickly establishing a reputation in this country. Until 1865 Madame Urso's musical life was almost entirely American. From that time on it was international.

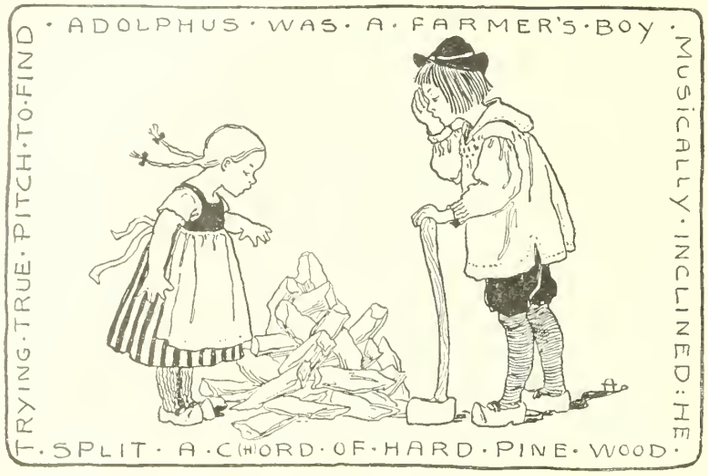
Madame Urso died on Jan. 20, 1902, from the effects of an operation for appendicitis. The New York *Tribune* characterized her personality as follows: "Camilla Urso was a Bohemian in the best sense of the word, for she loved to go and to see the world. Happy at all times, she was at the height of her enjoyment when traveling, and she consequently lived most of her life in trunks, the wonderful packing of which is proverbial among her friends. She was orderly to the last degree, and everything was neatly labeled and tied.

"A friend brought one of her violins to her bedside on the night that she died, but too late for her to recognize it. Like a flash the instinct to play came to her just a few minutes before she breathed her last, and, raising her hands in the familiar position, she gently drew the right hand back and forth and moved the fingers of the left hand. Then the tired hands fell, and she murmured, 'No strength; no strength.'"

CAMILLA URSO.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.



"AND THIS IS MY STORY."

KATHERINE MORGAN.

"To look at me I am nothing; in fact I am not worth three hundred dollars, and in my old age I have no one to take care of me."

These are the words of one who in his youth and beauty gave joy to all who heard. The speaker was an old piano, and knowing that he had seen better days I asked for his history.

"Yes," he went on, "there were forty-eight different materials used in my construction and no fewer than sixteen diffcrent countries contributed those materials. You can't think of the time and danger experienced in getting them together. Then, after those sixteen countries had given of their riches I passed thro' forty-five different hands. And when I left those forty-five different hands I took no small pride in my keys of whitest ivory, keys that when touched by a master hand gave out the sweetest of music.

"Well, I soon found myself sold to a little girl whose duty it was to practice on me.

"The first day she practiced the music was marked 'Andante,' but one would have thought it was a steeple-chase. Putting her foot on the pedal, away she went, bearing everything with her in her eagerness to do *injustice* to me and my friend the composer. I felt enraged at this insult and wished I could punish the offender in summary ways.

"How I wished myself back, back in the sixteen different countries I came from. But no such 'good luck.' The next piece she practiced was a beautiful little 'Scherzo.' The little soft notes sounded like the grunting of a pig, and the *fortissimo* sounded like demons from the infernal regions. I was delighted to see some rests marked. Now I thought I shall have time to draw a good breath after my tremendous beating. I was mistaken, for on she went, not noticing one of the rests.

"The next was a 'Little Melody' I had always loved; it is exqnisite, full of pathos and tender feeling. The theme is carried through the different voices in a majestic legato movement. 'Legato,' I said, but it sounded like the cackling of hens.

"It seemed to me as if I was ever to hear wrong notes. Her right and left hands were forever quarreling; they could not keep together, and now as I look back on my first day it seems strange that two hands such as hers could live in the same house."

I looked at the poor old piano and he seemed so breathless and exhausted that my heart went out to him.

"And did you have to suffer this many days?" I asked.

"Yes," he answered; "each day I got my tremendous beating, until I was exhausted and my reputation gone. People would say when they heard me, 'What a poor piano'—I was sold last week for fifty dollars."

I touched the old piano keys, and there was still a sweetness that spoke of a happier life. There came over me a spell cast around by the mystic power of sadness. The piano's soul breathed of a pathetic existence. Softer and softer grew the music; it was as if the breath of the old piano were passing away. At last all became silent as the grave.

A BIRD'S-EYE VIEW OF GRAND OPERA.

JULIA M. KNIGHT.

"Well, here we are at last;" cried Lottie, tossing the brown hair from her laughing eyes, and sinking into a front seat, panting and dishevelled, after the fiery onslaught in which she had been borne upward as a leaf in a whirlwind. "Edith, Jack, Reggie, hurry—" as two girls slipped into the vacant space beside her, assisted in their efforts by a tall youth with the long locks and careless outward aspect of young Bohemia.

The swish of feminine skirts, the scurry of many feet, could be heard all about them in the semi-darkness of the upper gallery, interspersed with an occasional shriek from some hysterical girl, or a burst of masculine laughter. It was a scene that defied description, yet nightly enacted in the great theatre during the triumphal progress of the opera season, when musical students, embryo composers, and young singers, with light purses and soaring ambitions, took their lives in hand, for a glimpse of immortal operas, and great artists who had enchanted the world.

To an ignorant observer it might have seemed a fire panic, a general stampede in which human life was involved; but there was method in their madness, and after the first frantic flurry had subsided a certain orderly calm descended upon the scene, and in this "twilight of the gods" peace prevailed, tinged with anticipatory excitement over the musical treat before them.

"I was so frightened," murmured Edith, a stately blonde, whose graceful draperies and customary dignity had been sadly routed by this mad entrance to the student's paradise. "If it hadn't been for Reggie—"

"Wisdom was my guide;" quoth Jack, so dubbed by her companions for a certain athletic ease of bearing, and general disdain of feminine frills and frivolities. "I didn't give myself a moment's uneasiness, but simply went with the tide. I got in the wake of a modern Falstaff and he broke the way for me; I shall try it again."

"Hush, my friends;" here broke in Reginald, who had been peering curiously about him. "Conduct yourselves with strict decorum, for we are in distinguished company. This is not a mere gathering of Conservatory girls, and penniless students, as you may imagine; when the fog lifts a little I can point out to you many a personage, poet, artist, musician, who inspired by the love of art has clambered to this rook's nest under the roof. I'll dare wager the brains and talent of the house may be found in this mean abode, rather than in the aristocratic stalls, and beauty-laden boxes."

"Hear the young American composer," interpolated Jack, with a sarcastic intonation, while the rising flush, the meaning laughter of her companions gave point to the remark. "How comes on the new opera Reggie?"

"I can't find a good libretto," he protest d.

"Mendelssohn made the same complaint, I believe, you're in good company; it's all that stands between you and fame, my friend, we can realize that."

"Don't be sarcastic Jack, it isn't becoming; give a fellow a chance. Read the annals of music, and you'll find that talent nearly always springs from the ranks; who ever heard of a famous tenor who at one time wasn't a blacksmith, a muleteer, or even a barber? Think of Mascagni's romantic rise from obscurity, famous in a night by his first opera, written by snatches as he could get the words. Little did he dream of the overwhelming success that awaited him in Cavalleria Rusticana; it was the high water mark of his genius; perhaps he'll never reach it again."

"I always liked that little story about Mascagni, though perhaps it wasn't true;" mused Lottie. "When they told him of the success of his opera, he said, 'Now I'll buy my wife a new dress.'"

"I love the Italians," broke in Jack, who boasted a year in Italy, from which she had never recovered. "They are so sweet, naïve and spontaneous, such children of nature; even greatness cannot spoil them. Think of Verdi, dear old man, and his simple purposeful life; all he asked was to work out his genius in solitude, to pour forth one melodious opera after another for the benefit of coming generations. How he mourned when he had completed an opera, and given it to the world; when the enchantment, the absorption of his work had passed from him forever."

"Yes—" sighed Reggie, from the depths of his vast experience; "there is ever a joy in creation beyond the highest fame;" and this time Jack did not laugh, as he feared.

It was a merry hour that preceded the performance; a motley crowd, the young, the old, the grave, the gay, gathered in the barn-like gallery of the great theatre. The golden locks and light heart of the girl student on the threshold of art, beside the veteran musician grown gray in the cause, whose memory ranged back to the palmy days of opera, and the great singers now but a name.

By degrees the house brightened and filled, the tide of fashion flowed into box and balcony, the musicians strolled into their places in the orchestra, while far up on the dusky heights a boy's shrill voice clamored at intervals, "Arpcra books, books for the Arpera—words in English and Eyetalian."

Young Italy held the stagc to-night; Verdi, master of melody, the idol of all singers, past, present, and to come, gave way to the demand of the rising generation. The double bill of "I Pagliacci" and "Cavalleria Rusticana," now famous in the world of music, filled the house to overflowing. The two little dramas, both tragical in character, replete with color, charm, and vivid human interest, so swift in action, so heart-searching in sentiment, vied with one another in their appeal to the public.

At the first stirring strains of the orchestra silence fell upon the careless crowd; all was forgotten in the mimic scene before them—the village street in far Italy, the thronging peasants, the coming of the mountebanks in their donkey cart, the erection of the little stage for the spectacle. And when Nedda, in her piquant costume, lightly descended from the cart, a storm of applause rose to the very roof, that welcome dear to the artist's heart.

What more ideal exponent of the fascinating role can be conceived than "La Bambina Prima Donna," (the baby prima donna), as she has been humorously termed? Fritzi Scheff, in all the glamour of her youth, beauty, and winsome charm, a coquette to her finger-tips, snares all men's hearts in the net she throws; not one regular line in her pretty sparkling face, the grace of a Titania in every movement of her fairylike form. The great artists of the day, who have won their laurels through glorious achievement, must needs submit to the spontaneous homage bestowed upon this witching singer whenever she appears.

Such is Nedda—fair as false, who plays with men's hearts to her own destruction; the radiant central figure of a fateful story, simple, human, too true even in these prosaic days. And how the music carries one on its stormy current without pause for breath; what melodies pulse and palpitate in Canio's passionate outbreak at the discovery of his wife's treachery. A play within a play is being enacted on the miniature stage before the eyes of the startled villagers; a real beneath a mimic passion forces onward the three central figures, Canio, the jealous rival, and the pale affrighted Nedda, to a fatal conclusion.

So strong was the illusion, that at the close Lottie, whose heart was warm and impressible, clung to Edith in a breathless sort of way, while Jack furtively dashed a tear from her manly eye, and even Reggie heaved a sigh of relief.

"It is almost too real—" mourned Lottie; "poor Nedda."

"Served her right," was Jack's brief comment, in a voice far from steady.

"Wait until you've heard Cavalleria Rusticana, girls," said Reggie in hushed tones, and the air of conviction which comes from long experience in matters operatic. "And that, they say, is founded on an actual incident which took place in Sicily not so many years ago."

It was some moments before they could take part in the enthusiasm which prevailed, as the artists were recalled many times before the curtain, until even an opera audience was satiated and silenced. A brief session for rest ensued, in which the tension was relaxed, and the careless crowd lapsed into gayety again; then at the lifting of the baton a hush fell upon them, and the wonderful tenor solo, which precedes the opera, rang out tender, thrilling, passionate, from behind the curtain—a love song such as only an Italian could conceive, or an Italian sing in the true spirit.

To-night Calvé was the Santuzza—Calvé in the ripeness of her lyric genius, and rare histrionic power; a dangerous Santuzza, whose passionate pleading turned to vengeance at her lover's desertion, whose love was consuming hatred in a breath's space. Calvé and Carmen seem well nigh inseparable in the mind of an opera audience, yet who could trace the wilful, witching gipsy in this simple untutored peasant, with the rude grace and primitive passion of her kind, the despair written on her pale Madonna face?

It passed like a whirlwind, and the richly colored dramatic music seemed fitly to express the brief tragedy hurrying to its close. Yet when all was done, and the first tumult of emotion had subsided, the tragedy had relaxed its hold on the heart strings of the hearer, that which lingered longest in the memory perhaps, was the exquisite "Intermezzo," an orchestral gem which with all its popularity can hardly be worn threadbare for many years yet.

Reggie hummed it in his sweet tenor, as with the girls under his masculine protection, he wended his slow way down from these dim heights to mingle with the fashionable crowd below, awaiting their carriages in a driving snowstorm.

"Blessed be Bohemia" he cried; "and rush tickets to the opera. To-morrow night 'Otello,' with the lovely Eames as the gentle Desdemona, the fiery Alvarez in the title role. I shall be here, and on many another night. These are great times, my friends, and I am storing up inspiration for the coming opera."

"Hear, hear," laughed the incorrigible Jack, as they stepped forth into the stormy night."

SYSTEM AND POSSIBILITIES

Columns of practical helps and hints. Teachers, students and all who are interested are requested to contribute. Address all communications to the EDITOR OF THE MUSICIAN, 150 Tremont Street, Boston, Mass.

THE PRACTICE-CARD.

It is of great importance that music-teachers know the exact amount of time that their pupils devote to mastering the semi-weekly or weekly lesson. A record of practice actually performed is of help in estimating the student's progress. It shows the ratio of effort and result on the pupil's part; with this ratio it offers a fair ground for prophesying what he may do in the future, and in general it is a visible, tabulated record of the teacher's experience.

A continuous record of his private practice is a refinement of system too exacting for the general student. The teacher himself will be obliged to undertake it. At each lesson let the stereotyped form of greeting between teacher and pupil be a question and answer which will settle the matter for the preceeding week. Even if the pupil has not jotted down the hours and minutes, a moment's thought will recall them.

By far the simplest form of record is a card. The amount of statistics that can be inscribed on one of moderate size is surprising. Let the card be stiff and have a good surface on either side. It should be five and a half inches wide. Its length is greater and depends upon the size of the class of music students. A margin should be ruled off on two adjacent edges. Allowing half-inch margins, the short dimensions on both surfaces should be divided into twenty parts and parallel lines should be drawn. Each sub-division now represents one week of a forty-weeks' season of teaching and should be marked correspondingly in the margin. Next the long dimensions of the card should be sub-divided, marked with the names of the students (each name must appear on both sides of the card) and connected with the opposite edges by parallel lines. Assuming that there are twenty pupils in the class, the card now contains four hundred squares, each of which may be used to record the amount of practicing a particular pupil accomplishes in a particular week of the year. The numbers stand in columns, and may be massed in a series of totals at the end of the year. The card is complete, neat and systematic, and, lying always at hand on the table, is a time-saver as well as a time recorder.

The hero of the following anecdote possessed a rare sense for SYSTEM. He systematized and focused his effort and the results far exceeded the reward of the Righteous.

* * *

In a certain theatre in Berlin a benefit performance was organized for an actor of the troupe. This actor was a man of parts and he racked his brains for some way to insure a large attendance on that night. He thought and thought and the outcome of his thinking was as follows:

Some days before the performance the following notice appeared in the principal Berlin newspapers:

"An orphan girl, fallen heir to $20,000 and the proprietorship of a flourishing business house, wishes to take as husband a young man capable of managing the business. Money or unusual ability are not required. Write personally to Mr. X———, guardian of the young lady. Offers made through agencies will be rejected."

In response to the announcement came many hundreds of letters.

The morning of the day on which the benefit was to take place each suitor received a note which read as follows:

"Sir: A matter to be determined before any other steps are taken, is to know if my niece is personally attractive to you. This evening she and I will attend the G——— theatre. We will sit in box No. 1."

It is needless to say that on that evening the theatre was crowded. In the parquet and orchestra were hordes of youths in holiday attire. Every eye, every lorgnette was directed toward box No. 1, and the arrival of the orphan maiden and her uncle was anxiously awaited.

The play began—and reached the end—but the two so eagerly watched for did not come; box No. 1 remained empty. You can imagine the state of mind of the parquet.

The beneficiary of the evening acted his best. His reward at the box-office was substantial. But the troop of young men left the theatre sadder and wiser than when they had come there.

STUDIO PICTURES.

Beside their intrinsic value, pictures have an important part in any scheme of interior decoration. In fact, a room that is lacking in pictures or contains them in tasteless arrangement, though perfect in all other details, produces a poor effect. An instructive article on the selection and arrangement of pictures is contributed to the March *Delineator* by Alice M. Kellogg. Among many practical recommendations are the following, which householders will do well to keep in mind:

Dark corners of rooms may be perceptibly lightened by the introduction of pictures in vivid colors. Large pictures exact distance to appear to advantage. Small pictures distributed at intervals upon a wall lack the style that they give when grouped more closely together. Portraits of celebrated authors when placed near their works and pictures of composers when hung near musical instruments acquire additional interest. In regard to height a good general rule is to bring the centre of the picture within the eye range of a person of ordinary height. A common mistake is to bring into juxtaposition pictures with dark and light mats.

ACCURACY AND SYSTEM.

Accuracy is not always a *desideratum* where it is a question of accomplishing results with the aid of System. Occasionally System *must* be carried through to the utmost limit of completeness. To shift accidentally the decimal point in one's financial calculations is likely to be disastrous. Even approximate accuracy in the combination of musical sounds is worse than purgatorial pain. Cutting in from opposite sides of the mountain, the two sections of the Hoosac tunnel opened upon each other with the discrepancy of but half an inch. Yet, among instruments, the oboe must meet the horn with far greater precision and truth. Accuracy of System, also, is the sole principle of life in the geometrical and astronomical sciences. But in applying System to the less fine variations of one's activity, the rough and ready kind is more valuable than the precise. Use the system for what it is worth. When it proves punctilious and ineffectual discard it without scruple. Do not treat it with any pretense to consistency. Give it no second chance. Remember that, like the Aorist tense in Greek, System was made for man and not man for System. Variating upon the proberb, say that "we should Systematize to live, not live to Systematize."

Nordica is still surrounded with a band of detectives, ready to die in her defense, according to the *Mondo Artistico*, of Milan. We are glad to see that apprehension for her safety is world-wide. A lady in distress is always a grievous sight!

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on Page 180. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

VOICE CULTURE.

THE JAW.

ARTHUR L. MANCHESTER.

Perhaps no fault is more common among singers than rigidity of jaw. The degree of rigidity may, and does, vary, but in too many cases it is present, and wherever it is present in even the slightest degree good tone production is impossible, and innumerable evils continually arise to distress the would-be singer. It is often accompanied by a pulling back of the jaw or, on the other hand, by a protruding of the chin. The teeth are set, and as each tone is sung, the jaw moves with a stiff, jerking motion. This stiffness of jaw is an indication that muscles involved in the act of tone production are being used rigidly instead of with a quiet unconsciousness; it means that there is a strain upon the throat and larynx which is not only fatal to good tone, but also limits the range of voice and prevents legato and distinct enunciation.

On the other hand, when the jaw is opened freely and hangs loosely, there results a delightful sense of freedom, a release from strain, and a control of tone that is most satisfactory. The coveted condition of unconscious action is established, one forgets that he has a lower jaw, and independence of tongue results. In fact, ability to use the tongue with unconscious ease in sounding the vowels and pronouncing the consonants is one of the best indications that the jaw is free from rigidity. There are students who seem to find it hard to recognize this stiffness of jaw, particularly if it be slight. The jerky movement of the jaw, as each tone of a scale is sung, can be seen in a mirror, and it is well to do much practicing before a mirror, watching the jaw and facial expression generally. But the truth which I endeavored to impress in last month's lesson holds here, and it is all-important that the pupil be able to perceive the presence of improper conditions without the aid of sight. He should not rest satisfied until he can instantly perceive the first approach of rigidity of jaw. If he will sing *Ah,* with his thought concentrated on the jaw and back of the tongue, he will note a fecling of rigidity in the jaw, accompanied by a more or less pronounced drawing back of the tongue. When this is perceived, he is ready to take measures to avoid it.

To direct attention to this fault and to insist upon an effort to think the jaw loose is helpful because it does direct attention to the condition, and tends to give the mind a concentration on its removal which greatly aids in bringing it under control. But as the real cause of the condition lies back of the condition itself, ultimate and permanent success will come only through a removal of the underlying cause.

In the April MUSICIAN, I quoted from William Shakespeare five principles which bear materially upon the art of singing well. Three of them I repeat in this connection.

I. Only by controlling breath can we hope to sing with open throat, and avoid singing out of tune.

II. Failure to control breath gives rise to a stiffening of the throat, which is always accompanied by a rigid tongue.

III. Rigid tongue and throat are always accompanied by a rigid jaw. Here we have a clear presentation of cause and effect. The fault we are discussing comes, in conjunction with other faults to which it is closely related, from a failure which antedates the act of singing. A function on which singing is based, and which vitally effects the entire act of tone production, has been imperfectly performed. The lesson is plain: We must see to it that the function of breath taking, retention, and expulsion is so controlled that it removes this strain from organs whose functions are performed later; we must make the act of breathing, of breath control natural, automatic, and certain, if we would avoid this rigidity of jaw and tongue; (it should not be forgotten that rigid throat, tongue and jaw are intimate evil companions). If, by some mischance, we find ourselves attempting to sing with rigid jaw, we must cease our attempts, and do our first over, taking care that it be done well.

The first requisite is to acquire such control of the act of breathing as will enable the student to retain breath without closing the throat. This will be accomplished by means of the exercises already given for freeing the diaphragm, and establishing an unconscious but certain retention of breath. The danger of closing the throat at the instant of making initial tone, and of bringing into action muscles which should be quiescent can be avoided by use of the aspirating exercises given in the February number. These are the basis for all that follow. And all depends upon the manner of their doing. They must be persisted in until their object is fully attained. Freedom of body and ease of mind must be established, and power to sing *Ah* with unconscious throat be acquired.

This done, the student is ready to take up exercises which bear directly upon the tongue and jaw. The counting exercises, *a-c-i,* sung three times in one breath, with chin still and tongue limp, the consonants *l, g,* and *th* before *Ah,* with quiet jaw and free tongue, *va, ma, za,* and *na,* the first three with just enough easy movement of the jaw to permit the formation of the consonants, the last with quiet chin, can only be sung with freedom of jaw and tongue when the preliminary exercises have been mastered. When based on perfect breath control, they are cumulative in their effect, increasing freedom and improving tone.

The student who has done this work well, clearly perceiving the conditions which should be avoided and recognizing with certainty those which are right, will find himself able to sing a succession of tones with easy floating (to use Mr. Shakespeare's expression) jaw, limp tongue, and comfortable throat. The practice of scales, broken chords, octaves and vocalizes for the acquirement of flexibility and legato will be decidedly enjoyable as well as productive of good.

Those who have followed these lessons must have noted how persistently they have harked back to the same exercises, prescribing them for various vocal ills. It is, indeed, noticeable that, just as Mr. Shakespeare has been able to trace the thousand and one troubles which annoy the student of voice culture to practically one source—improper use of the breath—analysis will show that much that has seemed extremely difficult to overcome arises from antecedent causes, and a little investigation will demonstrate that the remedies are not many; rather they are few, and, as a rule, exceedingly elementary, and success depends upon finding them out and applying them at the proper time and in the proper way.

Rumor has it that a German opera, *Ingomar,* music by Theodore Erler, will be performed at the St. Louis Exposition. It will be produced first at the Court Theatre, Brunswick.

* *

Mlle. Bossenberger sang in Dresden selections from two operas of Koczalski, the pianist-prodigy. According to *Le Guide Musical,* they were interesting, but did not raise the temperature of the hall to an appreciable extent.

HUGO WOLF: HIS SONGS AND HIS ADMIRERS.

RICHARD ALDRICH.

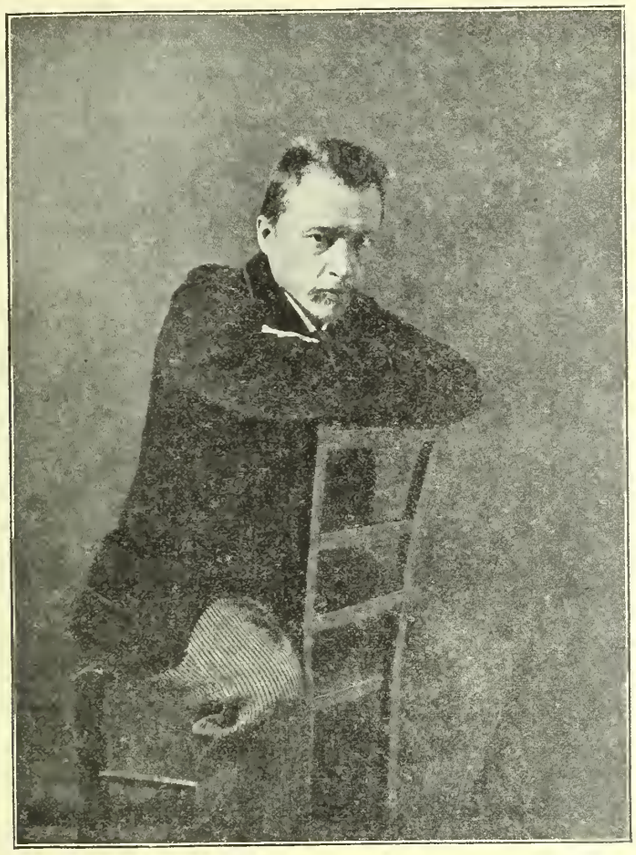
(From the New York *Times.)*

Hugo Wolf has at last found champions and upholders in New York; but there are as yet no visible signs of the "Hugo Wolf" cult here. Curious reports of its developments have come in recent years from Germany and Austria. Hugo Wolf societies exist there in appreciable numbers, and there is even a Hugo Wolf festival impending. His name has made sporadic appearances upon recital programmes in New York—Mme. Sembrich sang one of his songs, "Der Gärtner," a year ago; but it has been little more than a name till the week just past, when four singers have given fifteen performances of thirteen of his songs—Mme. Sembrich again, Mr. Cole, Mr. Bispham, and Mme. Fisk. His German admirers have for the last five or six years formed a small but determined party. The "Hugo Wolf societies" into which they are united are bent upon repeating the story of the "Richard Wagner societies" of a period now past, and compelling acceptance of his songs as those of the greatest song composer of modern times through aggressive propaganda. They complained loudly, after the manner of their kind, of hostile powers and prejudices banded together against him; of deep-rooted partisanship and the unfavorable attitude of the Vienna press. There were the intense feeling of injury and the perfervid enthusiam that are not unfamiliar accompaniments of musical and other propaganda. One of Wolf's most ardent admirers, Dr. Michael Haberlandt, has described in exalted language this perverse state of affairs and the formation of the first of these societies in Vienna in 1897. It was to focus the efforts of the Wolfianer, the "Wölfing," to cast down the arrogant dictatorship of the critics that so stupidly stood in the way of this creative spirit's victorious progress, and to clear a place for this "king of the new art;" to sweep away this secret society of laziness, stupidity, and ill-will that had conspired to kill him with silence in the musical world of Vienna, and to seal up the newspaper offices against him. It was to rescue the art of Hugo Wolf from the degrading imprisonment in which it was languishing; down with these barriers of silence, away with these prison walls and bolts of paper!

Wolf was not present at the formation of this jubilant new Davidsbund. His biographer represents him as sitting quietly by himself over a glass of beer, taciturn, unmoved as if he had not the least interest in these goings on, but laughing till the tears rolled down his face when his friend drank to the prosperity of the society formed in his defense and honor. This is an engaging picture; but Wolf's letters show him in rather a different light, by no means so indifferent, but keenly irritable and bitter over the failure of his music to gain headway before the public, possessed of a very positive idea of its great importance, and putting as high a value as any of his admirers ever attributed to it upon his own significance as a composer.

* * *

The tone of the Viennese criticism of ten years ago concerning Wolf may be represented by Dr. Hanslick's remarks, bordering upon levity, apropos of a performance of two of his choruses with orchestral accompaniment. He carries on song composition by the wholesale, observes the famous critic; not by groups, but by volumes; he sets to music not only poems, but, so to speak, whole poets—one volume of Goethe, fifty-one poems (price $12.50); one volume of Mörike, fifty-three poems, (price $12.50), etc. He is fond of making the piano accompaniment the important thing, the vocal part an appendage. His small but enthusiastic party consider him "the Richard Wagner of the Lied," and his fame rests chiefly in making the form of art in which he works something that it should not be. Yet Hanslick, after dealing out these pleasantries, found the two choruses (which were originally songs with piano accompaniment) highly successful in the graphic, picturesque style that Wolf had made his own; and concludes: "Undoubtedly a man of intellect and talent, he has only to beware of undue elation and of 'good friends.'"



HUGO WOLF.

The striving for strongly individualized expression, dramatic, picturesque, melancholy, humorous, gay; for the unmistakable portrayal of emotion, the certain establishment of a mood, the deliberate casting off of all cramping formalities, is apparent in all the songs of Wolf that have been disclosed to the public. These things, rather than a purely lyric utterance, are what characterize the younger generation of song writers to-day, whose work is represented in its greatest distinction in the songs of Richard Strauss. Veracity, truth of expression, a fully rounded voicing of the poetic vision, are what they strive for. It may result in a lyric of purely sensuous beauty cast in accepted molds, or it may depart widely from them; that is as the subject may dictate. The questions of "strophic form" or "thorough composed song" have been left far behind them. Shapely contour of vocal melody, or mere declamation whose form is conditioned by the text; subordination of the voice and exaltation of the piano part to independent expression in tone painting—it is quite a matter of indifference which method they will choose so long as it gives the result they are after. Only one thing they demand, and that is that the text shall be drained of its significance to the last drop. Of Dr. Hanslick's idea as to what a song "should be" they will have nothing.

Whether or not Wolf's position among these exponents of the latter conception of song writing shall be what his admirers claim for him is not lightly to be determined. The songs that have so far been produced here have shown in some cases power of a rare order and have left a deep impression. Such songs as his "Ein Ständchen euch zu Bringen" and "Auf dem Grünen Balcon" make their own instant appeal and certify to his melodic power and to a vein of brilliant and scintillating gayety. The other extreme is touched in "Komm, O Tod," possessing scarcely any well-defined melodic curve to fix itself upon the ear, and gaining its effect through the declamatory utterance of the text and the gray scheme of color in the harmony.

In the vast mass of Wolf's songs—he is said to have composed 500 in his brief life of forty-three years—it does not require long search to find many of commonplace quality among numerous others of remarkable distinction and copious inspiration, and he is not to be acquitted of wandering far afield after effect through strained and unvocal writing for the voice and extravagant and unacceptable harmony; of doing violence not merely to the sense of abstract beauty, but to the sense of the fitness of things. But he is, at any rate, whatever his stature may prove to be upon further and more intimate acquaintance, an original and individual worker in music. We may pray to be delivered from a "Hugo Wolf cult," and there is no impending danger of an invasion of Hugo Wolf societies; but the attention of singers and the public is likely to be directed in increasing measure to his songs, to the pleasure and profit of both.

MADAME PATTI RECOLLECTS.

They charged fifty cents for the tickets, small, red cards, which, before the door-keeper received the last of them, had admitted thousands of music lovers to the old Metropolitan Hall, in New York. How vast, and how distinguished that first audience—my first audience—seemed to my childish eyes! When I came out to sing, there was not enough of me to be discerned upon the broad stage; so a table, that had been brought from the wings, served for tiny Adelina's pedestal of song. Raised for the moment in spirit, as well as height, the needful bravery flowed in upon me; and I sang with all my heart—sang "Casta Diva," from "Norma," until, at the end, the great throng seemed to go mad in its applause. They called out to me; they shouted to me, and the ladies in their enthusiasm, began to come to the stage to give me the jewels they wore. How they sparkled, and how Adelina, half distracted by the glittering, proffered gems, forsook her pedestal and gathered up her sudden riches, her baby hands at last overflowing with rings and brooches.

It was very easy to spoil me. Indeed, what child would have not been spoiled who, with the admiration of multitudes dinning in her ear, believed her voice was inexhaustible, limitless in its power and its range. The Patti of the later years owes all that she became to her father and to her teacher. The most familiar question I hear to-day from women who are interested in my singing, or who have daughters of whose voices they are proud, is "Madame Patti, how high do you sing?" As if the altitude of the note that could be reached were the be all and end all in the art of music; as if the human voice, which comes from the living throat, were the product of some machine, whose limit need only be the infinite number of vibrations at which sound becomes inaudible to the human ear. I never sing higher than D; throughout this tour, the highest note I have habitually sung is C. Because of my moderation—because of my moderation alone—I have been able to preserve in all its fulness and its roundness the middle register, which is the bone and sinew, the heart and the very soul, of the singer's artistic power. So many wrecks I have seen, so many promises of grandeur unfulfilled, so many realizations of grandeur miserably abandoned. And all because the singers were eager to be misled by the people's cry for something over which it shall wonder instead of the true things of the singer's art, through which it shall feel and thrill and live. Yet it is so natural for her who has the strength inborn to rejoice in its exercise.

As the child, I felt that high C was far below my compass; and I tried my strength, more and more freely, more and more confidently. At length, in one glorious hour, with the chill intoxication upon me of the lofty heights of "Sonnambula," I soared to F, above the high C, for which the music, as written, calls. I was above the clouds in the pride of my achievement. And there my father found me, as he hurried in upon me, his face both anxious and angry, with rebuke within his eyes such as he reserved for the more heinous of my sins.

"Adelina," he exclaimed, with his utmost sternness, "if I hear you sing that note again I will never speak to you."

"Oh, father," I rejoined, wholly unabashed, "that F is very easy for me."

"Remember," he said solemnly, "that F for which you try so hard and make so little of when you have reached it, is the enemy that lies in wait for all the beauty of your voice. Sing F above and your father tells you that you will become mute below."

But Adelina with the sublime impertin nce of childhood, knew more than Adelina's father. She sang F above to her heart's content, until, suddenly, her voice in the middle register was vanishing.

Ah, then, there was catastrophe and gloom. Behold Adelina in terror most profound—afraid, as for her very life; pitifully wondering if there could ever be a resurrection; for fifteen long and dreary days a silent thing upon the glad earth's face. Very humble she was, and docile and obedient, when her father, reluctantly relenting, permitted her to sing again among the despised lower notes. The lesson, which was learned then, was learned for all the singer's life.

When I began to sing, the ballad was the choice and the right of all the great singers. From Jenny Lind, throughout the profession, there was no one whose supreme test of feeling and expression was not acknowledged to be some of the people's songs. The popularity of the ballad in the United States may have waned for many years, as it has recently grown large again; but in England it has never changed, has never lessened. The really good English singers are heard, apart from their share in oratorio, only in ballads at the great concerts; and just at present the popular taste for the ballad is more pronounced in England than ever before.—*The Independent.*

Siegfried Wagner's *Kobold* was sung for the first time at Hamburg on January 29.

* *

Malvina Schnorr von Carolsfeld, the first Isolde, has just died at Carlsruhe. When *Tristan und Isolde* was brought out at Munich on June 10th, 1865, her husband, Ludwig Schnorr, won Wagner's warm approbation in the part of Tristan, while Frau Schnorr sang Isolde. Ludwig Schnorr died from a chill after the fourth performance and his wife then forsook the stage. Her maiden name was Malvina Garrigues.

* *

Puccini's *Madame Butterfly* was a fiasco at Milan. If its inferiority is a true thing the event is indeed disappointing. But without impeaching the taste of the Milanese we wish to give the opera a new chance. Italy has frequently passed hasty and unfavorable judgments upon new works of genius and has afterwards been obliged to retract them. One recalls easily the early history of *Traviata* and *Il Barbiere.* The admirers of Puccini have not yet lost faith in the new work.

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 180. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE, edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

SINGING ANGELS. VAN EYCK.

CORRESPONDENCE.

THE KNOWLEDGE OF ORCHESTRATION.

The art of registration and the practical understanding of orchestration should go hand in hand in the musical education of a professional organist. The characteristic timbre, capacity and use of each instrument should be known and orchestral scores studied. It is time well spent for an organist to study also the violin and violoncello so as to be able to take part in string quartet music. There is nothing so educational and enjoyable as to constitute one player of such a quartet, as it leads to a sense of the individuality of separate parts, which the organ in itself lacks. A second violin or viola part is highly educational to an earnest student, while a violoncello part is a great help in future pedal playing, as it leads to a feeling of pedal melody.

Not only should the nature of each separate instrument be known, but the quality of tone resulting from the combinations of the various instruments should become familiar to the organist. Then the hearing of the great symphonic compositions becomes the highest artistic delight. For this reason one who is preparing himself for a professional organist must for a period reside in or near a large city where a complete orchestra is sustained and where organists of the best class are employed. The hearing of both orchestral and organ music is an essential factor in the preparation for future work, and also in the development of one's latent talents with the mind ever conscious of a standard fixed in the memory. Although the organ has not the interior individuality of an orchestra, yet the tone colorings in combinations have an analogous kinship.

AMPLE BELLOWS SPACE IN ORGAN CONSTRUCTION.

In the designing of a church or hall, ample space should be allowed for the proper construction of an organ. In laying out the work, each part of the mechanism should so be located that free access may be had for adjustment and repairs. The first section of an organ which wears out, or needs repair, is the bellows and feeder attachment. These should be so placed that the feeders may be taken off, and the bellows and feeder folds releathered at any time. Rats and mice often eat through the leather of the folds and gussetts so as to render the organ useless until the work is releathered. I have known an organ to be condemned on this account because of the bellows being so located that it was impossible to take them out or get at them to repair the damage.

About the year 1860 many builders made a mistake in substituting rubber cloth in the place of leather for the folds of bellows and feeder. In a few years the rubber cloth hardened and became brittle so that it would crack off, and then the bellows would have to be taken out and releathered. Where this could not be accomplished by removing the bellows a temporary botched job could only be done. In 1866, before I was connected with practical organ building, I ran the risk of purchasing a second-hand organ which was boxed for shipment, for the recreation of setting it up and studying the mechanism. I was taken up on offering twenty-five dollars for it, which I did at a risk. When I began setting it up in my spare time I found that the bellows had been made with rubber cloth. I releathered them myself and after the organ was finished accepted an offer at a good price from a church who used it for many years, and the instrument is yet in use with the amateur leathering as put on thirty-five years ago.

ORGAN AND PIANO TOUCH.

S. A.—"In my reading of the musical journals, I find that some musicians claim that there is a difference in the touch between an organ and a piano, while others claim that there is no difference in the playing of the two instruments. Music teachers cartainly ought to agree on this subject. Will you kindly explain the reed organ or pipe organ touch, and illustrate why it differs from the piano touch? Do you know of a school which teaches organ cleaning, repairing and tuning?

Comments.—There is a great difference between the organ and piano touch, and there should be no disagreement among music teachers on this point. The organ touch requires a firm decisive touch which opens the valves immediately, and in any succession of notes, each key should be held the full length of time and so connected that there is neither a break nor overlapping. The organ touch is the same in either reed or pipe organs and is a legato touch, all keys having an equal pressure whether the music is loud or soft. The piano touch is one of percussion, in which the tone is made loud or soft by the force of the fingers in actuating the hammers on the strings, so that any individual key may be accented. The piano should be played with the legato touch unless otherwise indicated. The best way to acquire the legato touch is to learn to play slow music upon a good reed organ, and for this purpose every pianoforte studio should be furnished with a good reed organ as part of a teaching outfit. There is no special school for learning the tuning, repairing and cleaning of pipe organs. To learn this one should secure employment in a pipe organ factory, and then work in the department which attends to this work, thus learning in the school of experience. The New England Conservatory of Music, Boston, Mass., has a department for teaching organ and piano tuning.

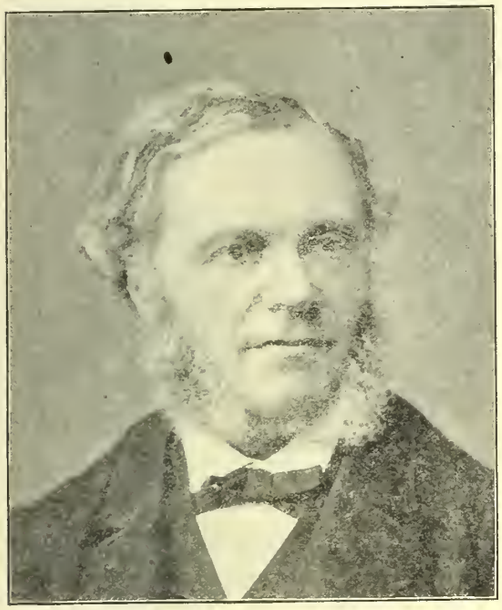
RESULTANT TONE BASSES.

J. W.—"I have heard that sometimes the lower twelve pipes of a 16 ft. manual Open Diapason are made double, of wood, where the height is limited, and so voiced that an imitation of the 16 ft. tone is produced. Will you please explain this?"

Comments.—This is sometimes done by using a slim scale stopped wood pipe giving the 8 ft. tone, and also using another stopped pipe a fifth higher in pitch, voiced very soft. The smaller pipe is fastened to the larger in such a way that one foot answers for both pipes. The resultant tone has the effect of an open metal pipe of 16 ft. tone. In some instances the lower pipe of the two is made of open wood pipes. As a general rule the metal basses of manual 16 ft. Double Open Diapasons are made of too thin zinc, which does not give a satisfactory quality of tone, on account of the lack of firmness to hold the vibrations steady. I am not in favor of resultant and tone pipes, as the legitimate pitch should be produced in the normal way in thorough methods of organ building.

CÉSAR FRANCK.

César-Auguste Franck, the devout and saintly organist and mystic composer, was born in 1822 at Liége, Belgium, and died in Paris in 1890. His first musical studies were made at Liége, but at fifteen he was admitted to the Conservatory of Paris, where a year later at a test he played at sight a difficult composition, transposing it immediately a third lower than it was written, and was awarded the first grand prize of honor. After his graduation in 1842, instead of entering upon a public musical career, which to his nature was repulsive, he turned for a livelihood to the laborious work of teaching, which he followed all the remainder of his life with patient fidelity, giving from eight to ten lessons a day.



CÉSAR FRANCK.

In 1858 he became organist of the Church of St. Clotilde, a position which he held for thirty-two years until his death, where his playing was a constant inspiration to all who heard him. He was so gentle, modest and wise that his pupils affectionately named him "Pater Seraphicus." As an organist he was animated by the purest religious enthusiasm, and when at the instrument he gave out his improvisations, the music enveloped him like an aureole. His beautiful head bore a finely developed brow; a profound and contemplative expression marked his features with the symbols of genius and faith, as if animated with the vision of another age. The emanations of this gifted man when in the loft of St. Clotilde, Saint-Saëns well termed "musique cathédralesque," as it called before the mental sight the pillars and arches clouded with incense, the glimmering rays of the altar-lights and the bowed heads of worshipers at prayer.

Amid the arduous labors of a full life of teaching he set apart the first two of the early morning hours for the composition of his extraordinary music, and waited with indomitable patience for its recognition until his mature years. The spirit of his great compositions deals with the primal and protean mystery of human life, the conflict between ideal needs and actual facts. He has been called an earnest musical mystic, an analogue to Henri Frédéric Amiel in literature, ever striving after the unattainable, an inarticulate eloquence hinting at possibilities of a higher development than the temporal life affords. Thus he wrote his symphonies, preludes, chorales, fugues, quartets, oratorios, sonatas and masses.

César Franck was an organist and composer who lived his quiet, fruitful and happy life with his mind concentrated upon the beautiful in Art, with an exalted and disinterested nature, superior to all petty jealousies, surrounded by a few appreciative friends who gave him their warm and discriminating admiration, and who perceived that he was making himself a force that modern music could not forget. "He repudiated with horror and disgust the brilliant noise-making that people long mistook for music," expresses the retiring and artistic nature of the man who is now recognized as one of the great musicians of the age, who earnestly followed the ideals with which his conservative spirit was permeated in creating definite forms outside of the beaten tracks of conventionalism.

Dummy Show Pipes for Reed Organs.

J. T.—"Do you think it in good taste to have the artificial top of a reed organ filled with speechless imitation pipes? To me it savors of fraud, in giving the appearance of a musical value which does not exist. What is your idea of showy tops made in imitation of dining room sideboards?"

Comments.—This is a matter of decorative taste, and the object is to attract attention so as to secure ready sales. There is not much architectural scope in the limited dimensions of a reed organ for art display. Imitation front pipes are out of place, as they have no more musical value than a sideboard top. The upright piano form with symmetrical scroll work is more appropriate, especially when there are reed stops located above the manuals. Although there is at present quite a stagnation in the reed organ trade in the United States, it will be revived in due time on more practical lines of construction, adapted for the use of organ students. The exhaust system, with its rubber exhausters and vacuum reservoir, will be abolished, and the wind supply will be furnished after the method of the pipe organ. Dummy and divided stops will be abolished, as well as mirrors with bevelled plate glass and fancy mantels with shelves for bric-a-brac ornaments and music closets. This will take the place of the shams which infested the commercial reed organ, against which musicians have had such bitter prejudice in the years of the past. The new reed organ will yet be developed on artistic lines and represent what it stands for, without attempts to misrepresent in decoration or mechanism.

The Use of the Vox Humana.

L. L. D.—"I am aware that among classicists there is great prejudice against the use of this fancy stop, but I think that much of the antagonism is a result of its misuse and the lack of the proper exercise of good judgment in the adaptation to appropriate selections and combinations. There certainly must be some meritorious quality in this so much decried stop, otherwise it would have been excluded from all the large organs which have been built during the past century.

"It should always be in tune when played, and should be sparingly used, and never trifled with in any composition. It should be enclosed in a box inside of the regular swell box, and opened at the top at the same time that the regular swell folds are opened. This will ensure a more perfect diminuendo, and not only produce a mysterious remoteness, but obscure the snarl of the reeds, which is more apparent with the Vox Humana on account of the short body which is above the reed.

"The ordinary reciprocating valve tremolo often throws the sensitive reeds out of tune or momentary voice. A long shafted fan tremolo placed over the pipes at the top of the suggested inner box will give a more natural wave or undulation, the tops of the pipes being brought into a straight line by the lengths of the boots or feet. I have seen this stop placed at the back of the regular swell box, on the outside, with an opening into the large swell box, but not having its own shutters it was not effective in such a position. I have seen it placed on the choir chest enclosed in a small box of its own, but never thus with good effect, because the remoteness was not sufficiently attained, distance lending a charm to this peculiar stop which can only be obtained by especial enclosure, which is more enhanced by lining the inner box with thick bookbinders' board and heavy felt.

"There are two ways of using this stop with good and imitative effect—one as a solo and the other in chords.

"As a solo stop I have always found it to be the most effective in the tenor range, combined with the Salicienal, St. Diapason and 4th Flute Harmonique, using the choir Dulciana as accompaniment. In transcriptions of such oratorio solos as 'Comfort ye my people,' from the Messiah, and 'Waft her angels,' from Handel's 'Jephthah,' playing it with a soft hand in the regular tenor pitch, the bass with a soft pedal stop with the choir Dulciana coupled, and the right hand playing the transcribed accompaniment, the effect is very beautiful and realistic, if the expression is properly managed. I have often been asked where the invisible singer was located, such was the illusive effect upon uninitiated listeners. In using it as a treble solo the result is not so good and the Flute Harmonique should be substituted by the Quintadena.

"In playing it with chords to represent a distant responsive choir it is more effective to use it as a male quartet like a choir of sanctuary priests, in alternation with contrasting passages upon the Great Organ. I have found an excellent effect to be produced by coupling this stop to the choir Dulciana. At first the unenclosed Dulciana tones are heard, and the blending of the distant voices gradually is perceived as the swell is opened. The inner Vox Humana box should be so tightly insulated that when the swell is shut the reed pipes cannot be heard above the Dulciana, which gives ample crescendo for all shades of expression.

"The place for this stop is only in large organs as an expressive adjunct among attractive stops to interpret musical pictures of an esthetic order not required in the formal church services."

Organists Should Be Paid.

Alluding to the appointment to an organist in the Congregational Church of that town, a writer in the Wrexham (Eng.) Advertiser thus remarks:

The change from a voluntary to a professional organist is a sign of the nonconformist times. The voluntary organist is very good, no doubt, and in some cases unsurpassable, but there are indications that the musical portion of the Free Church services will have to receive more attention and be paid for. Appropriate to this fact are the lines from Pope's position "sometime—somewhere."

"As some to church repair,
Not for the doctrine, but the music there."

A friend of mine told me he thought the organist ought to have ten per cent of the minister's salary. This is putting it rather low, I think, but it will do to start from. If you have a good organ you ought to have a good player, and if you have a good player you ought to have good singing, and cannot always get good voices for nothing. If you have a good preacher the reason for good music is made all the stronger. By good music I do not mean fugues and brilliant solos on the organ: these are excellent in their place; but well chosen tunes, anthems and chants, well played and pitched to suit the voices of both choir and congregation. With such conditions a reverent and devotional service can be given.

Comments.—Twenty per cent of the salary of the minister should be a standard appropriation for religious societies to pay a competent organist.

SERVICE PROGRAMS.

As these programs are intended to be suggestive, the music is selected for its suitability for general use. It is intended to include only organ numbers and Anthems which are worthy, while avoiding any that, by reason of peculiar construction or treatment, are unsuited to the average choir and congregation. The services which follow include Anthems of merit, in which the purpose for which they are intended is not overlooked. They are devotional and musical. The organ numbers are exceptionally attractive.

Organ Prelude—Un poco Adagio. Clementi.
Anthem—Father, Again in Jesus' Name. E. S. Hosmer.
Offertory—Interlude. Th. Dubois.
Anthem—Te Deum Laudamus. Eduardo Marzo.
Solo After Sermon—Follow Me (low voice). Frederick Stevenson.
Postlude—Postlude in F. W. H. Bell.

Organ Prelude—Meditation. Hamilton Clarke.
Anthem—Lo, My Shepherd is Divine. Bertram Luard-Selby.
Offertory—Communion, Op. 4. Henri Deshayes.
Solo—Come Ye Children (From the Prodigal Son). Sir Arthur Sullivan.
Anthem after Sermon—Nunc Dimittis. H. Clough-Leighter.
Postlude—Grand Choeur, Op. 4. Henri Deshayes.

EUROPEAN LETTER

ORTON BRADLEY

No more extraordinary story has ever been given to the world by an enterprising press agent than the rumor which reached London via Vienna on the 17th of March that Paderewski had been recently ordered by the police of St. Petersburg to leave Russia and admonished that he was for ever excluded from St. Petersburg. The cause is said to have been that Paderewski corrected the Czar, who was complimenting him on his musical talents and artistic acquirements, adding that he was especially pleased to find them in a Russian. "I beg pardon, your Majesty," report makes the great pianist to have said, "I am a Pole." Anyone who knows Paderewski must find the story difficult to believe of a man, one of whose most marked characteristics is his exquisite tact. There is also another difficulty in its way, and that is that Paderewski was booked to play the Beethoven E minor concerto at Colonne's concert at the Châtelet, Paris, on Sunday the 20th of March, so that it scarcely seems likely that he had in contemplation any such concert tour in Russia as the Viennese "Neuesten Nachrichten" would have us believe has been abandoned owing to this break of Paderewski's. All his admirers, and their name is legion, are anxiously awaiting some confirmation or denial of the curious story, which is regarded by most of them as an excellent example of artistic press agent's work. The story has attracted less attention in London musical circles than would have been the case at a less busy season of the year. Everything is now in full swing, the winter series of concerts are just getting finished before Easter, and the more fashionable season's music has just been inaugurated in a manner which has never before been recorded. Such a thing as the appearance of the Queen at four public concerts, and the King at two, within two weeks is, I venture to believe, beyond precedent. The ninety-second season of the Philharmonic Society opened with the first "Royal" concert. The King was not able to attend, but the Queen and the Prince of Wales were there, and they may have been pleased with what they heard of the condition of English music. The programme was performed by an English conductor, and comprised a new symphonic poem by an English composer, Mr. Von Ahn Carse. With the exception of Elizabeth Parkina, who comes from Kansas, and has made so great a success in London that she has been engaged for the opera and seems to have adopted England as her home, the soloists also were English. The conductor of the society is Dr. Frederic Cowen, and the other soloists were Marie Hall, violinist, and Dorothy Maggs, pianist. The other Royal concerts were the three performances which constituted the Elgar Festival, and which took place at Covent Garden under Richter. The festival was a most gratifying and successful testimonial to the honor with which the public regard Dr. Elgar. The concerts were most successful, and the only point in which the performances fell short of prefection was in the choral effects, which were marred by the stage arrangements. Better results would have been effected if the concerts had been held in a proper concert room, and not in a theatre with an orchestra temporarily erected on the stage. The last concerts of the Richter Orchestra and the Queen's Hall Symphony subscription series brought forward two violinists, both of whom will be well remembered in American musical circles. Henri Marteau, "of Geneva," played the Beethoven concerto with Henry J. Wood's orchestra. He has not been heard in London since 1888, but for several years after that he was very popular in America. He is a native of Rheims, and has added an European reputation to his American laurels. He made a most successful appearance on the 6th of March at the Lamoureux concert at the Nouveau Théatre, Paris. A magnificent performance of the Liszt Dante Symphony was given by the Queen's Hall Orchestra at the same concert which brought Henri Marteau back to England. The last Richter concert of this season gave us Bach's violin concerto in E, with Otie Chew as soloist. It was her first appearance in England—that is to say since her student days at the Royal College. Many New Yorkers will remember her appearances there a few years back, and will hear with pleasure that the great promise she then showed has developed into a charming talent. She has breadth of tone and a delightful appreciation of phrasing. Yet another successful American appearance must be mentioned, that of the Kneisel quartet at the Broadwood concerts. It is seven years since this well-known organization played to a London audience, and it is a great pleasure to be able to chronicle their success on this occasion. Their perfect ensemble, their purity of tone and the "give and take" of their part-playing have almost disarmed criticism. Fashionable London is now looking forward to the opera season, and less fashionable London to the Moody-Manners English opera season. The former is to begin at Covent Garden on May 2, and is to last its usual three months. The only absolute novelty to Londoners that is promised is Offenbach's "Les Contes d'Hoffmann," but Verdi's "Ballo in Maschera" is to be revived, and Mozart's "Don Giovanni" and "Le Nozze di Figaro," in Italian, the last two under Richter's bâton. There are to be no performances of the Ring but the "Meistersinger," "Tristan," "Lohengrin" and "Tannhäuser" are all to be given without cuts.

The Committee of the Cardiff Festival, which is to take place in September, has announced a very attractive scheme, which is to comprise four absolute novelties, "John Gilpin," by Dr. Cowen, and "The Victory of St. Garmon," both cantatas written expressly for the occasion, and two new orchestral works. The other works will comprise the inevitable "Dream of Gerontius," Massenet's "Eve," Schumann's "Faust," David's "Le Désert," and the whole of Mendelssohn's "Midsummer Night's Dream" music. The singers will be Blauvelt, Agnes Nicholls, Ada Croseley, Muriel Foster, Ben Davies, John Coates, Ffrançeon Davies and David Hughes.

There is to be a Jubilee concert at the Crystal Palace on June 11, to celebrate the fiftieth anniversary of its opening. The performers will number three thousand, and will be conducted, it is hoped, by Sir August Manns. The soloists will be Albani, Agnes Nicholls, Ben Davies and Santley.

The St. Louis Exhibition have engaged Mr. A. Williams and his Grenadier Guards Band, who have been given special leave by the War Office. The band of the same regiment visited Boston in 1872, but judging by the appearance of the men, none of the present band were members of the organization in those days, and the conductor was Dan Godfrey, who was presented with a gold medal by the Honorable Artillery Company at a banquet at the Revere House.

Nothing is more interesting to notice than the international reciprocity which is going on in music, and nowhere is it more noticeable than in France and Germany. In Paris Wagner's Siegfried was recently performed five times in three weeks, to houses far above the average. The receipts on each of these occasions were about 1,000 francs greater than those drawn by any other opera except only "Faust," which always fills the house to its capacity. On the other hand from Berlin we learn that the operas during one week in March comprised Mignon, Carmen and Manon. The return of Colonne to the conductor's desk at the Châtelet was signalized by two most enthusiastic performances of Beethoven's Choral Symphony, and the next two programmes were devoted partly to Bach's Christmas Oratorio, while Chevillard at the Lamoureux concerts has been giving Schumann's Paradise and Peri with some success, but failed to interest the Parisians with Strauss' "Vie d'un héros." (It looks so odd in French).

London also is busying itself with two performances of the whole Ring under the bâton of Ilon.

The month of May is to decide the final heat of the Sonzogno operatic competition. The three selected works, "Domino Azzurro," by Franco da Venezia, "La Cabrera," by Gabriel Dupont, and "Manuel Menendez," by Lorenzo Filiasi, will be performed first before the jury and then in public on separate evenings, when Délibes' "Sylvia" will occupy the rest of the programme, and finally before the award is made, all three operas will be performed on the same evening. The result will be watched with the greatest interest in all musical circles throughout the world.

SINFONIA DOMESTICA.

At Carnegie Hall, New York, Richard Strauss's newest work, the *Sinfonia Domestica,* was given its very first performance on March 21. The event was one of great, even transcendent importance both to America and to the world at large. The New World has never been honored before by the occurrence within its boundaries of the initial performance of a great work. Europe itself, in all its history, can claim few *premières* equal in interest to this of the *Domestic Symphony* at New York.

Till now Strauss's music has dealt chiefly with subjects of breadth and grandeur. His art has revealed frequently qualities of supreme delicacy and most original humor, but in the main it has worked upon great themes and in a great way. Now, however, Strauss has adopted a more unbuttoned style. His new piece pictures a day in the home-life of a typical musician. The program has not been announced officially, but in the main it is something like this:

Father and mother have a morning frolic with the baby. He coos and laughs and, according to some interpretations, receives a spanking. This catastrophe is represented by formidable thumps on the big drum, together with shrieks from the muted trumpets. Soon arrive two aunts of the baby, maternal and paternal. The former says that he resembles his mother. The latter claims that he is like his father. The father himself escapes from these bickerings and applies himself to composition. Here we have a tone-picture of a composer in the act of creating tones.

During the forenoon the baby is given a bath. In the evening he is put to bed to the accompaniment of an exquisite lullaby, and the clock strikes seven. Father and mother now enjoy themselves in reminiscences of the past. The music assumes the characteristics of a love-scene. This finally subsides and peaceful dream-music represents the wearing away of the night.

Dawn comes and again the clock strikes seven. Baby awakens and forthwith somewhat strenuous episodes occur. Some prefer to imagine a sudden summer storm of thunder and lightning. Others maintain that the fond parents are discussing the baby's future and the proper manner of his bringing up. At all events the music becomes exceedingly demonstrative. It grows and increases, with the heat of debate and with the eloquence of conviction, till finally a superb and ringing climax brings the *Domestic Symphony* to an end.

MADAME BUTTERFLY.

The Rome correspondent of the *Pall Mall Gazette* says that Puccini refuses to be discouraged by the unexpected failure of his new opera, *Madame Butterfly.* "To a friend he said that on the fatal night he was closed in a small room behind the scenes, where he could hear nothing of what was going on on the stage or among the audience. His son and friends came, however, unable to explain the strange coldness, amounting almost to hostility, of the public. Some one said: 'It is curious. One would say that almost everyone had had bad news just before entering the theatre, or perhaps a loss on the Bourse.' Finally Giuseppe Giacosa, the genial writer of the libretto, appeared all dishevelled, crying, 'I have suffered the passion of death,' while Signora Storchio, the exquisite singer who created the part of Butterfly, broke into such a flood of tears and sobs that it was feared that she would be ill. A disastrous night, truly. The maestro declares that he has already made certain small changes in the form of the opera, which he hopes will be sufficient to make it a success. In the first act he has cut out some episodes, thus sacrificing certain solos. The most important modification is, however, in the second act, which is now divided into two, its excessive length having tired the public to the point of ill-humor. The music itself has not and will not be touched, as Puccini considers the accusations that he has borrowed from not only himself but other composers most unjust, and he wishes to prove it."

NOTES.

Germania is being sung at Genoa.

* *

Tosca will be sung at the Monnaie, Brussels.

* *

The Mastersingers is being given with great success at Marseilles.

* *

Saint-Saëns' *Le Déluge* was produced at Montreal not long ago.

* *

Charpentier's *Impressions of Italy* has been played in Constantinople.

* *

Alpaerts, of Antwerp, has written a symphonic poem, entitled *Psyche.*

* *

D'Indy's symphony caused great enthusiasm when played in Paris not long ago.

* *

The revised version of *Madame Butterfly* will first see the light in Brescia during the month of May.

* *

Sigrid Arnoldson has been most successful at St. Petersburg in Tschaikowsky's *Eugen Onegin.*

* *

Walter De Prefontaine's pupils gave two successful piano recitals on February 22 and 27 at Norristown, Pa.

* *

Alexander Siloti produced a piano concerto by Rachmaninoff at a concert of Russian pieces in Brussels on February 14.

* *

The Virgil Clavier Piano School of Baltimore gave a most successful demonstration recital on March 21 at Lehmann's Hall.

* *

Mrs. Morris Black, whose singing has pleased much in New York, appeared most successfully in the title part of *Orfeo* at Nice recently.

* *

It is said that a wealthy Jew of Mantua offered two thousand dollars to have the phrase *Dogs of Jews* suppressed in Giordano's *Siberia.*

* *

Hans Richter, Colonne, Mancinelli, Toscanini and Safonoff will join in a series of orchestral concerts to be given at Turin during May and June.

* *

Wagner was introduced to the Japanese not long ago by Professor Junker, of Tokio. He led the march from Tannhaüser to great applause.

* *

A new orchestral work by Grieg, *Old Norwegian Romance, with variations,* was first played in the National Theatre, Christiania, on February 21.

* *

Charpentier's *Louise* is being sung at The Hague, Anvers and Lemberg. How many times has it been sung at New York, Chicago and San Francisco?

* *

The pupils of Mrs. William Cleopar Leonardi, of St. Augustine, gave a very successful recital at her studio, the "Bungalow," on Washington's Birthday.

* *

Bruckner's ninth symphony was produced in Boston on April 2. Richard Strauss will conduct the same work at the second Bavarian musical festival at Ratisbon.

* *

Emil Paur has composed a piano-forte concerto. It was brought out on March 4 by the Vienna Concert Society Orchestra, Paur himself playing the solo part.

* *

Louise Grandjean, of the Opéra, Paris, will sing the part of Venus at Bayreuth this summer. It is the first time that a French singer has appeared at the festival theatre.

* *

At Rozell Vincent's seventy-sixth piano recital at the California College of Music, Oakland, Cal., a nocturne by Field and a caprice by Stavenhagen, op. 2, No. 3, were among the more important pieces.

Music by a French composer, Louis Lombard, has been produced in Paris. Among the titles one may notice particularly a *Fantaisie khédivale, Une drôle de valse Les lacs italiens* and *Hommage à Saint-Saëns.*

* *

The Mendelssohn Trio Club, of New York, including Alexander Saslavsky, violin, Victor Sörlin, 'cello, and Charles Gilbert Spross, piano, played Tschaikowsky's trio, opus 150, recently, at the Hotel Majestic.

* *

Miss Ella S. Robinson played among other pieces at her recital in Herve D. Wilkins' studio, Rochester, N. Y., the *Polacca,* op. 21, by Hans Von Buelow. Mr. Wilkins read brief explanatory notes on the music.

* *

The Millennium, a symphonic poem by Gabriel Pierné, has been produced at Bordeaux. It is said to show the influence of César Franck. Georges Enesco's *Second Roumanian Rhapsody* was played in the same city.

* *

Léo Delibes' ballet, Coppelia, was danced at the Metropolitan Opera House, New York, during the winter. It was an interesting revival of a form of music that, still popular in Europe, has become more and more rare in America.

* *

A new musical club, known as the Massachusetts Choral Society, has been formed in Boston. The chief aim of the society is to study operatic works. Three concerts will be given each season. Herbert F. Odell is the musical director.

* *

The pupils of Miss E. L. Bradley of Newburg, N. Y., appeared in March in a recital which included the reading of interesting explanatory notes by their instructor. Pieces of fairy music by Rathbun, Mendelssohn and Weber were played.

* *

M. G. Hüe has extracted from the score of his opera *Titania* an orchestral suite. It was played at a Colonne concert not long ago. The division is as follows: I *Fairy Paradise, Dance of Philada;* II *Prelude, Hunt, and Apparition of Titania.*

* *

The Atlantic Symphony Orchestra played at a recent concert Schubert's Unfinished Symphony, selections from *Parsifal* and *Die Meistersinger,* Tschaikowsky's *Marche Miniature* and a serenade for string orchestra by Wüerst, entitled *Untern Balcon.*

* *

Mme. Helen Hopekirk has introduced to Boston Claude Debussy's *Jardins sous la pluie.* This piece is taken from the composer's latest work for the piano, *Estampes.* At the same concert Stcherbatcheff's fascinating *Marionettes* and *Clair de lune* were performed.

* *

On February 24th the MacDowell Club, of Boston, presented an excellent programme. Mrs. Thomas Tapper and Mr. Franz Kneisel played a sonata for piano and violin by William Lekeu, the young composer who died in 1894. Mr. George Ensworth sang songs by Grieg.

* *

The second faculty concert of the Whitman College Conservatory of Music, Walla Walla, Washington, was given on March fourteenth. A trio by Godard was performed, and Mr. Thomas J. Pennell sang Liza Lehmann's song cycle, *In Memorian,* based on Tennyson's poem.

* *

At Carnegie Hall (Banquet Hall) three historical Lecture Song Recitals took place during April. The first was devoted to "Folk Songs," the second to "German Song" and the third to "American Song Composers." The programmes of the first and third were particularly interesting.

* *

Manuel Garcia, brother of Malibran and inventor of the laryngoscope, entered upon his hundredth year on March 17th. He was professor of singing at the London Conservatory in 1847 and he was the teacher of Jenny Lind. Mr. Garcia still actively follows his profession in London.

* *

The pupils of the Central High School of Grand Rapids, Mich., enjoyed greatly a song recital by Mr. George Murphy, tenor. Mr. Murphy sang Maud Valerie White's *To Mary,* H. Clough-Leighter's *I Drink the Fragrance of the Rose,* and Schubert's *Du bist die Ruh* as well as other songs.

* *

A concert that took place at Brussels recently was devoted to the music of Victor Vreuls, a Belgian composer. The program included a trio, a "triptych" for voice and orchestra (on this occasion an arrangement for piano was used), a sonata for violin and piano and a song, *J'ai reposé mon âme.*

* *

Charpentier's *Louise* has been sung with great success at The Hague. Mahler's first symphony was frigidly received in the same city. And yet Mahler is reported by some to possess a genuine and remarkable gift in music. It is a pity that we Americans have not yet had the opportunity of finding out for ourselves the truth.

* *

During the years from 1896 to 1904 the Pittsburg Orchestra has given in all four hundred and forty-eight concerts. Many of these took place in cities outside of Pittsburg. The programme book of the eighteenth concert of this season gives a list of the works played and of the solo performers who have been heard during these nine years.

* *

"Sea Pieces" are acquiring a general vogue among composers. Edward Elgar's *Sea Pieces* are at present most prominently before the public. MacDowell's works in this *genre* are not forgotten, however, while now George Hüe, of Paris, is writing music inspired by a similar title. His *Poèmes Maritimes* for voice and orchestra were performed recently.

* *

The pupils of H. J. Stewart of San Francisco performed in a most interesting recital on March 17. Among the important pieces performed were Elgar's *Sea Pieces,* the Rhinedaughters' trio from *Götterdämmerung,* a group of songs by Richard Strauss, including the unfamiliar *Die Zeitlrose* and *What Said the Wind* by Dr. Stewart himself.

* *

A medal has been struck to celebrate the first complete representation in French at Brussels of the *Ring of the Nibelung.* Pierre Braccke is the designer. The medal will serve advertising as well as commemorative purposes, for impressions in silver and bronze are to be given to subscribers and none but subscribers. The die will be presented to the Museum of Brussels.

* *

The tenth annual musical festival of the South Atlantic States took place on April 27, 28 and 29 in the Converse College Auditorium, Spartanburg, S. C. Performances of *Aida* and *Carmen* were given in concert form. Excellent artists were engaged and the Boston Festival Orchestra, Emil Mollenhauer, conductor, together with the Converse College Choral Society took part.

* *

Gustave Strube's *Fantastic Overture* was played for the first time at a concert in Boston on March 12. The work holds together well, is gay and fanciful, and is full of the characteristic "white light" of the most modern German orchestration. It is easy to perceive which master of style Strube has chosen as a leader. His work will not suffer, even if placed beside that of his great fellow-countryman.

* *

A valuable series of recitals is being carried on by the Chicago Piano College. The concerts are held in Kimball Hall, 243 Wabash avenue. Among the more unusual names represented on the programs are Delacour, Biederman, Kaun, Rive-King, Denza, Harmon H. Watt, Gaynor, Dreyschock and Ellen Wright. On March 5 Charles E. Watt played a program of pieces by Ethelbert Nevin, including the suites, *In Arcady* and *O'er Hill and Dale.*

* *

A lady at Hanover wanted to make Brahms play at an evening party and he wouldn't. First he got her to stand in the curve of the grand piano while he stood at the keyboard, leaning across the lid so that it could not be opened, and talking to her all the time. When at last she did get the lid opened, he at once struck the low C with his left hand and a high C♯ with his right, and said, "How *can* I play on a piano that is so fearfully out of tune?"

Heinrich Schenker, the composer, made a discovery of great interest not long ago. He unearthed in the British Museum a collection of Welsh songs arranged by Haydn. It was known that such a collection existed, but all trace of it had been lost. The book formed part of a larger volume of Scotch, Welsh and Irish folk tunes, and was published at Edinburgh by George Thompson. Not being bound alone, no entry was made of it in the catalogue of the Museum.

* *

It is rumored that Mr. Thomas, Mr. Gericke, Mr. Mollenhauer, Mr. Scheel and Mr. Van der Stucken will conduct symphony concerts at the World's Fair. A number of famous foreign bands will be heard in St. Louis during the fair, among them the Grenadiers' Band, of England, and the band of the Garde Républicaine, of France. Each of the choral societies visiting the fair will sing the Exposition Hymn. The words are by Edmund Clarence Stedman and the music by John Knowles Paine.

* *

The Manuscript Society, of New York, produced the following works in March:

O Paradise, for sop. and bar.....J. Lewis Browne
Sonata, for piano
and violin, op. 7.....Dr. B. Heinrich Gebhardt
Duets, for sop. and cont....Laura Sedgwick Collins
String Quartet, C minor.....H. Brooks Day
String Quartet, F major, op. 89.....C. C. Müller

* *

The Pittsfield Symphony Society, whose programs are thoroughly interesting and up-to-date, played at one of its recent concerts an *Album Leaf* for orchestra by Arthur Bird, Edward Elgar's *Chanson de Nuit,* Glinka's overture to the *Life for the Czar,* and a piano suite by the Dutch composer Berthold Tours (1838-1897), with orchestral parts added by Fred J. Little, the conductor of the society. The Haydn symphony, which opened the concert, was well placed among so many modern and novel works.

* *

The two concluding concerts of the Chickering "production" series of Boston proved to be fully as remarkable as the preceeding concerts. American composers were chiefly represented. Paine's prelude to Aristophanes' *Birds,* two orchestral fragments by MacDowell, three symphonic sketches by G. W. Chadwick, an aria for mezzo-soprano by Gustav Strube and a concerto for piano-forte by Ernest Hutcheson made up a gratifyingly strong list of compositions. In order that the programmes might not seem parochially exclusive two foreign pieces were admitted; namely, Glazounow's *Stenka Râzine* and Saint-Saëns' *Suite Algérienne.*

* *

A Band Tournament will take place at the St. Louis World's Fair between September 12 and 17. The bands will play in competition between 10 A. M. and 4 P. M. If at 4 o'clock on Saturday, the 12th, there are but three bands more to compete, the tournament will be concluded on that day. If on the 17th there are four or more bands still to play, the competition will continue daily until all have been heard.

Nine money prizes, amounting in all to thirty thousand dollars, will be given to the most carefully trained bands. The bands will be divided into three classes according to the number f players. Twenty, twenty-eight and thirty-five will form the standard of division.

* *

The Cincinnati Musical Festival of 1904, announcement of which was made in the April MUSICIAN, promises to be remarkable in many ways. The dates are May 11, evening; May 12, afternoon; May 13, evening, and May 14, afternoon and evening. The choral works to be sung include the B Minor Mass, Bach; a *Rhapsody,* Op. 53, Brahms; the *Missa Solennis,* Beethoven; the Ninth Symphony, Beethoven; a Hymn, Op. 26, Berlioz, and *The Dream of Gerontius,* Edward Elgar. The instrumental pieces include Beethoven, Symphony No. 8; Bach, Suite No. 2 in B Minor; Bruckner, Symphony No. 9 in D Minor; Mozart, Symphony in E Flat (Köchel 543), and Strauss, Tone Poem, "Death and Transfiguration," Op. 24.

Theodore Thomas will be the conductor and the chief singers will be Agnes Nicholls, Ernestine Schumann-Heink, Muriel Foster, William Green and Watkin Mills.

* *

In a letter published in the Frankfort *Gazette* Eugen d'Albert ponders gloomily upon musical conditions as follows:

What is the secret, far-reaching malady which afflicts music in Germany at the present time?

The trouble is this: people in Germany have become too prosaic during the last years. Formerly there were artists who lived only for their ideal and who cared little for material things. But in our days a change has taken place. The artist gives first place to his love for material things, and second place to his ideal,—when he has one. He can no longer lag behind in the race for riches. And then, all means are fair, from the most vulgar assumption to the most unwarranted search for exterior influence; provided that the mob is attracted, that the theatre is filled. And it is the same in all branches of art, productive as well as reproductive. There is no piano-teacher who is not conforming to a mercantile standard; his pupils are his merchandise.

* *

The little town of Morgantown, W. Va., has this winter distinguished itself musically above all of its compeers in the United States. A remarkable spirit of enterprise has shown itself in this town of only twelve thousand inhabitants. A Richard Strauss festival was arranged for there and was carried through successfully. The great composer and his wife were invited to visit the place, the Pittsburg orchestra was engaged, and a most interesting program was arranged.

Public appreciation of the privilege of attending such a festival made its success certain. The Governor of the State travelled many miles in order to be present. The State cadets formed a guard of honor to Richard Strauss, and the city council presented him with the freedom of the city. Morgantown in general made itself a shining example of the spirit and manner in which the great men of contemporary art should be treated.

The man who is really the cause of this intelligent enthusiasm for Strauss's music in West Virginia must not be left unmentioned. He is Sydney Lloyd Wrightson, dean of the College of Morgantown. His earnest work in the Strauss cause has borne good fruit, and he holds an equal position of discipleship with George Hamlin of Chicago and Hermann Hans Wetzler of New York.

* *

On March 9 Mme. Alexander-Marius, assisted by Alfred DeVoto, pianist, sang the following songs at Steinert Hall, Boston. Programmes like this are rare, indeed.

Clair de Lune.....Vincent d'Indy
(Poésie de Victor Hugo)
(Les Orientales)
CHANSONS DES CHAMPS.
(Poésies de Emile Blémont.)
Naissance du Printemps.....Irénée Bergé
Cœur fidèle.
Aller et Retour.
Fleurs animées.
Sylvette.
J'ai peur de cueillir la fleur.
Noël Intime.
Chanson aux petits oiseaux.
Phidylé .....Henri Duparc
(Poésie de Leconte de Lisle.)
La mer est plus belle.....Cl. A. Debussy
Mandoline.
(Poésies de Paul Verlaine.)
Chansons populaires du Vivarais recueillies et transcrites avec accompagnement de piano.
Là-bas dans la prairie.....Vincent d'Indy
Ma Lisette.
Les Papillons .....Ernest Chausson
(Poésie de Théophile Gautier.)
L'appel du Printemps.....Augusta Holmès
Le chemin du Ciel.

* *

Max Marschalk has written incidental music to Maeterlinck's *Sister Beatrice.* The story of their play is well adapted to a musical treatment; in fact one might say that it requires a musical treatment. Maeterlinck's tale is so ludicrously defiant of the laws of dramatic gravitation in spite of its tender beauty, that some ethereal element is needed to give it an appropriate setting. Here is the story, surely a rare opportunity for an imaginative composer!

In a sixteenth century convent Sister Beatrice is praying at the feet of a statue of Mary. She begs for strength to resist the temptations of Love. Prince Bellidor has asked her to follow him. In the end her frailty betrays her and she yields.

The nun has fled. The Virgin Mary comes down from the pedestal and puts on the abandoned cloak and veil of the perjured Sister. From this time on she assumes her part in the convent life.

But the nuns note the disappearance of the holy statue. They accuse the seeming Beatrice of having stolen it. They drag her toward the chapel for chastisement at the foot of the altar. But suddenly a miracle intervenes. Invisible angels sing the Ave Maria; fairest flowers spring up on every side; the church is filled with a holy light. The nuns cry out, "Sister Beatrice is transfigured."

In the third act Beatrice comes back, crushed with suffering and the sad revelations of love and life. She finds her cloak and veil at the feet of the Virgin, who has now taken her place upon the pedestal. When the nuns surround her she wishes to accuse herself, to confess her sin publicly, and make open avowal of her crime and misfortunes. But the Sisters will not hear her; they see in her only the saint who from the time of the miracle has been the most submissive, the most perfect, the purest of them all. Beatrice dies in their arms, uttering happy words, "I have lived in a world where I knew not the meaning of hate and cruelty; and I die in another where love and goodness reach farther than one can tell."—*Le Guide Musical.*

* *

Jean Sibelius is a composer of Finland whose music is becoming known to the world at large. His second symphony was produced by the Boston Orchestra in March. His symphonic poem, *The Swan of Tuonela,* was played not long ago in Philadelphia. Sibelius was born in 1865 at Tavastehus. He now lives at Helsingfors.

Sibelius' second symphony is extremely solemn music. One fears that the composer is perhaps overserious in his attitude toward art. A little lightness, a touch of insincerity, would do no harm in this symphony. One feels that he wrote it while under the baneful influence of two formidable shadows. And they are, first, the reputation of Johannes Brahms, and, second, the sacrosanct prestige of the symphonic form. If Sibelius had been content to write something less than a whole symphony, even only half a symphony, the result might have been as beautiful as Venus without her arms. But Rhadamanthine solemnity in four movements is less inspiring than Rhadamanthine solemnity in one movement with frivolity in another. On the whole the effectiveness of this effort is dubious.

JEAN SIBELIUS.

The *Swan of Tuonela* is a symphonic poem based on an old Finnish legend. Tuonela is the Kingdom of the Dead, and about it flows a river of death, a northern Styx, haunted by a Swan. The musical idea is expressed by a prolonged solo for the English horn, with chords from the divided violins. This Swan of Tuonela is accused of Wagnerian reminiscences, but without doubt he and the swan of Montsalvat were of the same breed.

BOOK SHELF

WITH COMMENTS ON NEW BOOKS NEW MUSIC AND MUSIC PERIODICALS

FORTY PIANO COMPOSITIONS OF FREDERIC CHOPIN. Edited by James Huneker. The Oliver Ditson Company.

This volume of the MUSICIAN'S LIBRARY series is most uniquely valuable and attractive. In the first place the outward form of the volume, the workmanship and taste expended upon it, will give it unusual merit in the eyes of amateurs. The notes are engraved precisely and delicately, the paper is smooth, soft, yet tough, and of a slightly green tinge, and the pages and cover are bound together as indissolubly as man and wife. Truly the characteristic mark of this, and other volumes of the series is the solidity of the binding. Though strong, it is not tight; the pages lie back on the music-rack without the need of pressure to flatten them. What an advantage such perfection of binding is, all can tell who have wrestled through their lives with flapping, boneless, starchless sheet music.

Chopin is one of those composers of whose work one would not willingly spare a note. Every piece that he wrought with inspiration or with toil, with enthusiasm or with languor, has its distinct and inalienable character. Chopin's life was monotonous and unvaried as well as tragically brief, but his soul was myriad-hued. His mood was as changing and as constantly engrossing as the sky or the sea. The music of such a man could not but show the ever new variations of his personality. What in other men was the fruit of industry and acquired skill, frequently produced from motives other than the need of self-expression and revealing the aloofness of the artist's soul from his work, was with Chopin always a keen, psychical revelation, deeply brooded, to be sure, but still spontaneous. Thus it is that moods are not repeated, that effects are not imitated from each other. Hence also come our fondness for all that this poet of tones has written and our unwillingness to part with the least of his works.

Feeling thus, as everyone must, about Chopin, the character of such a book as this is seen to be anything but that of "selected masterpieces." An enthusiastic amateur of Chopin may not admit that certain ten of his works be superior to certain other ten. All are good and it would be an impious act to sort apart the preëminently excellent. They are a family of brain-children, all equal in dignity if not in scope.

From a practical point of view, however, a selected group of pieces such as is presented in this volume is eminently useful. Mr. Huneker has chosen them with excellent skill. We find here the well-tried, favorite pieces, other pieces which reveal Chopin in his greatest if not his most popular vein, and still others which will yield the maximum of musical enjoyment while exacting the minimum of technical equipment. The selection is broad and comprehensive and no better could be made. Mr. Huneker has written an enthusiastic and scholarly introduction; one which will reawaken one's delighted interest in Chopin. On the whole no worthier tribute could have been made to this master's memory than the beautiful volume which lies before us.

CHOPIN. By J. Cuthbert Hadden. J. M. Dent & Co., London. E. P. Dutton & Co., New York. $1.25.

As a representation of Chopin on the biographical side, Mr. Hadden's contribution to the "Master Musicians" series is worthy of much praise. Here is a lively picture of the somewhat uneventful existence of the man. Mr. Hadden has the gift of writing words which in themselves are agreeably readable. Add to this his skill in depicting another man's personality, his readiness to examine all sides of a debated question and his aptitude for picking out that which is on the whole the justest and most representative, and it results that the possession of these qualities makes him remarkably fitted to treat of the life of a great man. The delicate and much abused subject could have fallen into no better hands.

Mr. Hadden's method in interpreting the life of the frail but great-hearted composer is singularly appreciative. Mr. Hadden steadily and determinedly avoids the sentimental temptation. He relates the sad facts of Chopin's pathetic end without the customary whine. He spares our nerves in telling of the suffering that George Sand's desertion of Chopin caused him. Yet he gives an unusually complete and attractive history of Chopin's life. Chapters are added which describe Chopin's music and manner of playing. In them the author shows discriminative ability, but on the whole is less convincing than in the pure biography.

DISCORDS. Anna Alice Chapin.

Miss Anna Alice Chapin in her new volume of short stories entitled "Discords," ventures occasionally upon ground which lady novelists of inconsiderable experience are wise in avoiding. Certain subjects there are, within the territory of Truth, which are too ominous in their verity, too repellent if stated as unclothed facts, to be bearable if the method of treating them employed be at all serious and the artistic power of the novelist be less than the very greatest. D'Annunzio and Zola have written of dreadful subjects in a way to make men tremble. Any less superb but still serious handling of the same themes would result in making them only odious, as they are in reality. Miss Chapin, however, is unable or refuses to make any show of earnest feeling in this phase of her work. Her treatment is purely picturesque and therefore is usually agreeable and quite harmless.

Miss Chapin's tales are fanciful, melodramatic, even melodramatically humorous. Discords they are, but on the whole they are not very rasping. They can be borne with a shiver or with a smile. One seems to hear the cat walk upon the piano keys. The muddle of tone she produces is surprising, but not alarming. She pauses in suspense at each new discord. She moves warily among the treacherous ivories, startled at the muddy depth that lies below so fair a surface. Miss Chapin, like the cat, is clearly in an element other than her own. But her delicate instincts and lady-like poise prevent her from making a *faux pas*. The dangerous group of subjects which fills the book becomes charming and innocuous in her hands. The Pelham Press, New York.

PARSIFAL. By Maurice Kufferath. Translated from the French by Louise M. Henermann. Introduced by H. E. Krehbiel. New York. Henry Holt & Co.

A translation from Maurice Kufferath's *Parsifal* has been published by the Henry Holt Company, with the obvious purpose of satisfying that general interest in Wagner's music-drama which has been caused by the recent performances in New York. Parsifal is in the air, and from all appearances we are likely to experience it in many forms for a considerable time to come. Parsifal is a work of merit, although it was written in Wagner's decrepitude and it is worth at least a good percentage of the attention that it is everywhere receiving. Certain aspects of the Parsifal mania are to be deplored, however, and one of them is represented by the publication of the volume in hand.

Parsifal is, first of all, a musical drama. In such forms of art the music is of first and great importance. The drama is of second and comparatively small importance. But though the drama bears but a small part of the burden of expression it must be built according to certain exacting laws. The first of these is spontaneity; a natural seeming springing up of events. The second is personality; the unique identity of the personages of the play. Over familiarity with the plot and *personnel* breeds contempt of both. The drama, therefore, or the more inessential part of opera, is best left to make its own effect in performance. One should not delve into its mysteries in private. The author strove with all his art to make the effect fresh and strange. One filches the best tool of his craft in robbing him of the conditions which make it possible.

Another thing to be deplored is the intense craving for knowledge about the literary history of the libretto. That Wagner selected a certain ancient legend as the basis of his play is a fact of no vast consequence. Why, therefore, tear it apart and attempt to analyze it? There is no cause for scouring the history of literature in search of cognate myths. It is useless to lay forcible hands upon other embodiments of the same story, to juxtaposit fragments from this poet and from that, to ring the changes upon the letters which compose the word "Parsifal" and to make wild and fruitless guesses as to its origin, derivation, etymology, descent, its involution and its evolution. Such mental exercises and indulgences have the least possible connection with the opera in hand. They cloud the mind, they make the intelligence giddy. Parsifal ceases to be a simple, guileless fool. He becomes an army of fools. His foolish exploits are marshalled from the pages of Wolfram of Eschenbach, of Chrétien de Troies, of Malory and innumerable others, his personality expands into an army of philological simpletons. One begins to cast silent and despairing reproaches upon the author who has made turgid so simple a matter, who has riled so effectively the pool of fancy.

A book which tells too much about a subject the charm of which lies solely in its impressive simplicity is therefore to be frowned upon. The work of Kufferath has this undeniable failing. The author is eloquent upon unimportant matters. He is distractingly irrelevant. He pulls together bits of mythology, of folk-lore, of mediaeval poetry, of Romance philology and archaeology that are in no way connected. His book is a veritable village pound of lost and strayed ideas. This is not the way to elucidate the obscurities of an opera such as *Parsifal*. A brief analysis of the plot, an appreciation of the music would have a distinct usefulness at the present time. So unrestrained and voluminous a compilation as this translation from the French, however, seems to be of questionable utility.

OTHER PUBLICATIONS RECEIVED.

Announcement of the *College of Music* of the University of South Dakota. Contains many fine programs.

* * *

A Bride and a Bridle: By Julian Street and Frank Finney. An exceedingly interesting booklet.

* * *

The Iberian: Poem by O. R. Lamb. Music by H. C. Dixon. Published by the Ames and Rollinson Press, New York. Price $2.00 net.

This is the "book" of an Anglo-Greek play. The scene of the play is Athens, 435 B. C. In writing the *Iberian* we have attempted, say the authors, to combine in a play of one act certain of the beauties of the ancient Greek drama with those of the modern romantic play, so as to adapt the same to the stage and scenario of to-day.

Some music pages are printed in this volume. The prelude is given entire.

* * *

Piano Technics for Children: By Julia Lois Caruthers. Price $2.00 net. The volume contains forty-four action songs and forty illustrations from photographs of a child's hand. The book aims for technical proficiency through a series of lessons which are admirably presented and naturally graded.

Published by Clayton F. Summy, Chicago.

M. Belaieff, the generous patron of Russian composers, died in the early spring. He left a large portion of his immense fortune for the support of Russian orchestral concerts. To stimulate production a yearly prize of three thousand roubles is provided for the best composition by a Russian. A fund for the benefit of musicians is also established.

PUBLISHERS' PAGE

SPECIAL INTRODUCTORY CASH OFFER.

A feature of the *Graded Course for Piano,* by Thomas Tapper, which will particularly please teachers, is the supplemental material which is to accompany the course. This will provide ample material for study, covering the various points of each grade comprehensively. This supplementary material will be published as companion volumes to the *Graded Course.* Another characteristic which will be appreciated, is the use of many compositions that have not been taught until all interest in them is gone. While the standard compositions on which teachers rely to develop taste and technique are fully represented, both teacher and pupil will benefit by the zest which comes from the use of fresh and interesting compositions. Grades one, two and three will be ready in September. The price of each grade will be one dollar. *Until publication, we will receive orders for these grades at thirty cents each. If cash accompanies order, we will prepay postage. If orders are charged, postage is extra.*

* *

Progress is being made on the *Reed Organ Method,* by Frederic F. Bullard. It will be substantially bound in boards, the price being $1.50. *Until publication, we will receive orders at sixty cents, postpaid, if cash accompanies order. If orders are charged, postage is extra.* This method will be thoroughly up-to-date, furnishing the newest material for this instrument. We would call particular attention to the fact that the grading has been done with unusual care, a point which the teachers will appreciate.

* *

Thirty Songs by Thirty Americans is a volume of the MUSICIANS' LIBRARY, which we are pushing to completion as rapidly as possible. In addition to the interest which this volume possesses as a contribution by native-born Americans to the MUSICIANS' LIBRARY, the biographical and critical matter it contains will also be unusually valuable. With the exception of one, all the composers are living, and biographical matter concerning living composers is hard to obtain. We shall be in position to give details soon.

SUGGESTIONS TO TEACHERS.

In making programs for the closing recitals of the season, the compositions of the masters are essential. The exquisitely expressive works of Chopin afford contrast to the vigorous style of modern composers. Our volume of *Forty Piano Compositions by Frédéric Chopin* contains a selection which offers wide choice. The smaller works, the Preludes, Mazurkas, Studies, Nocturnes and Waltzes are particularly well represented. The best of the larger ones, the Polonaises, Impromptus, Ballades and Scherzos are included as are the Berceuse and Funeral March. The critical editing by James Huneker, who is acknowledged to be the best authority on Chopin and his works, and the full biographical study with which he introduces the volume, are especially valuable to program makers. The price of the volume in paper is $1.50. We offer it in connection with a year's subscription to THE MUSICIAN, for 25 cents extra, or $1.75.

* *

Two volumes containing twenty original compositions, and twenty transcriptions, by Franz Liszt, were announced in the March number. These also are of interest now in connection with concert preparation. They will give the brilliant qualities which the well contrasted program must have. They also contain critical and biographical introductions by a Liszt authority, August Spanuth. The price of the volume of original compositions in paper is $1.25. For 38 cents more, or $1.63, we will send this volume and THE MUSICIAN for one year. The price of the volume of transcriptions is $1.50; 25 cents extra will secure it and twelve visits of THE MUSICIAN.

These offers are doubly valuable for their assistance in program making and for the benefit which will come from the regular visits of an educational journal which touches music life so completely as does THE MUSICIAN.

The following collections furnish music suited to recital purposes for students in the early grades. The pieces contained in them are bright and attractive, and while easy to play, are acceptable in every way.

Easy Salon Music contains pieces in the early part of grade III. *Easy Four-Hand Pieces* is a collection of fourteen piano duets in the second and third grades. *Four-Hand Recreations* is a sixty-two page collection of recreative four-hand music. *Favorite Duets for Violin and Piano* is a very attractive collection of pieces, for these two instruments, by Boccherini, Braga, Handel, Mascagni, Mendelssohn, Raff, Schumann, Thomé and others. These collections belong to our Half-Dollar series and are very attractively issued. Any one of these volumes, and a year's subscription to THE MUSICIAN will be sent for $1.25. Teachers will find them very useful with the younger pupils.

* *

SIX EASY PIECES FOR PIANO, OPUS 38.

Folk-Song.
Gavotte.
March.
Slumber Song.
Tarantella.
Valse Lente.

An American composer, himself an active teacher, should know what American teachers need in the way

CARL A. PREYER.

of good teaching pieces. Mr. Preyer in his Opus 38 has contributed six teaching pieces to grades two and three in which musical worth, instruction and attractiveness are well combined. Each of the six is distinctive and valuable.

The *Folk-Song* is excellent for wrist and arm touches, the *Slumber Song* for melody and accompaniment in the same hand, the *Gavotte* for phrasing, the *Valse Lente* for graceful rhythm.

Another contribution by Mr. Preyer to teaching material is *Twenty Progressive Octave Studies.* These are in two books, sheet music size. They prepare the way for Kullak Octave Studies. They are exceedingly musical, while serving a pedagogic purpose, and have won the commendation of the best teachers. We will send the set of teaching pieces and the octave studies on examination. The price of each volume is $1.50. For this amount we will send them and a year's subscription to THE MUSICIAN.

Patriotic Songs for School and Home, by John Carroll Randolph, has been added to the supplementary books for the Boston Public Schools. For patriotic, and other occasions, where songs are wanted that the children can sing *con amore,* this book is unapproached. Many of the songs it contains cannot be found in any other collection. Julius Eichberg's "To Thee, O Country," Kellar's "American Hymn" and "Speed Our Republic," and Oliver Wendell Holmes' "Angel of Peace," and many other of the most valuable of these compositions make up its table of contents. We will send a descriptive circular, giving full information, to school teachers who write for it.

* *

Those who spend many hours with children as teachers realize the importance of good songs suited to the child voice and mind. We publish a number of books of children's songs of which the text touches the many phases of child life and fancy, and the music is well adapted to the child voice. We have prepared a pamphlet, giving tables of contents and fully describing twenty-three books. We will be pleased to send this circular to any who are interested in children's songs.

* *

We have placed at the disposal of teachers the most complete and helpful series of catalogues ever published. They are not mere collections of titles, accompanied by a few words of indiscriminate praise or indefinite description. They give specific and reliable information concerning a large amount of carefully selected music. This information includes Composer, Title, Opus, Number, Length, Key, Meter, Tempo and Price. The detailed description includes the prevailing character, individuality, and style of the composition, its demand upon either hand, and an explanation of its Melodic, Rhythmic, and Harmonic Structure. A thematic illustrates each piece. *Teaching Pieces and How to Teach Them* deals with piano pieces, and *Selected Songs* does a similar work with songs. The leisure of vacation affords a good opportunity to study carefully these catalogues. The preface of each series is full of teaching hints. They will be sent to all who request them.

* *

We desire agents for THE MUSICIAN in every town and city. We will offer inducements which will make it well worth the while of any who are interested in music to work for this journal. Its many practical features at once appeal to the music lover. Write to THE MUSICIAN for information, and spend the months of the coming vacation profitably.

* *

In planning courses of study in the theoretical branches of music, the choice of text books has an important bearing upon the character of the work done by the pupils. We offer three text books which complement each other, carrying the student from the first work in acquiring familiarity with intervals and the scales to the harmonic analysis of composition. They are *Intervals, Chords and Ear Training,* by Jean Parkman Brown; *Harmony Simplified,* by Francis L. York; and *Harmonic Analysis,* by Benjamin Cutter.

The first prepares the ground for a thorough study of the structure of music. It not only presents in a very simple, attractive way the elementary material, but it gives especial attention to the cultivation of that inner hearing, which enables the student to read music readily. It is a book of one hundred and ten pages. Its work can be shortened for younger pupils by using certain chapters in the sequence designated by the author. The second book presents the principles of harmony in a simple, easily understood form. Although containing only one hundred and thirty-five pages, it is so comprehensive that it covers the ground necessary to enable students to recognize the tone combinations in the works of the great composers. *Harmonic Analysis* carries this study on to the point of ability to analyze and understand anything in the way of harmony the student may chance to meet. The power to hear intelligently is also greatly strengthened. This text book is used at the New England Conservatory of Music. The price of each book is one dollar. We invite teachers to examine them.

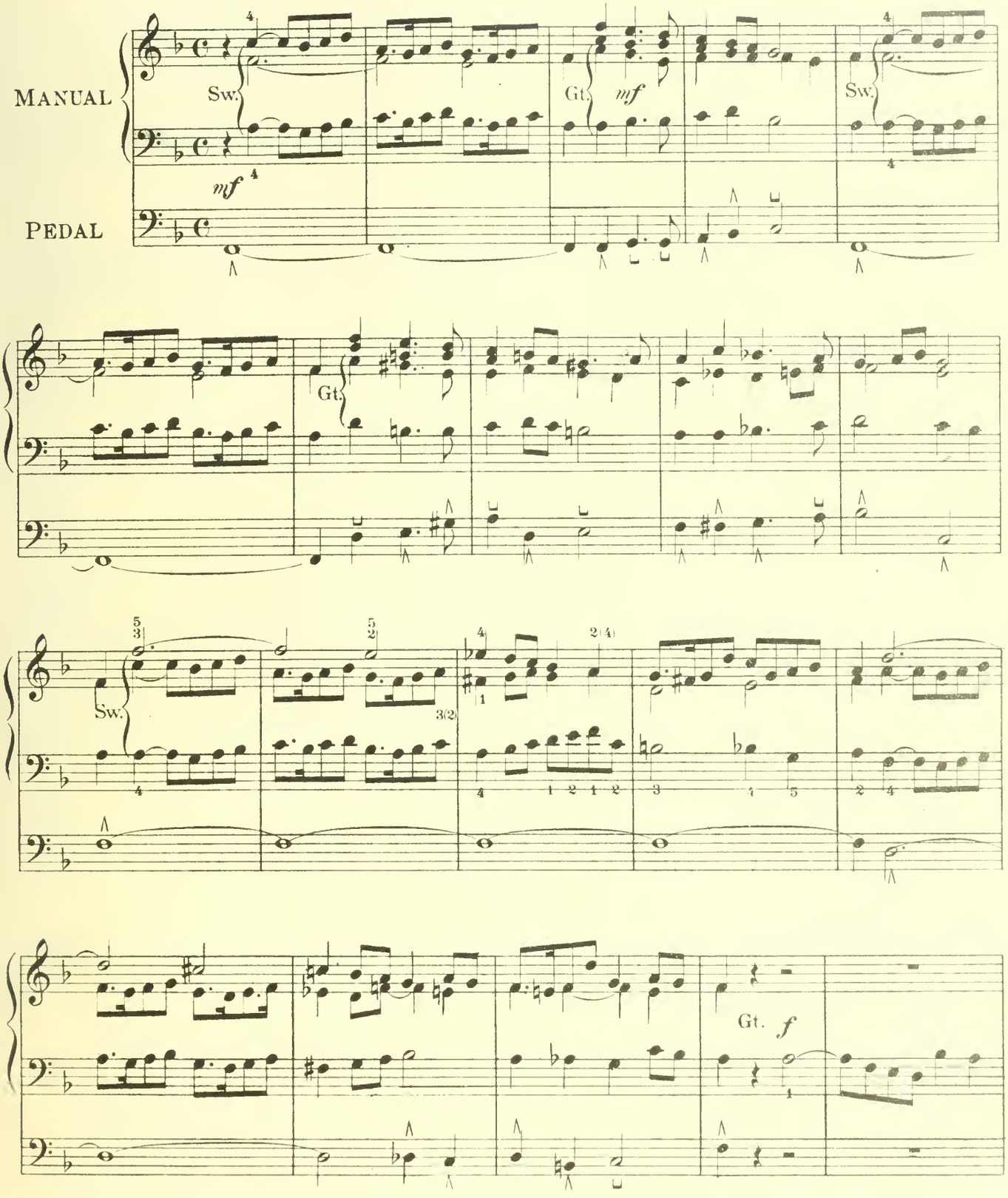
Prepare { Swell: 8′ and 4′
Great: 8′ and 4′ (Gt. to Sw.)
Pedal: 16′ and 8′ (Sw. to Ped.)

POSTLUDE in F

Edited by WILLIAM C. CARL

CHRISTIAN CAPPELEN
Op. 28, No. 7

Moderato



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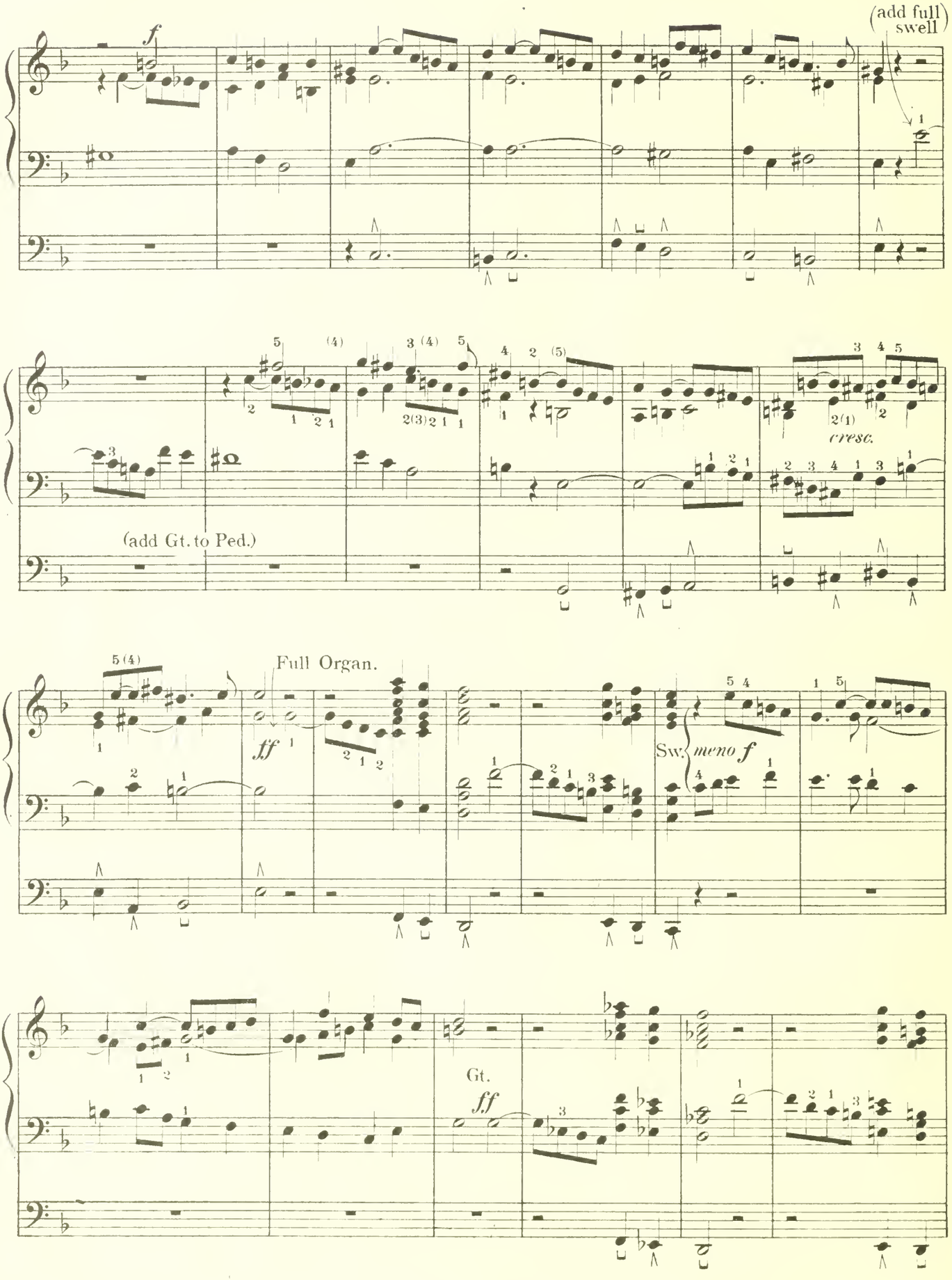

f
(add full swell)
(add Gt. to Ped.)
cresc.
Full Organ.
ff
Sw.
meno f
Gt.
ff

(off reeds and mixtures)

meno f

f

(off Gt. to Ped.)

(register the same as at the beginning.)

Sw. *mf*

Gt. *mf*

Sw. *mf*

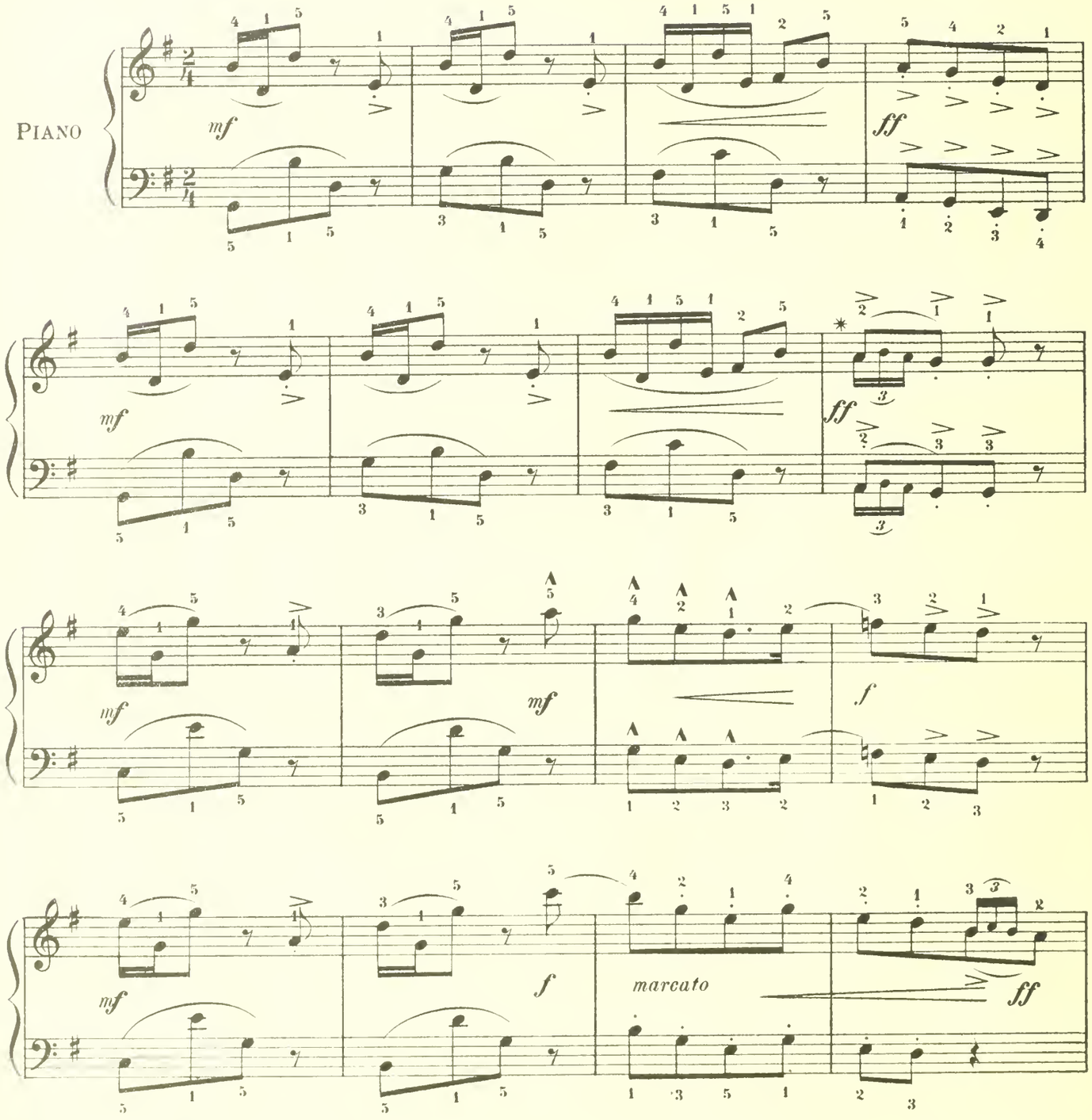
Gt.

A CLOG DANCE

HARVEY WORTHINGTON LOOMIS

Allegro scherzando

PIANO



* *The small notes may be omitted*

Grade II

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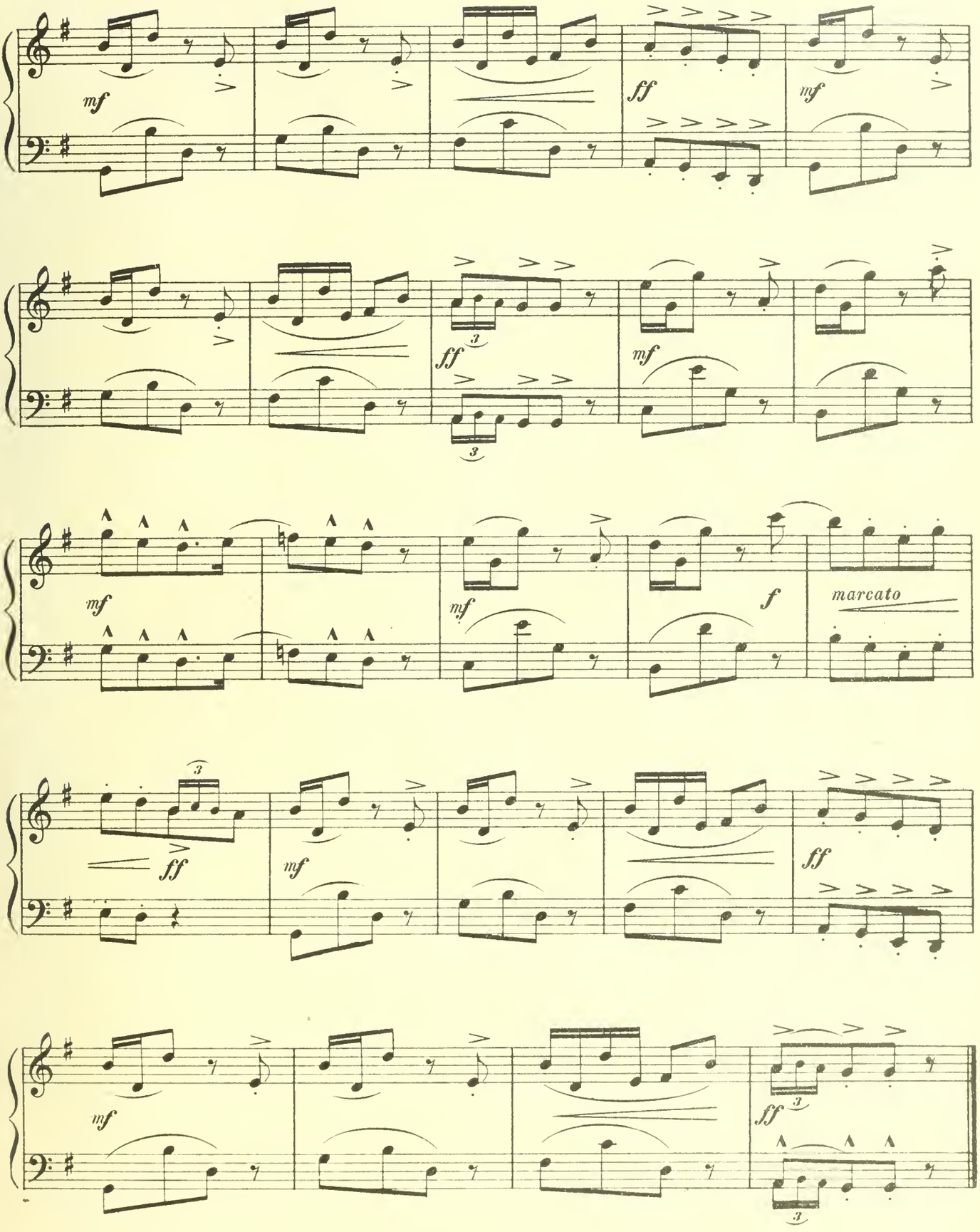
mf
ff
mf
ff
mf
mf
f
marcato
ff
mf
ff
mf
ff

To Mrs. S. L. Whitcomb

May Song

SELDEN L. WHITCOMB

ROSSETTER G. COLE
Op. 15, Nº 3

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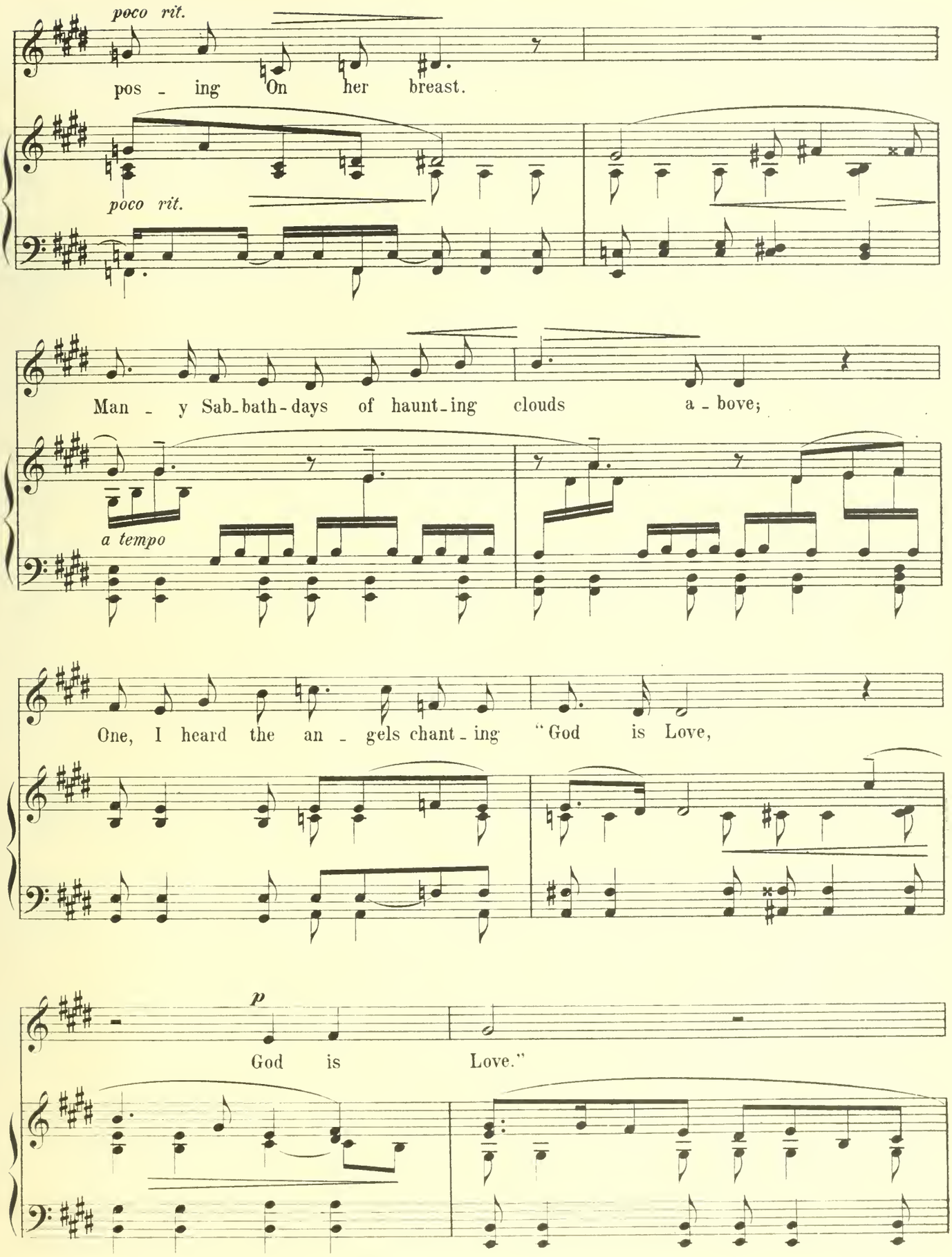
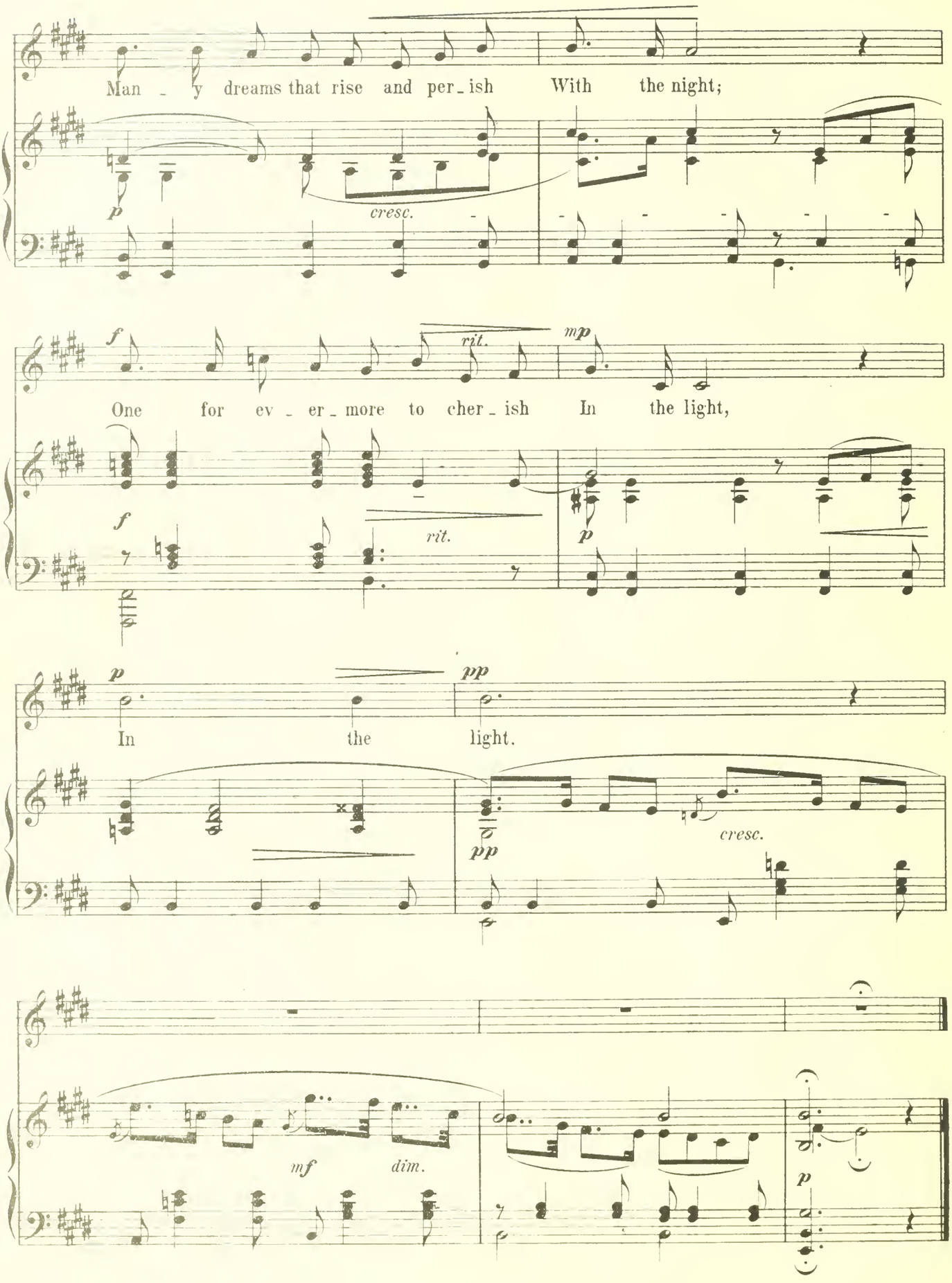

poco rit.
pos - ing On her breast.
poco rit.
Man - y Sab-bath-days of haunt-ing clouds a - bove;
a tempo
One, I heard the an - gels chant-ing "God is Love,
p
God is Love."


Man - y dreams that rise and per - ish With the night;
p
cresc.
f
rit.
mp
One for ev - er - more to cher - ish In the light,
f
rit.
p
p
pp
In the light.
pp
cresc.
mf
dim.
p

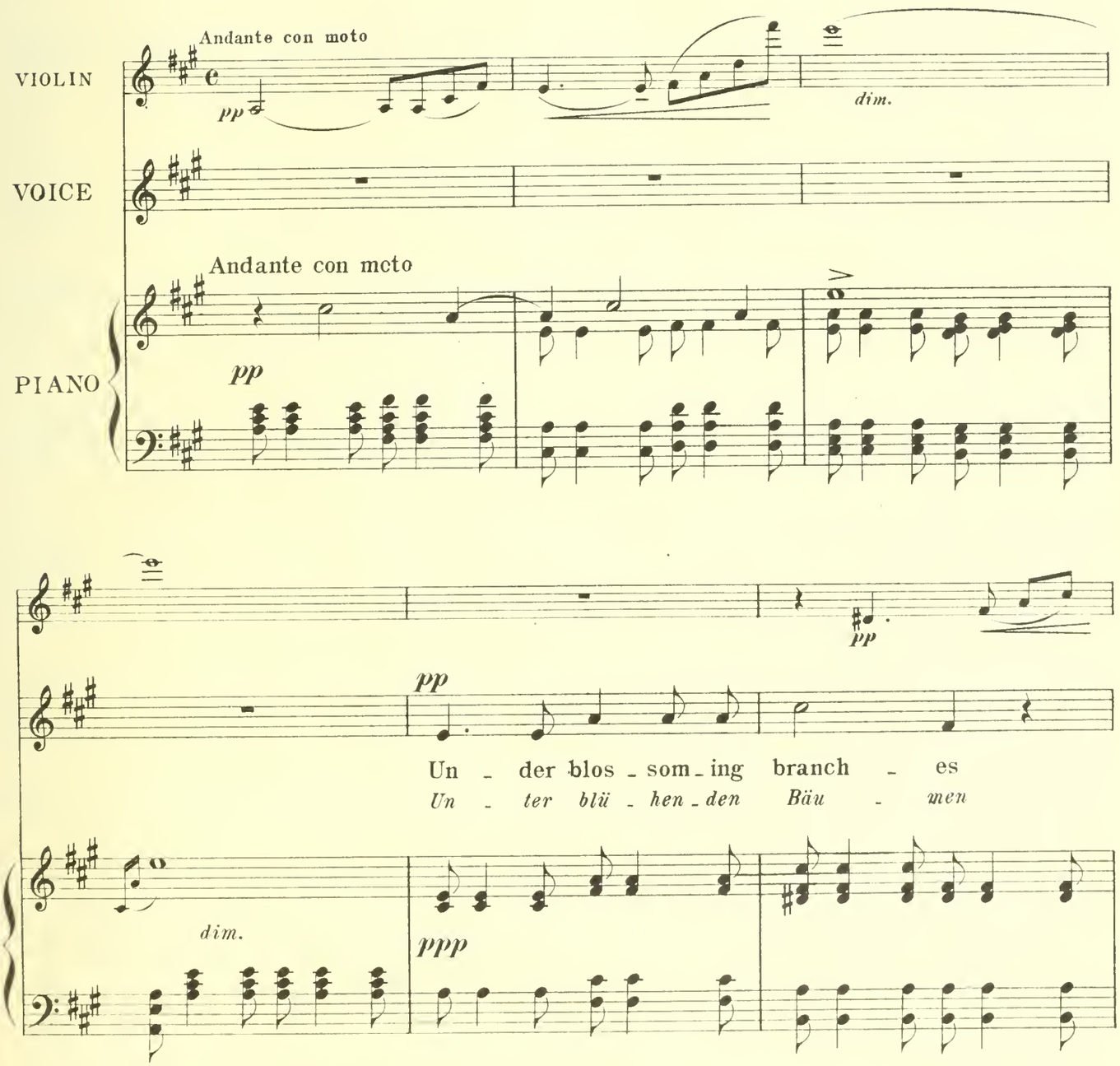
To Miss Marie Michelson

UNDER BLOSSOMING BRANCHES

(UNTER BLÜHENDEN BÄUMEN)

English words by
MISS FRANK MILLER

A. D. VOLPÉ



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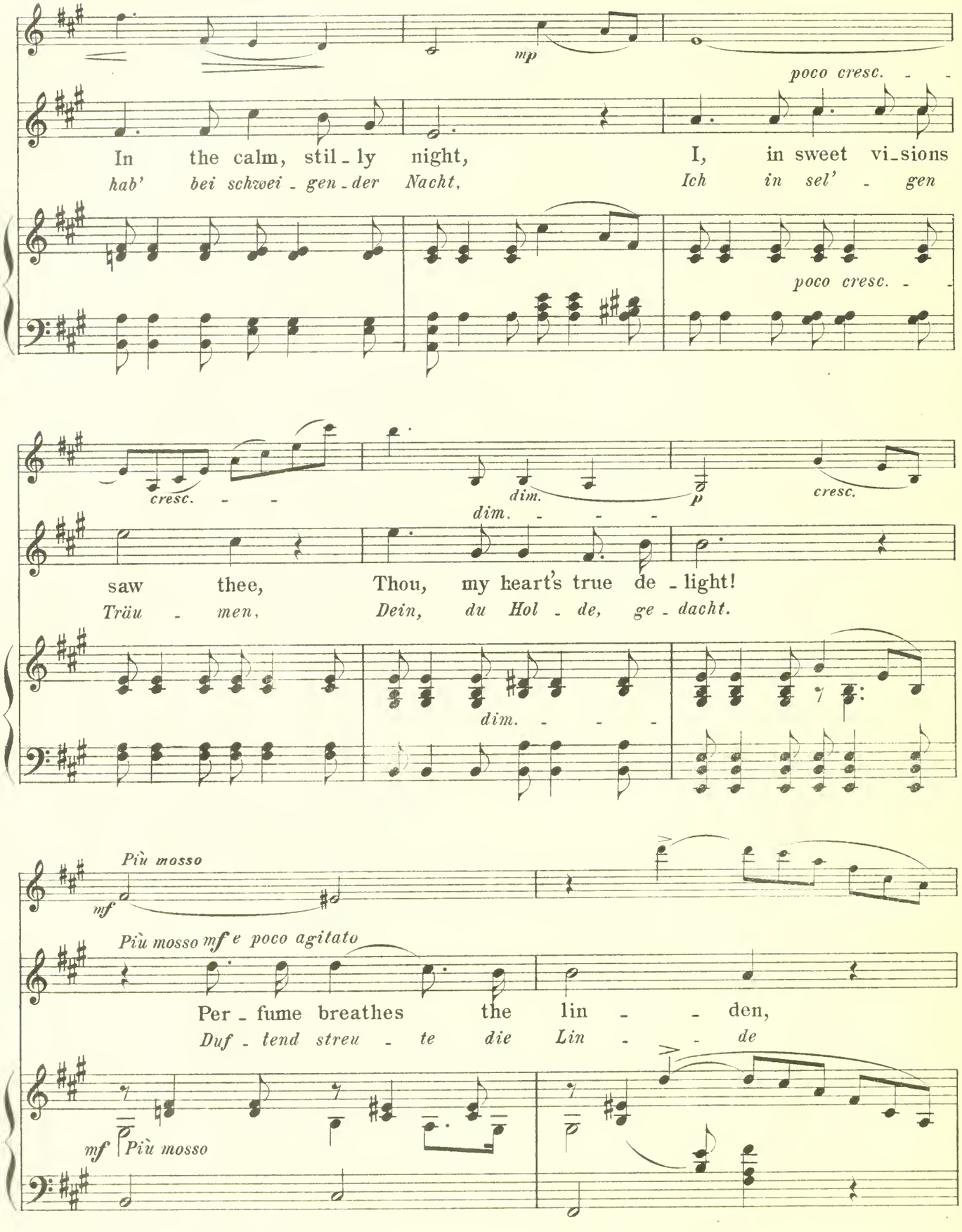
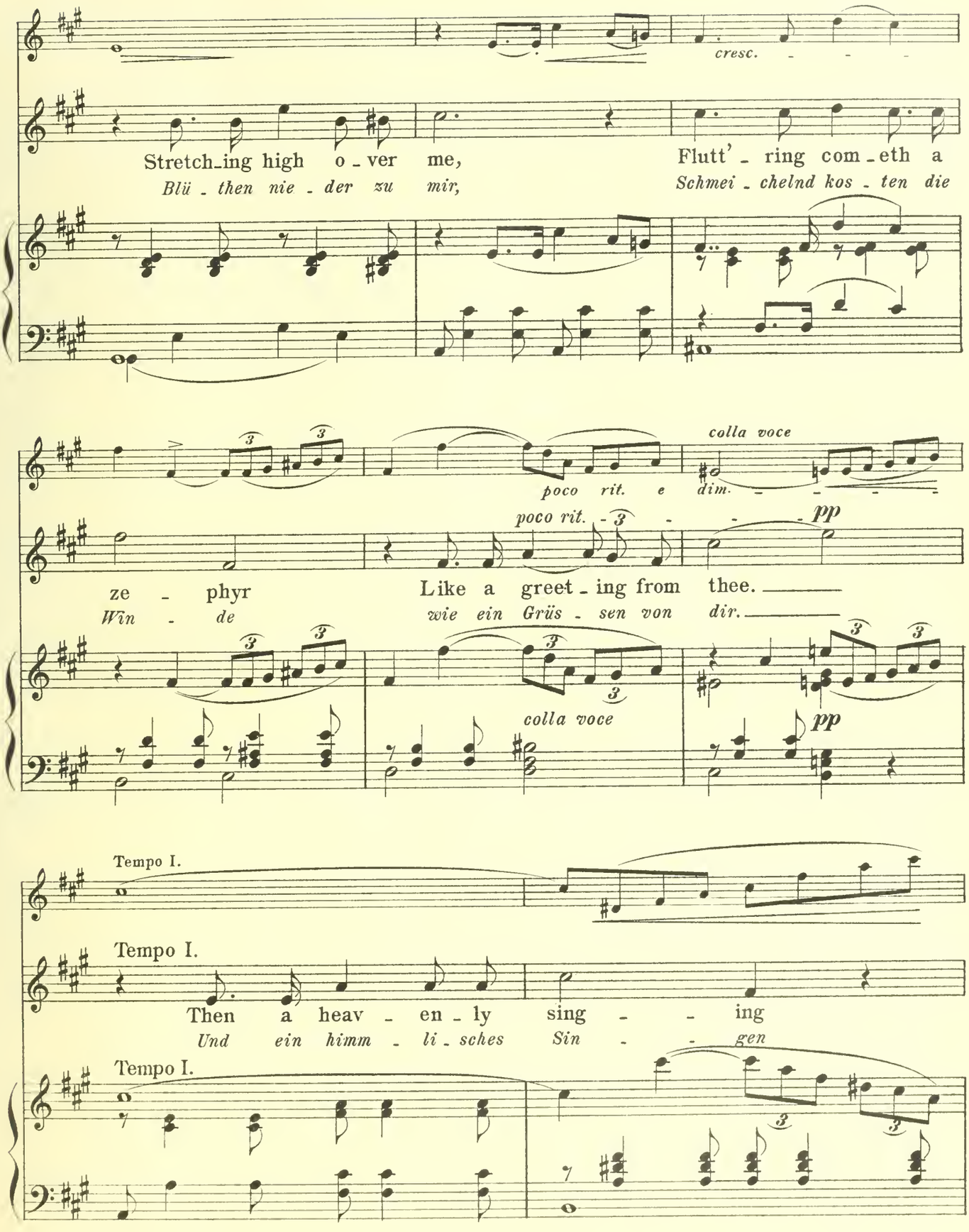
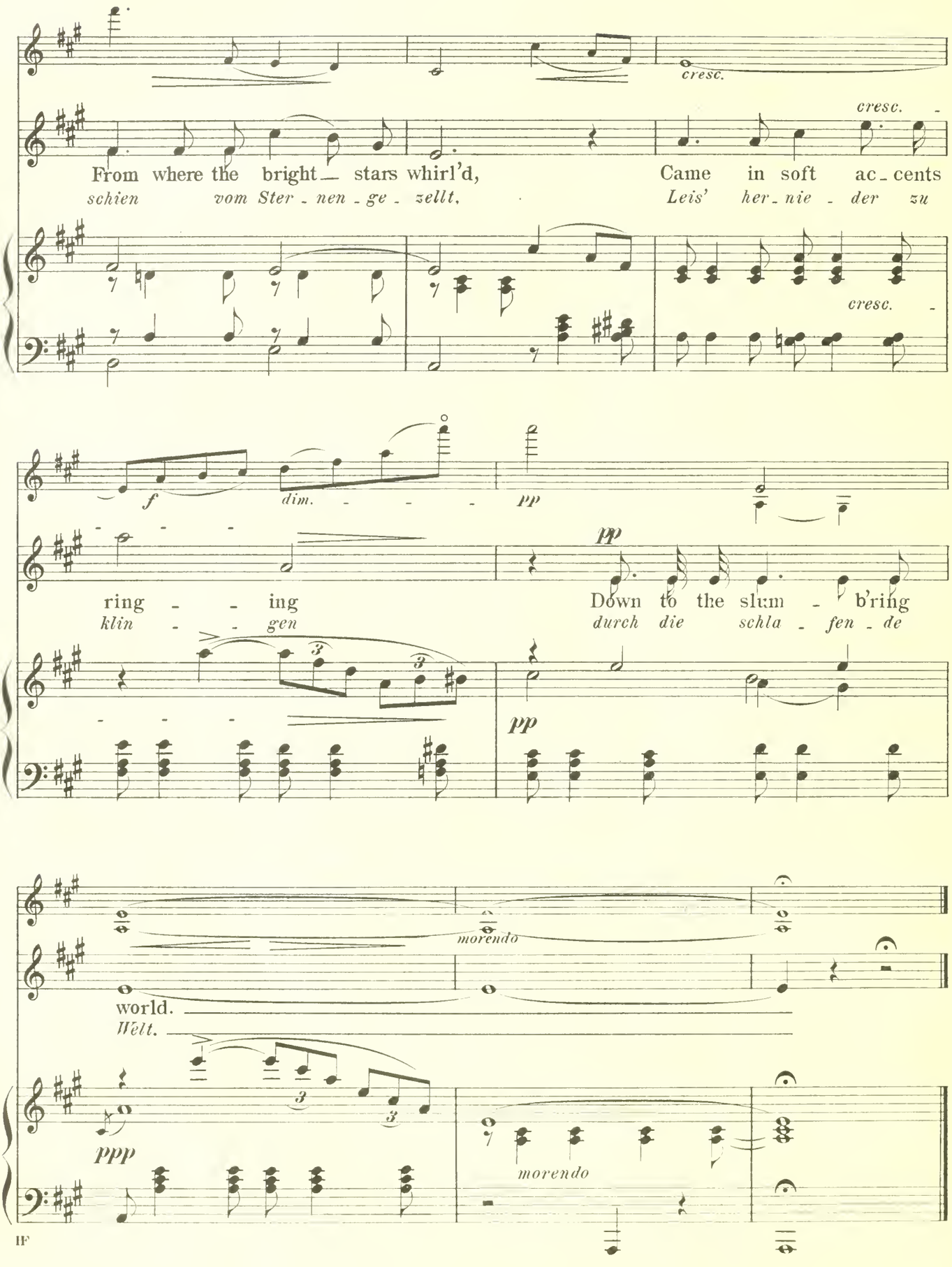

mp
poco cresc.
In the calm, stil - ly night, I, in sweet vi - sions
hab' bei schwei - gen - der Nacht, Ich in sel' - gen
poco cresc.
cresc.
dim.
p
cresc.
dim.
saw thee, Thou, my heart's true de - light!
Träu - men, Dein, du Hol - de, ge - dacht.
dim.
Più mosso
mf
Più mosso mf e poco agitato
Per - fume breathes the lin - den,
Duf - tend streu - te die Lin - de
mf Più mosso


cresc.
Stretch_ing high o_ver me,
Blü_then nie_der zu mir,
Flutt'_ring com_eth a
Schmei_chelnd kos_ten die
poco rit. e
colla voce
dim.
poco rit.
pp
ze_phyr
Win_de
Like a greet_ing from thee.
wie ein Grüs_sen von dir.
colla voce
pp
Tempo I.
Tempo I.
Then a heav_en_ly sing_ing
Und ein himm_li_sches Sin_gen
Tempo I.


cresc.
cresc.
From where the bright— stars whirl'd,
schien vom Ster - nen - ge - zellt,
Came in soft ac - cents
Leis' her - nie - der zu
cresc.
f
dim.
pp
pp
ring - - ing
klin - - gen
Down to the slum - b'ring
durch die schla - fen - de
pp
morendo
world.
Welt.
ppp
morendo

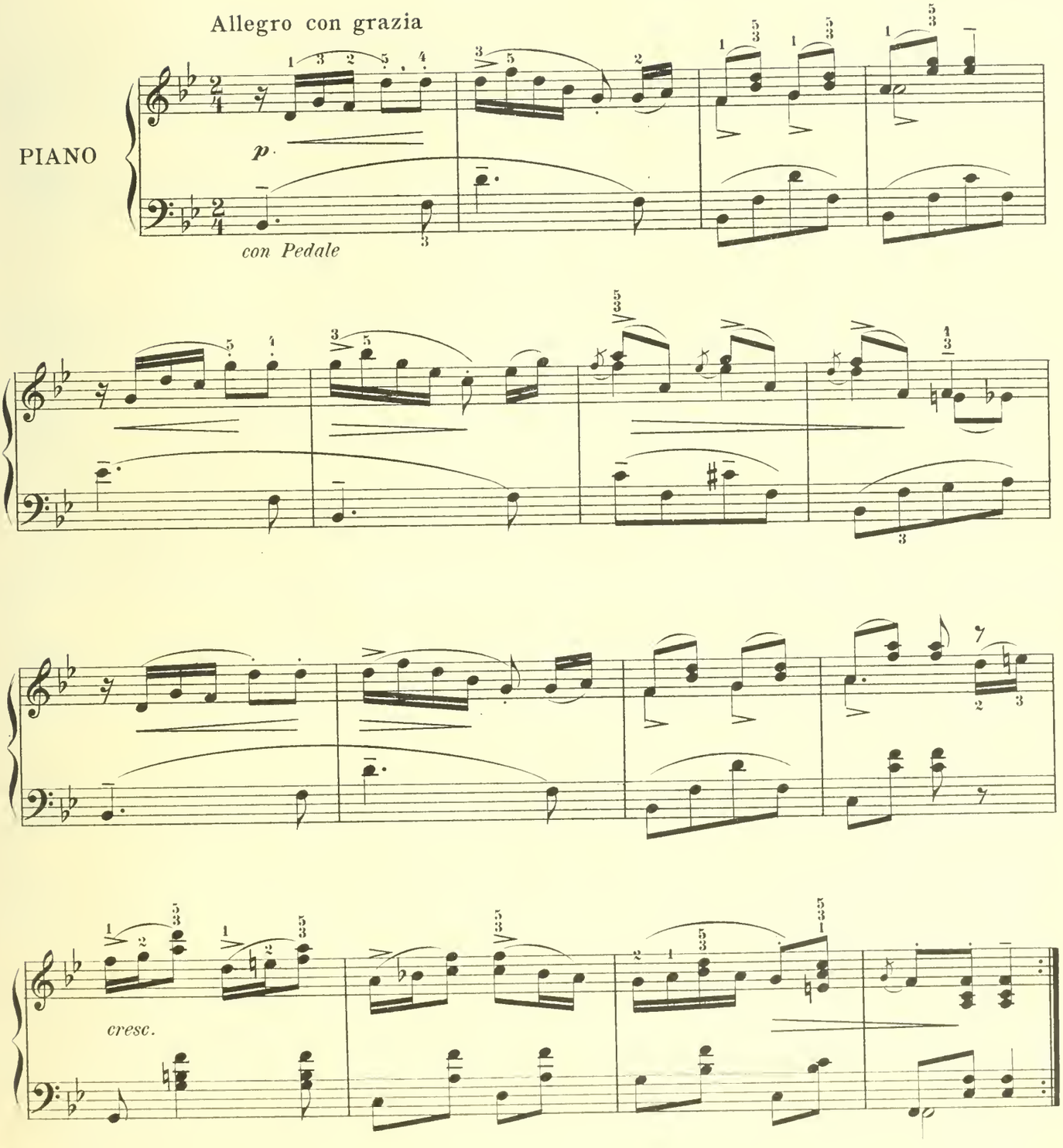
To Dr. George A. Parker

Scherzino

ADOLF FREY

Allegro con grazia

PIANO



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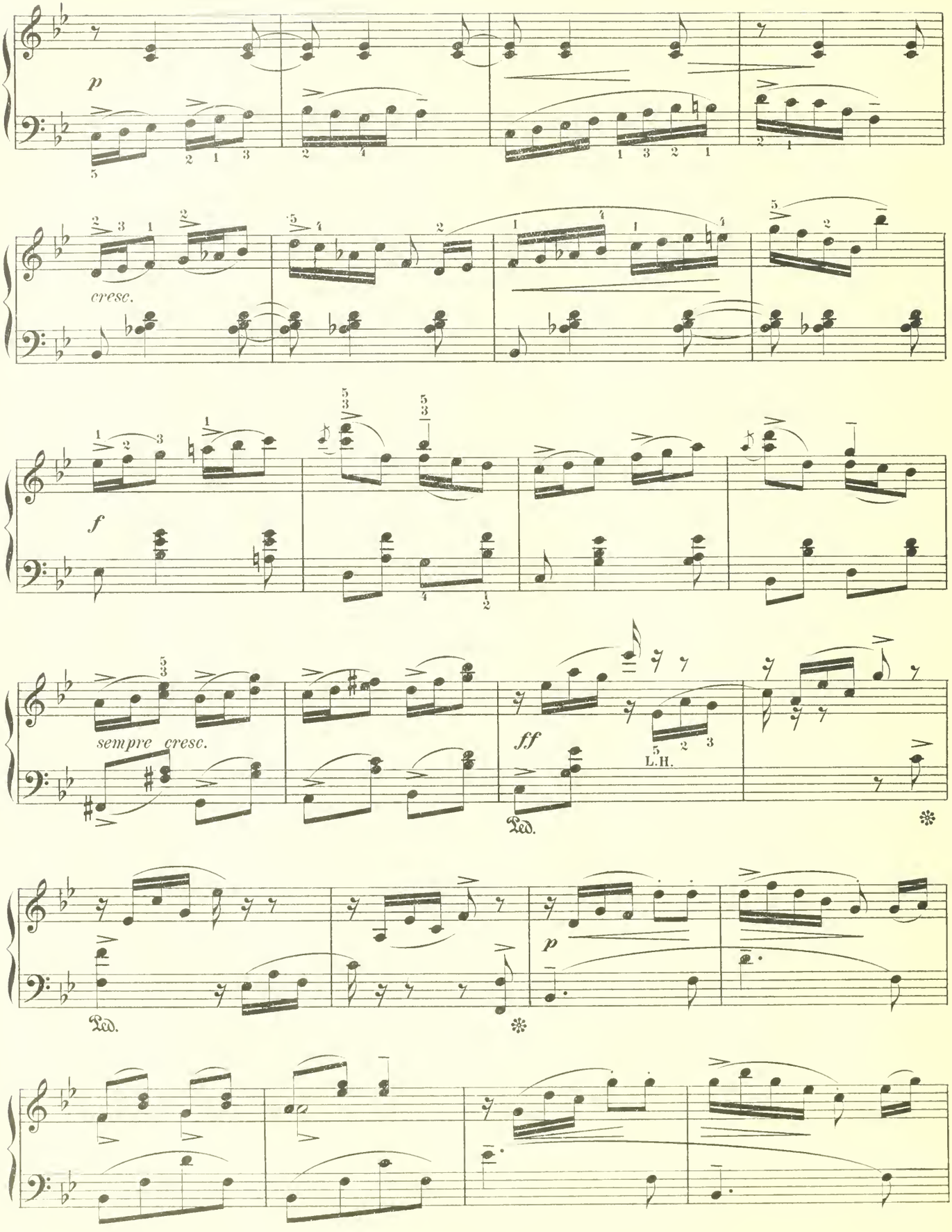
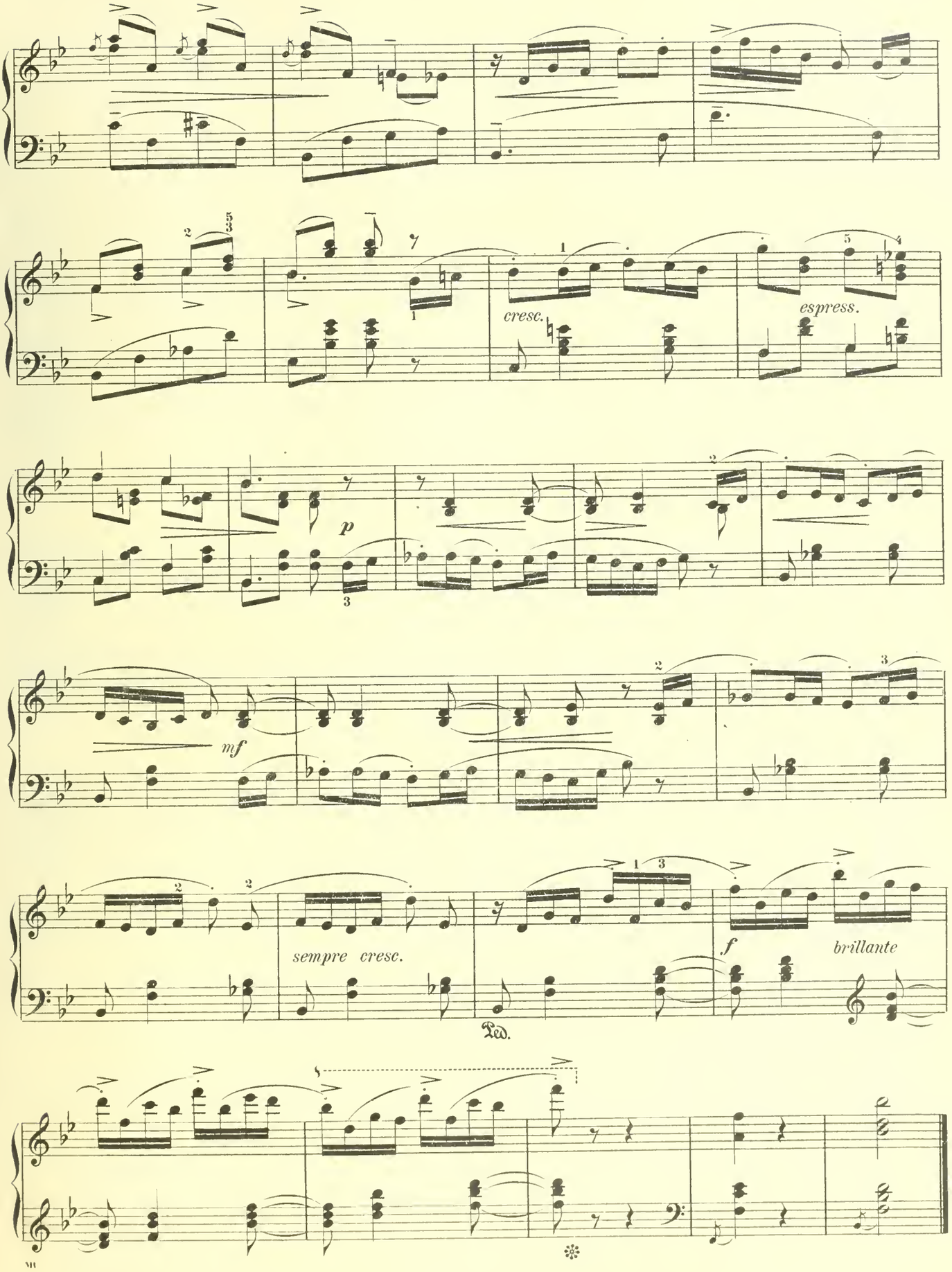

p
cresc.
f
sempre cresc.
ff
L.H.
Ped.
Ped.
p


cresc.
espress.
p
mf
sempre cresc.
f
brillante
Ped.

Birthday Party

RALPH EVARTS

Gaily

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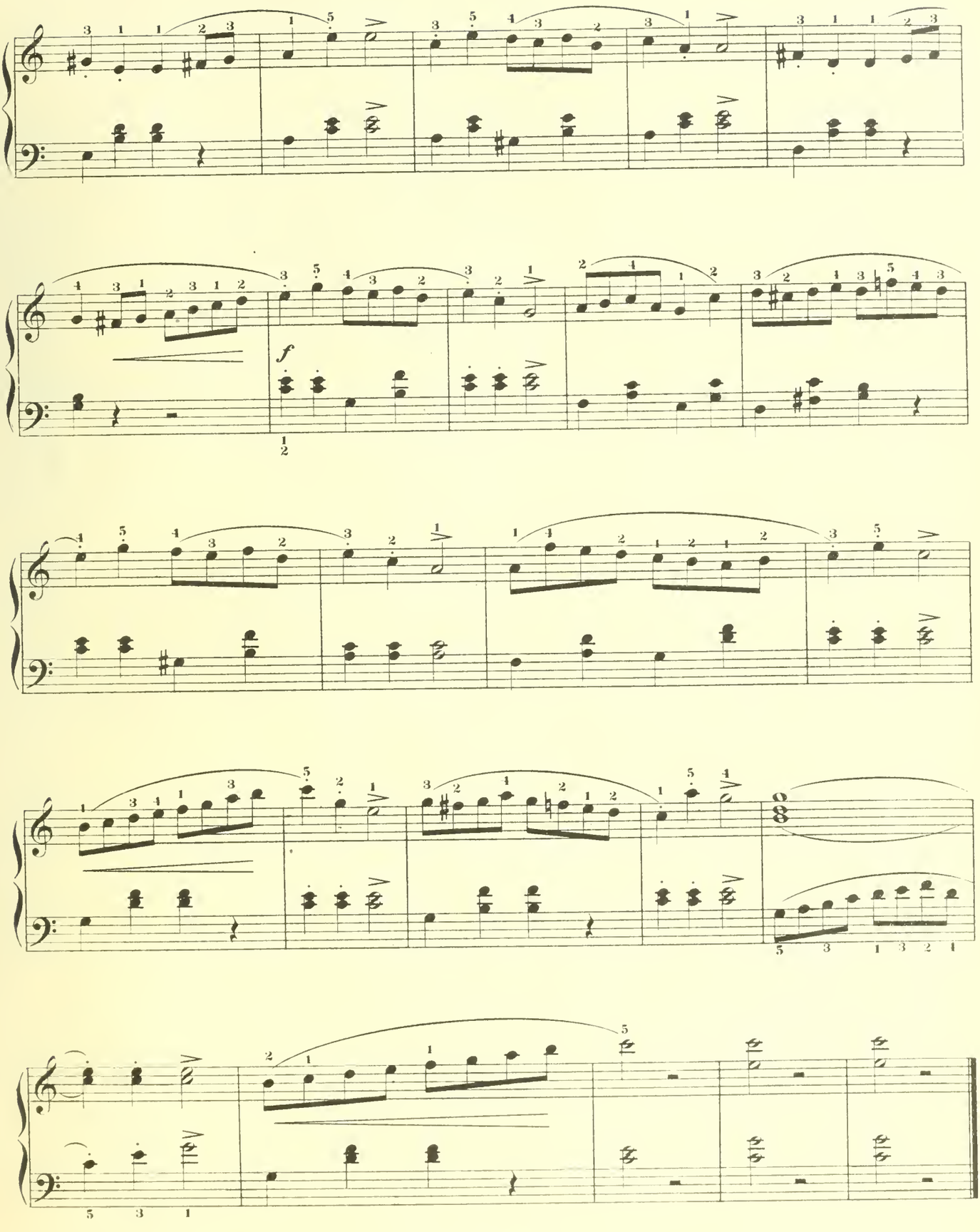
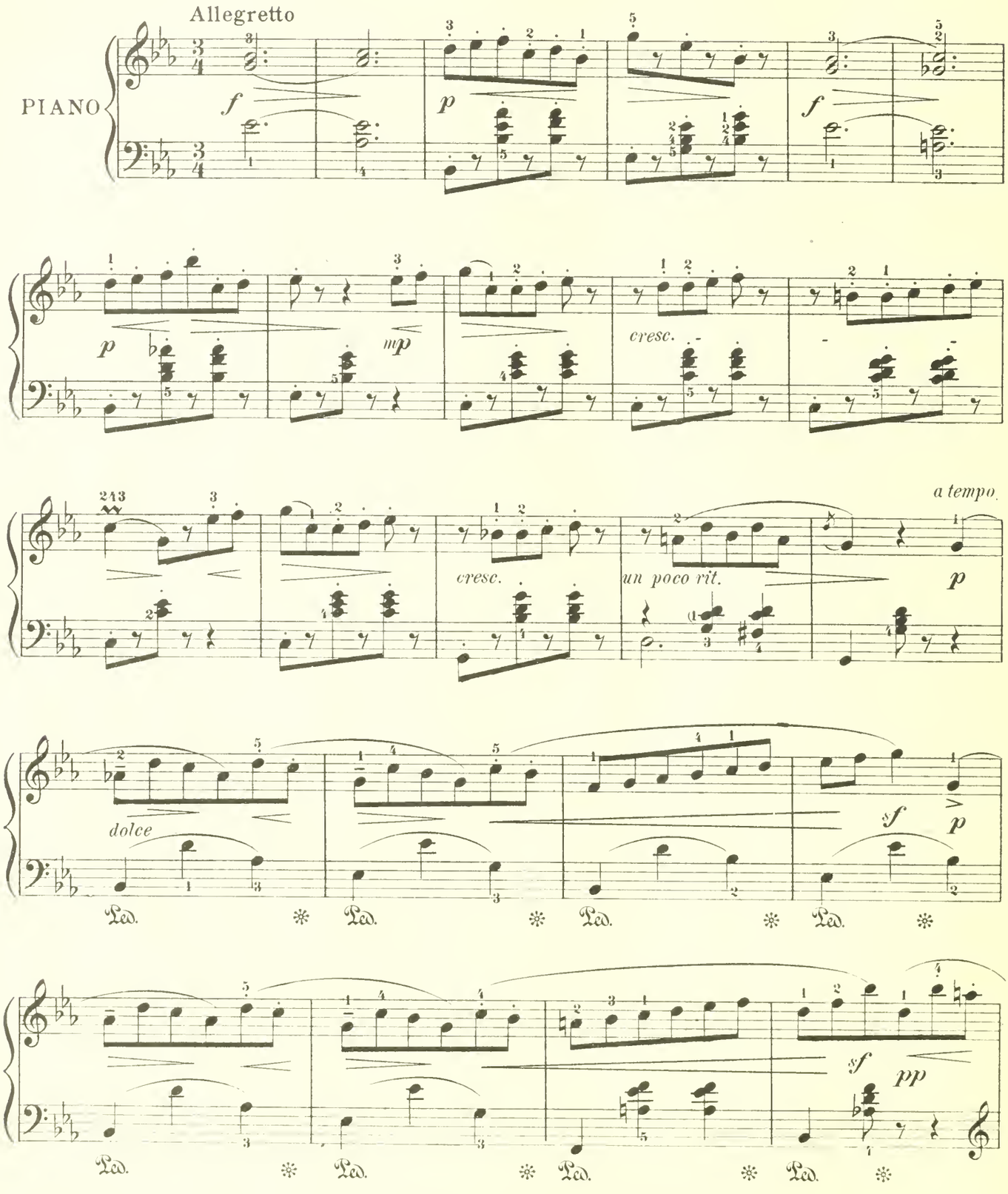

f

DELIGHT OF THE DANCE

(TANZ-VERGNÜGEN)

Edited and fingered by
HANS LICHTER

PHILIPP SCHARWENKA
Op. 68, No 1



Grade III

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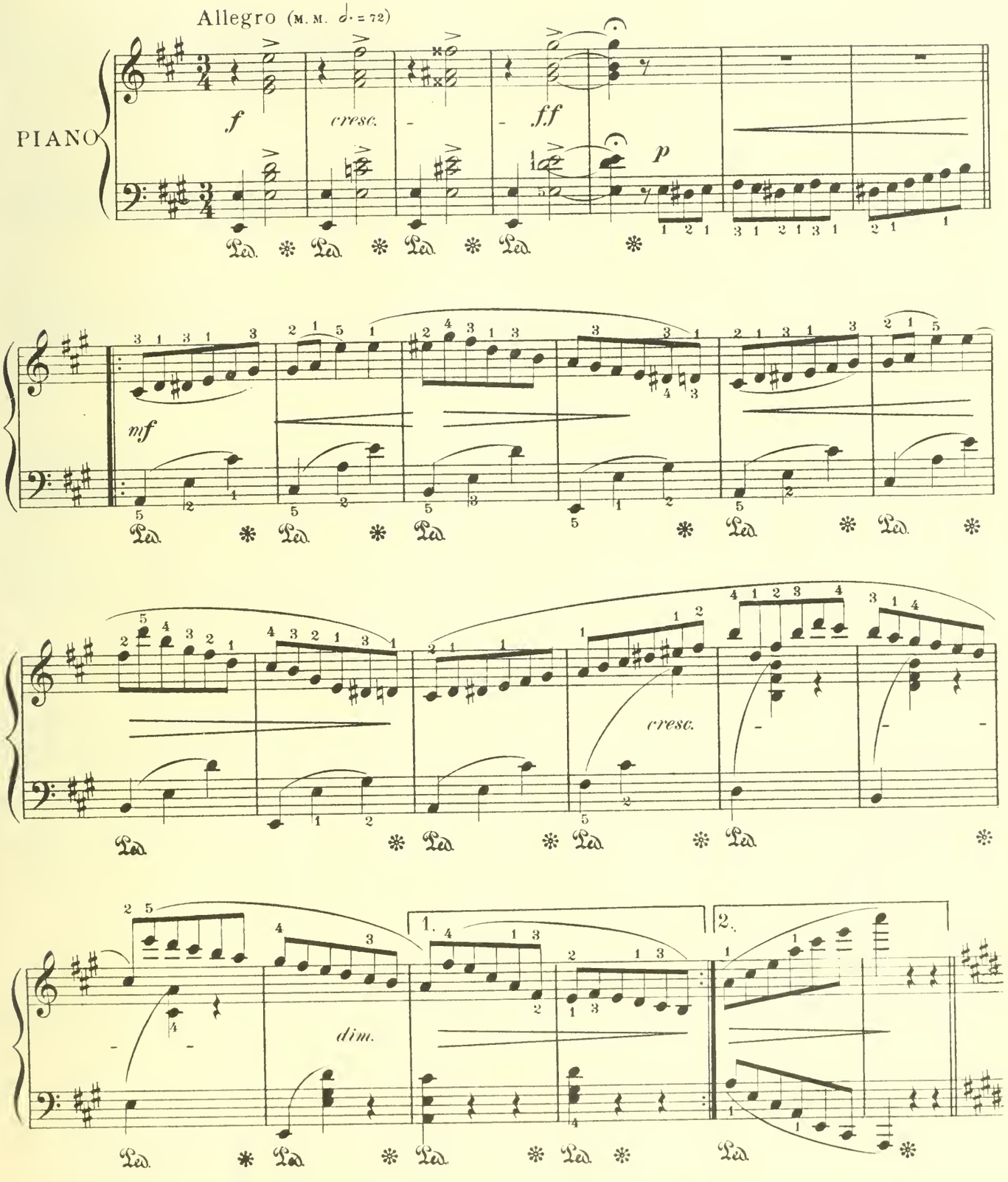
p
sf
mp
Ped.
sf
mp
cresc.
un poco rit.
a tempo
f
dolce

a tempo
sf
f
f
Ped.
p
con delicatezza
f
p
cresc.
sf
f sempre
sf.
ff

Waltz in A

Edited and fingered by
JOHN ORTH

PAUL JÄKEL, Op. 7



Grade IV

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f
p grazioso
risoluto
f
p
1.
2.
sf
calando
mf

Meno mosso (𝅗𝅥. = 66)
ten.
f
p
Ped.
il Basso marcato
f
p
Ped.
f
Ped.
pesante
a tempo
1.
2.
rit.
Ped.

Tempo I
mf
cresc.
sempre f
ff

VOL. IX. JUNE, 1904. NO. 6.

THE MUSICIAN

FOR TEACHER, PUPIL AND LOVER OF MUSIC

PAN ANTONIN DVORÁK

A GOLDEN SUMMER

A SEASON FOR SIMPLE LIVING WITH THE KINDLY SUN AND THE BLUE SKY ✦ DAYS OF KEEN DELIGHT IN LITTLE THINGS, OF JOYOUS QUESTING AFTER BEAUTY ✦ DAYS FOR THE MAKING OF TRUE FRIENDS BY BEING A TRUE FRIEND TO OTHERS ✦ DAYS WHEN WE MAY ENLARGE OUR LITTLE LIVES BY EXCURSION TO STRANGE PLACES, BY FRIENDLY ASSOCIATION, BY THE COMPANIONSHIP OF GREAT THOUGHTS ✦ DAYS THAT MAY TEACH US TO LIVE NOBLY, TO WORK JOYOUSLY, TO PLAY HARDER, TO DO ALL OUR LABOR BETTER ✦ SO, SHOULD EACH JUNE BRING US INDEED A GOLDEN SUMMER ✦ ✦ ✦ ✦

A MONTHLY PUBLICATION
DEVOTED TO THE
EDUCATIONAL INTERESTS OF MUSIC
THOMAS TAPPER, Editor
15c per Copy $1.50 per Year

Oliver Ditson Company Boston

Entered at the Post-Office[illegible]top[illegible], Mass., as Second-Class Matter, December 26, 1903.

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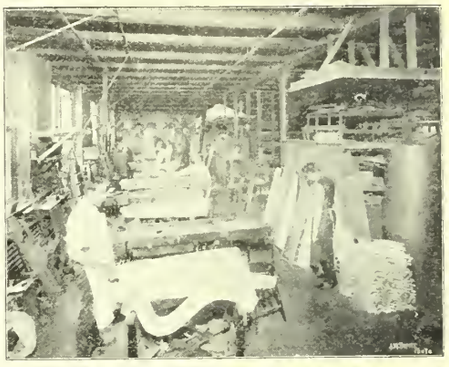

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JOHANNES BRAHMS

FREDERIC S. LAW

I.

The early musical history of Hamburg, the German commercial metropolis, aside from the remarkable development of its opera in the seventeenth century, is not noted for artistic events or personalities. The nineteenth century, however, made amends to the Hanseatic city by the birth of two of its greatest musicians—Mendelssohn and Brahms.

Johannes Brahms was born May 7, 1833. His father was an orchestral player of no little versatility; he played the double bass, the violoncello, and the horn. His circumstances were of the humblest; during the summer when the theatres were closed he formed one of a sextet who played in a summer garden, their only recompense being what their hearers chose to give them on the customary plate that was passed around from time to time. As a boy his son arranged marches and other popular music for this little band, and once composed a sextet which they played. His first teacher on the piano, Cossel by name, was a pupil of the noted theoretician Edward Marxsen. He was not always satisfied with the young Johannes. "It is a pity about him," he used to complain. "He could be such a good piano player; but he will not let his everlasting composing alone."

The ten-year-old lad soon showed such unwonted musical ability that his father and teacher united in begging Marxsen to take charge of him. This the latter did, at first unwillingly, but before long he recognized the child's genius and spared no pains to educate him according to his great gifts. The boy devoted himself to composition in particular with an eagerness which absorbed his whole being. His brain was ever busy with musical thoughts, though he had but little time for setting them down. During the day he practiced and arranged music for the sextet; evenings he entertained guests at wine shops and inns by his playing. His first artistic appearance was at the age of fifteen, when at the instance of his master he gave a concert. On this occasion he played an adagio and rondo from a concerto by Rosenhain, a fantasie on *William Tell* by Döhler, his teacher's serenade for the left hand, a Herz étude, and a fugue by Bach. This last must have contrasted singularly enough with the showy, shallow pieces which formed the rest of his program. After two more concerts within a few months of this one he made no public appearance for five years, but studied faithfully and zealously, with a result which has but few parallels in musical annals.

In 1853, the turning point in Brahms' life, he joined Remenyi in a concert tour through Northern Germany. The violinist had previously visited in Hamburg and had met the young composer, who accompanied him with great force and fire in the now well-known Hungarian dances. On this tour Brahms met Joachim, whom he astonished at a concert in Göttingen by a surprising feat of musicianly ability. The pitch of the piano was low and Brahms coolly transposed Beethoven's Kreutzer sonata from A to B flat without even the assistance of notes. Remenyi, who was thoroughly convinced of Brahm's genius, took him to Weimar and presented him to Liszt. The master, ever kind to rising artists, received them cordially. An incident occurred at this first meeting which with any one less generous than Liszt might have led to prejudice against the strangers. After their host had played through Brahms' trio in B flat and praised it highly, he offered to play for them his sonata in B minor, which he had just finished and which lay in manuscript on the piano. During the slow movement he turned toward Brahms as though to note its effect upon him, only to discover that the youth, worn out by all-night travel in a third-class railway carriage, had fallen asleep. Dr. William Mason, with several others of Liszt's pupils, was present and describes the scene as embarrassing in the extreme. However, Liszt said nothing, but finished the sonata, got up and closed the piano, while the scandalized Remenyi awoke the sleeper with a whisper: "You might as well pack your things and go; you have done it!"

But he was mistaken. By invitation Brahms remained six weeks as the guest of Liszt, who showed a lively interest in his compositions, particularly in the E flat-minor Scherzo, his Op. 2. Later in the same year Brahms sought Schumann in Düsseldorf. The impression he made upon Schumann the latter made known in his famous article, *Neue Bahnen* (New Paths), written for the *Neue Musikalische Zeitung*, in which he proclaimed the advent of a new musical luminary of the very first magnitude. It seems worth while to quote a few of his more significant sentences, as giving an idea of Brahms' leading characteristics in words which still hold good a half-century after they were written. Speaking of the many talented ones whose careers he had watched with great interest, he said:

"There must, after such promise, suddenly appear one who should utter the highest ideal expression of the times, who should charm the mastership by no gradual development, but burst upon us fully equipped, as Minerva sprang from the brain of Jupiter. And he has come, this chosen youth, over whose cradle the Heroes and Graces seem to have kept watch. His name is *Johannes Brahms;* he comes from Hamburg, where he has been working in obscurity, instructed by an excellent, enthusiastic teacher in the most difficult principles of art, and lately introduced to me by an honored and well-known master. His mere outward appearance assures us that he is one of the elect. Seated at the piano, he disclosed wondrous regions. We were drawn into an enchanted circle. Then came a moment of inspiration which transformed the piano into an orchestra of wailing and jubilant voices. There were sonatas, or rather veiled symphonies; songs whose poetry revealed itself without the aid of words, while through them all ran a vein of deep song-melody; several pieces of a half-demoniacal character, but of charming form; then sonatas for piano and violin, string-quartets, and each one of these creations so different from the last that they appeared to flow from so many separate sources. Then, like an impetuous torrent, he seemed to unite these streams into a foaming waterfall; over the tossing waves the rainbow stretches its peaceful arch, while on the bank butterflies flit to and fro and the nightingale warbles her song. Whenever he bends his magic wand toward great works, and the powers of orchestra and chorus lend him their aid, still more wonderful glimpses of the ideal world will be revealed to us. May the Highest Genius help him onward!"

Naturally, this enthusiastic praise of a young, entirely unknown composer drew general attention to Brahms, and led to the publication of the works which had so charmed Schumann. These were those up to Op. 10, inclusive: the three piano sonatas, Op. 1, 2 and 5—curiously enough the only ones he ever wrote—the E flat-minor Scherzo, Op. 4; the three books of songs, Op. 3, 6 and 7; the trio in B major, Op. 8; the variations on a theme by Schumann, Op. 9; the ballades, Op. 10. A violin sonata, originally Op. 5, disappeared and was never found.

Opinions differed widely as to the significance of this new appearance in the musical firmament. There was no doubt, however, as to the remarkable maturity he displayed. Indeed, Brahms stands almost alone in striking at once his characteristic key-note. From the very first there was no trace of uncertainty or of imitation. His very individuality, however, prevented general recognition. For years his works gathered dust on the shelves of his publishers; only gradually did they find their way into the concert room.

Schumann's swans had more than once turned to geese, as may be seen by reading his criticisms in the light of later developments. Alluding to this, von Bülow wrote in a letter to Liszt: "Mozart-Brahms or Schumann-Brahms (Brahms had been compared to both composers) does not in the least disturb the tranquillity of my slumbers. It is fifteen years since Schumann spoke similarly of the 'genius' of W. Sterndale Bennet." Von Bülow in his skeptical, non-committal attitude was followed by many, but it was not long before he became as strong an admirer of Brahms as Schumann could have wished. He went so far as to announce his artistic creed as follows: "I believe in Bach the Father, Beethoven the Son, and Brahms the Holy Ghost of music."

At this time Brahms was twenty years old; very different in appearance from the bearded "little giant" of his latter years. His smooth face, blue eyes, long fair, almost sandy, hair brushed back from his forehead, gave him a boyish look. The impression of extreme youth was heightened by a high-pitched voice, which he vainly sought to deepen, and an exuberant, sometimes almost boisterous, manner. Only in his art did he seem mature. Rubinstein, who met him a year or two later, in a letter to Liszt thus sketches his personality in original fashion: "I hardly know how to make clear the impression he made upon me. For the salon he is not sufficiently at ease (*gracieux*); for the concert-room not fiery enough; for the country not primitive enough; for the city not cosmopolitan enough."

In those days his playing created as much stir as his compositions; he was in fact more generally admired as a pianist than as composer. Schumann said: "His playing and his music belong together; such original tone effects I do not remember ever to have heard." Indeed, it was not until he had gone to Leipzig on Schumann's recommendation, and given a concert of his own works that they were accepted for publication by Breitkopf and Härtel of that city.

But a few months after his meeting with Schumann occurred the lamentable attempt at suicide by the latter and his subsequent confinement in an asylum for the insane. This calamity brought Brahms to Düsseldorf, where he remained for a time, in order to be near the one who had done so much for him, and to assist the distressed family. His

visits always exercised a tranquillizing effect on the patient, who in his lucid intervals wrote him pathetic letters thanking him for the pleasure and comfort derived from his music. When, two years later, the sad end came, Brahms was at the side of the bereaved widow as stay and support, and such he proved during his whole life. Their friendship was ideal—of a character which raised them both above the reach of idle gossip.

Brahms never married; neither did he ever write an opera. These, he used to say laughingly, were two weaknesses which he had resolved never to commit.

II.

After several concert tours with Joachim and Stockhausen, he accepted a position as director of the court concerts and the choral society at Detmold. This only occupied the winter months and left the greater part of his time free for study and composition. He published nothing for five years, and when he finally broke the silence with the Mozart-like Serenade in D major (Op. 11) for orchestra it was evident that he had gained in purity of style and clearness of expression. Nevertheless, he was assailed on the score of dryness, of dissonant harmonies; accused of exploiting his learning at the expense of melody—in short, the whole armory of weapons reserved for those who leave the safe-beaten track was leveled at his devoted head. After two years of service at Detmold he resigned and lived for several years in Hamburg. A plan set on foot to elect him director of the Philharmonic Society of his native city having failed, he determined to remove to Vienna, since Hamburg had never shown herself appreciative of her gifted son. He introduced himself to Vienna by a concert in which, besides works by Bach, Beethoven and Schumann, he played several of his own compositions. As player he made the strongest impression in Schumann's Fantaisie in C, Op. 17; as composer, with his Händel variations, Op. 24, and his Sextet in B flat, Op. 18. He was elected director of the Choral Society (*Singakademie*), but did not hold it long.

Vienna remained his home for the rest of his life, but he made frequent journeys, often making long stays in quiet places which he found especially favorable for his work. In 1868 his greatest choral composition, the German Requiem, was produced in Bremen under his own direction and made a powerful effect, though at a previous hearing of three numbers in Vienna it had been received with audible signs of dissatisfaction on the part of a few who had sought thus to express their disapproval of Brahms's departure from traditional standards. The work has nothing in common with the liturgical requiem. He composed it on the death of his mother to a text which he himself selected from passages of the Scripture having to do with death, sorrow and suffering.

There remains but little to be said of the rest of Brahms's life, save that it was one of constant artistic activity—composing, conducting, playing, broken by travel in Switzerland, Italy and the Tyrol. The death of Clara Schumann in May, 1896, dealt him a heavy blow; he was never the same afterward. Symptoms of an affection of the liver from which his father had died soon appeared, but their seriousness was concealed from him; he believed it nothing but a simple jaundice. Though suffering, he took his daily walks almost to the very last, and less than a month before his death attended a concert of the Philharmonic Society. It began with his symphony in E minor, the fourth, and at the close of the first movement every head was turned toward the director's box, where in the background the figure of the composer could be seen. A storm of applause arose which was only quieted when he advanced to the front of the box and bowed his acknowledgments, and this was repeated after every movement. A thrill of awe and sympathy went through the entire assembly at the sight of the master's altered face and figure and at his evident ignorance of his precarious state; it was felt that they were greeting him thus for the last time.

This premonition proved true; he died several weeks later, on the 3d of April, 1897.

III.

Space is lacking to do more than allude to the great mass of noble music that Brahms has left. In it every form, save the dramatic, is represented: the symphony; the overture; chamber music of a wide range, embracing many and varied combinations of instruments; the concerto, the piano solo and duet; choral works, sacred and secular, of large and small dimensions; the song.

As to Brahms's ultimate significance, opinions still differ, as they did half a century ago when Schumann proclaimed him the apostle of a new dispensation, though not so widely. There are those who find him in the direct line of descent from the greatest masters which music has to show—the rightful heir of the ages. To them he has justified Schumann's confident prophesies. Others, while admitting his dignity and elevation, find him austere and lacking in charm; they deny him the crowning gift of beauty, the spark of inspiration which so fuses the learning of the scholar into the conception of the artist that the resultant expression seems dictated purely in terms of the ideal. To them Brahms is the scholar rather than the poet. However, the next generation may decide this disputed point, and decide it, too, with authority, for his works are now becoming familiar, and familiarity is the one indispensable requisite to their comprehension which they have not had. They have been talked about, praised and blamed, but until late years have not been heard frequently enough for the average musician, not to speak of the lay hearer, to gain a definite impression of them one way or the other.

One reason of this lies in the fact that the popularization of a composer depends largely upon the facility with which his works can be produced. Generally speaking, it begins with those in solo forms, particularly for the piano. Brahms's manner of writing for the piano, however, is highly individual; it is orchestral in style, requiring a special technic of great difficulty, and one which many declare is unsuited to the nature of the instrument. Von Bülow acutely says that in Bach we always hear the organ, in Beethoven the orchestra, in Brahms both organ and orchestra. Pianists have, therefore, fought shy of music hard to understand and difficult to play, especially since it gave them no opportunity for individual display before the public, though his variations undoubtedly afford great scope to the virtuoso. The four symphonies now appear with reasonable regularity on orchestral programs, but these occasions are confined to a few of the largest musical centers; there is still great need for a Brahms propaganda.

In these days of the symphonic poem and music-drama, Brahms stands for the classic ideals, developed and enriched to be sure, of an art which has its roots in Palestina and Bach—an art that depends for its interest on essentially musical ideas and their contrapuntal treatment, thoroughly modern in detail, so skilfully carried out as to appear unpremeditated. In such a scheme color plays a secondary part, hence his instrumentation often appears gray and subdued when compared with the gorgeous hues, the shifting dolphin shades of Berlioz, Liszt and Wagner. His reticence and sobriety may seem like dryness and austerity to the ear intoxicated by the pomp and glow of latter-day program music, but his is a different plane from that of the mingled art which draws inspiration from concrete objects and situations rather than from the abstract sense of symmetry and proportion. His sphere is that of absolute music, conceived on architectural, rather than on pictorial or poetic, lines, yet lacking neither in warmth nor poetry when its essential conditions are duly considered.

It should not be overlooked that the folk-song plays no small part in Brahms's music. Not only do we find rhythms and harmonies distinctly based upon folk-melodies, but direct quotations from them used as themes in several of his instrumental works. Like the contact of Antaeus with earth, this touch of Brahms's with the people through their songs lends sturdy vigor and strength to his art, as well as a national coloring far removed from petty mannerisms.

The law of rhythm, which governs all manifestations, art and nature alike, will doubtless bring us into closer relationship with a master from whose ideals the prevailing trend of musical thought has apparently been diverging for half a century. Indeed, there are signs that the pendulum is now on the upward sweep, and that a clearer appreciation of his aims and works is on the way.

A NEW SCHOOL FOR SINGERS.

The rumor that Jean de Reszke is to open a school of singing in Paris seems at last to have a solid foundation. The *Pall Mall Gazette* publishes the following comment on the subject:

I gather from an article in the *Figaro*, as well as from personal inquiries, that the great aim of the school will be the cultivation of tone. It is notorious that present-day teaching is lamentably deficient in this respect. There are those who inculcate fantastic methods of producing tone at the back of the head; there are hardly any who can pronounce for this or that method with the sureness of a great artist. In the making of the voice there are teachers who can point to successes and who enjoy great prestige; but it is indisputable that they have ruined many an artistic career through lack of the necessary discernment in the application of their cast iron rules.

It is the psychological moment for a new and a great school. Pupils are flocking to Paris from all parts of the world. It has eclipsed Italy and such centres of dramatic music as Germany possesses. Yet one cannot go with any frequency to the opera without taking away with him the impression that French vocal art stands in need of a renaissance. The great voice is a rarity, and rarer still is the voice that has received its full training and development. While, as the writer in the *Figaro* remarks, there has been great progress during the past twenty years in various branches of music, in the great and crowning art of singing we have been marking time for the last twenty years. One reason undoubtedly is that the student of to-day is less inclined to undertake those laborious preliminaries essential to success in the arts; another is that he lacks the stimulus, the vivid imagination and the penetrative spirit of a great teacher. We may wish, therefore, success to the Reszke school. Perhaps it may place the lyric art upon its proper pinnacle. In any case, it comes not a moment too soon.

MILKA TERNINA.

Ternina was never so great a dramatic singer as this season, but, alas, her voice shows signs of wear.

It would be folly to deny this, nor would it be a kindness to her, for she knows full well her vocal condition. It is not so much a question of the inexorable years, for Ternina is only 40—she made her debut at Leipsic in 1883—but her operatic life has been one of unusual exertion, and it is doubtful whether her voice was ever a supple and elastic organ. She talks seriously, and without bitterness, of leaving the stage, which she so adorns, graces and ennobles. She is her severest critic, and if she should decide to abdicate, when she has queened it supremely, before her voice fails and excites only the applause of affection, respect and remembrance, her warmest admirers, her truest friends, should not oppose her, however deeply they may regret the cause, and declare the loss irreparable. One thing is certain: Her withdrawal, when she decides that the time has come, will be another instance of the artistic convictions that have directed gloriously her stage life.

THE MUSIC LESSON

LOUIS C. ELSON

There are many people who imagine that Music deals entirely with the emotions, that it is a species of sentiment, given to, or withheld from certain natures, and that its teachers are, or ought to be, quite different from other pedagogues. This is a mistake from the foundation up. One could train an unmusical or even a deaf person, up to a certain point in piano-playing, so precise are its rules, and even the most enthusiastic young musician is obliged to go through a course of study as definite as that in languages or mathematics, if he would obtain control of the gifts that he is endowed with.

Of Paganini, the greatest virtuoso on the violin, the vulgar believed that he had sold his soul to Satan to obtain his technique, while the educated classes held that there were undiscovered tricks in his virtuosity, or that it resulted from a remarkable "violin hand" and aptitude for the finger-board. Many believed that Liszt won his preëminence in piano-playing without any great effort, chiefly by natural gifts. In both these cases the gifts of nature were supplemented by an enormous amount of systematic training. Such training must be given to genius and clod alike, but not in like degree.

It is a point which the well-equipped teacher ought to recognize at the outset, that even the dullard has a right to study music if he enjoys the art. Many a teacher wears both himself and his pupil out, by insisting on an unattainable standard. Adaptability is quite as important as ability, in the training of the young in music. A striking instance of this may be found in the case of Richard Wagner. When that genius was fifteen years old, he took lessons in theory of music from Gottlieb Müller. That teacher, with the lack of adaptability which is so often to be deplored in musicians, had a cast-iron method, and at once proceeded to make a canal out of a mountain torrent! The result was that the lessons in composition taught nothing to the peculiar lad and finally came to a quarrelsome end. Two years later there came a different teacher,—Theodore Weinlig,—who adapted himself to the needs of the young artist, with a result that lasted throughout Wagner's entire career, and won the everlasting recognition of the master. It is probable in this case that the first teacher had harder labor than the second, although the latter achieved all the results.

It is this point that the systematic teacher recognizes at the outset; that he must not force the same ideal, or the highest ideal, on every comer. The too scrupulous instructor, who insists in pouring a full quart conscientiously into every bottle, finds himself at ease with the quart bottles only, while the pint bottles lead to considerable waste, and the gallons remain three-quarters empty.

Nor may the teacher display any aloofness from the weaker vessels. He must not soar far above them. That instructor is always the best who is taking a stand but a trifle in advance of his pupil.

Sometimes nationality plays a part in the results obtained. The German teacher, fresh from a country where the instructor is an autocrat, where the pupil is accustomed to submitting to long tasks with unmurmuring faithfulness, is repelled from the insouciant young American and his attempted dash at the goal, while the American instructor, appreciating the defects of the national character, knows better when to repress and when to use whip and spur. It is not unusual to find a native teacher of but medium equipment sometimes achieve better results than a much more cultured European.

It is a matter of congratulation that two extreme types of the last-named varieties of teachers have become obsolete. The American "professor" has passed away. We mean the party who gave "pieces" in the third lesson and generally towed his pupil as far as scrambling arpeggios. "The Old Folks at Home," with a tremolo that suggested that they were suffering with the ague, "Home Sweet Home" with hiccoughs in the shape of rushes up and down the key-board (Thalberg has much to answer for!) have been satirized out of existence. But he has a banal successor who has not sufficient reverence for the classics; a man who knows that Beethoven and Chopin are considered "standard" and rushes his pupils into their works with appalling rapidity. "Fools rush in where angels scarce dare tread!"

The other type, also fast dying out, is the irascible European. He paces the room like a caged tiger; he roars furiously when mistakes occur in key, tempo or fingering; he goes as near to the borderline of personal abuse as he safely can. He achieves nothing by his gyrations. The bold pupil laughs in his sleeve, the timid one is scared so badly that error follows error.

With the advanced, adult student, such a teacher is sometimes to be tolerated, for great pianists or singers are not always amenable to proper pedagogic rules. Marchesi and Leschetizky have their explosive moments; I know of an American concert-pianist who can boast of having received a box on the ear from Liszt; Rubinstein's left hand had a great callous which came from his frequency of striking the piano in wrath when a pupil made an error. But in the education of the young student such tempestuous exhibitions have never worked any permanent good.

In short, the music teacher of to-day is not to be regarded as any different from the teacher of any other branch of education. He has a well-ordered plan of progress to present; he is training in a science that has become almost exact; he knows the results he aims at and he ought to know the best method of attaining them. It is astonishing how much has been acomplished in vocal and in piano study in modern times. One hundred and fifty years ago Porpora taught singing without anatomical knowledge; at about the same time the first principles of finger technique were being evolved upon Spinet and Clavichord. It was about 1752 that Pasquali was working out the principles of scale-fingering. Although these have generally been ascribed to Philipp Em. Bach, the present writer has in his library an "Art of Fingering" which shows that Italy too deserves some credit for the evolution of this branch of technique.

In 1752 Philipp Em. Bach published the first complete technical work for teacher's use in piano-playing. If Bülow has vaunted the "Three Bs" in composition, we may extol the "Three Cs" of technique,—Clementi, Cramer and Czerny,—for these men have given a more definite character to piano instruction than their predecessors ever dreamed of. And, in this connection, and in conclusion of our first article, one may animadvert upon a type of teacher who is beginning to flourish especially in America. It is the inventor of new touches and of "patent methods." It is unfortunate that in our country two things are always sure to win some adherents,—a new religion and a new system of vocal or piano study.

That there is no royal road to technical excellence is something that Europeans have long since comprehended; but Americans, at least some of them, still hope to find a short cut. It is one of the chief defects of musical study in this country, and one of the greatest obstacles in the path of the conscientious music teacher, that each new theory that is broached receives attention, that novelty and experimenting have still their charms for the masses.

It would be a consummation also devoutly to be wished, if the music teacher would try to awaken some musical interest in his pupils *outside* of the particular branch that the pupil is studying. Specializing is necessary in these days of advanced technique, if one aims at the highest standard, but even with this allowed there ought to be more "music" and less mere piano-playing in the American household. We have known many instances of three or four pupils in one family all being set to studying piano. What a wealth of true music there might be in such a home if violin, flute, violoncello, or clarinet were added and some degree of ensemble playing cultivated!

We believe that there is more music study going on in America than in Germany itself, and the results are so disproportionate merely because these efforts are not directed in the proper channels. It is possible that the music-teacher may exert much influence in a reform in this matter, if he will sometimes go beyond the mere giving of lessons, and vouchsafe a little advice to the Pater Familias who seeks for music in the home, but scarcely knows how to acquire it. It is at present a matter of course to find piano-playing in every household in the American cities, but to find the concerted works of the masters played there is the great exception.

THE STUDY OF SONGS—OUTSIDE HELP.

GEORGE CECIL.

Amongst those students whose ambition it is to sing as well as Sembrich, Olitzka, Plançon, Van Rooy, Caruso and others, are a certain number who depend entirely upon the help of their teachers; a few spend money on tickets for opera and concerts—with a view to comparing their efforts with those of the best singers to be heard; and there are some who find it expedient on occasions to invite outside opinion.

By "outside opinion" it is not necessarily meant that only those who are themselves singers are to be consulted; a useful hint may be given by people who are anything but musical. Indeed, such Philistines as music hall performers and similar people may be of service in assisting the pupil with their opinions; and even a store manager, a hotel proprietor, a commercial traveller, or any other person possessing intelligence and common sense may be able to throw a light upon the subject. For instance, the baritone who is not certain if he is sufficiently dramatic in the fine part of Rigoletto or that of Tonio in "Pagliacci" would do well to seek the advice of some sensible person whose judgment can be relied upon. Such a critic will, though he knows nothing about singing, perhaps be in a position to express a reliable opinion as to whether the singer is sincere or merely melodramatic. Again, the tenor who on reaching the repeat in "Salut! Demeure" is not certain if his *mezza voce* is audible would be well advised to ask the question of an acquaintance. There are, of course, dozens of examples which might be instanced, were it not that the intelligent reader is capable of supplying them. It may, however, be added that those students who are apt to err on the side of extremes in interpreting a piece of music would do well to seek an opinion in the manner suggested above before venturing to sing the song in public, and that should they be dissatisfied with an individual opinion they should go by a consensus of opinion.

Art critics and others who are interested in Art in its various forms are amongst those to whom it is expedient to listen, for though these people may be absolutely ignorant of voice production and know nothing of what forms legitimate effect in vocalization or interpretation, their views, being based upon good taste, are, at all events, well worth listening to. Moreover, though the seeker after knowledge may not abide by the decision of the art critic, he (or she) will often pick up an exceedingly useful hint. There are in London quite a number of people whose views upon the subject are of service to singers, though they do not themselves happen to know much about singing, and though their own taste is barbaric to the last degree.

The third May Festival of Marysville, Ohio, took place on the afternoon and evening of May 3. In the afternoon the Boston Festival Orchestra gave an orchestral concert. In the evening the Choral Union of Marysville performed Coleridge-Taylor's *Hiawatha* with the assistance of the orchestra and eminent soloists.

* * *

The annual commencement and concert of the Guilmant Organ School will be held at the First Presbyterian Church, New York, on Monday evening, June 6.

SOUND AND ITS LAWS

ARTHUR ELSON

The nerves of hearing enable us to distinguish certain sensations, which we call sounds. Not all sounds are alike; in fact they differ widely in quality. But there are two main divisions in which we classify sounds,—those which are regular and continuous, called tones, and those which are irregular, called noises.

Sound has its origin in the motion of some object, which is communicated to the surrounding material (usually air) and proceeds outward in waves not unlike those which are formed when a stone is thrown into a pool of still water. There is this difference, however, that in water the waves generated move outward on the surface, while in air the sound waves start in every direction from the origin, thus forming spheres instead of circles.

If we notice a chip floating on the water, we see that it does not travel with the wave, but merely bobs up and down on the surface. The wave, then, does not actually cause an outward current, but merely an impulse, a push, so to 'speak, which each particle transmits to the one next beyond it. So it is in air. We may readily prove that the air particles, or molecules, are necessary for the propagation of sound. If we suspend a bell in a glass globe, we hear the bell tones when the globe is shaken; but if, by proper arrangements, we exhaust the air from the globe by means of an air-pump, we may shake the globe until we see the bell-tongue hit the bell walls violently, but no sound will be heard, because there are no air-molecules to transmit the vibration. This brings us to the question of defining sound. It is a motion of some object, generating waves which pass through a transmitting medium. Many writers, confusing the physical force with the perception of sound, claim that there can be no sound unless we go one step further and include the sensation that these waves produce on the ear. But it is not correct to claim that there is no sound unless living beings are present to hear it. As indicated above, in a tone the vibrations, or motions, occur at regular intervals, while in a noise they are irregular.

The waves of sound can be reflected, wherein they resemble light-waves. Thus if we imagine a man speaking in the centre of a hollow sphere, his voice would travel outward until the sound-waves struck the walls of the sphere, when they would rebound and return to him. He would then hear an echo. To produce an echo, however, only a portion of the spherical surface is needed, and in nature we often find that high cliffs, steep bluffs, or even less noticeable land formations, have sufficient surface to reflect the sound back to its origin. This fact was employed by Mersenne to make a rough determination of the velocity of sound. He found that if the reflecting surface were a trifle over five hundred feet away, the sound waves needed a second of time to traverse the distance and return. His rough measurements have since been corrected, by means of cannons, the flash being seen practically at once, while the sound is timed over a measured distance.

At ordinary temperatures, the velocity of these waves in air is about 1100 feet a second. In lighter gases the rate is quicker, in heavier gases slower, varying as the square root of the density of the gases. In liquids and solids the rate is much more rapid. The immense distances sometimes travelled by sound may thus be accounted for, if we consider that it passes through the earth. Some remarkable instances on record are the cannonading at Mayence, in 1762, heard at the village of Timbect, 148 miles distant; that at the taking of Paris, heard 132 miles away; or the artillery firing at Antwerp, in 1832, which, we are told, was heard in the mines of Saxony, 370 miles from the scene of action. According to Humboldt, the report of the volcano of St. Vincent was heard at Demerara, 750 miles away; and the great eruption of Cotopaxi, in 1774, made itself audible at Honda, on the Magdalena river, over 500 miles distant.

The speed of sound in liquids has been utilized in a recent invention by Mr. Arthur J. Mundy. This invention has for its object the safeguarding of harbor entrances during fog or darkness, and employs the sound of bells as a means of guidance. Two bells of different pitch are placed at the mouth of the harbor, under water, one on each side of the entrance. These bells are rung at frequent intervals, both sounding simultaneously. A ship, if furnished with the proper receiving instrument, may be made aware of its position by the bell tones. As it approaches, the receiver is lowered into the water. If the two tones of the bells are heard simultaneously, the ship must be equidistant from both, and if they continue to strike at the same time, the ship is known to be proceeding on a line running directly toward them. Should one bell be heard before the other, the ship must have veered toward the side of the bell that sounded first, and can easily correct her course. The speed of sound in salt water is over four times the rate in air, so the ship is enabled to hear the signals clearly while a safe distance from shore.

That sound can make long journeys in air has been proven in many ways. The rumble of distant thunder, heard sometimes when there seems scarcely a cloud visible in the sky, is a familiar example. Chladni mentions the explosion of a meteor, marked by the sudden appearance of a luminous globe, in which the sound did not reach the earth until ten minutes had elapsed. As sound travels a mile in something less than five seconds, it must follow that the explosion was over 120 miles distant from the point of observation. A similar case occurred in the south of France, in 1864, where there was an interval of over four minutes between the appearance of the flash and the arrival of the sound. In these cases, too, we must remember that the upper air is greatly rarefied, admitting of much more than the usual velocity of sound. Another instance of the great distances travelled by sound in air is found in the frequent reports of bells heard at sea. With the conditions of the air-strata suitable for the best reflection of sound, the bells at Rio Janeiro, for example, have been distinguished 120 miles away from the coast.

As implied in the last sentence, different layers of air may sometimes act as reflectors of sound, just as ordinary transparent glass reflects some of the light that reaches it. That solid surfaces may reflect sound-waves, we have already seen in the echo; and this is further illustrated by the practical applications of the speaking-trumpet and the ear-trumpet. That currents of hot air do reflect sound, has been shown in the laboratory. In the simplest apparatus, sound-waves are transmitted through one tube, and reflected into another, at the end of which is a flame. As long as the reflector is held in position, the effect of the sound is made visible by a violent disturbance of the flame, while if the reflector be removed, the sound waves do not rebound into the second tube, and the flame remains quiet. If, instead of the reflector, a bar of hot iron is used, the wall of hot air rising from it will cause enough reflection of sound to disturb the flame again. Humboldt suspected the truth of this principle, and offered it as an explanation of the fact that the great falls of the Orinoco appeared much less loud in the daytime than at night. The work of Tyndall and others has proven the point, and we now know that the hot-air currents of the tropical day caused the difference noted by the explorer.

We are by no means adepts in the science of acoustics, which deals with the transmission and reflection of sound-waves. The varying results obtained in large buildings bear witness to our ignorance. The whispering galleries of St. Peter's, St. Paul's, or the Washington Capitol, in which the slightest sounds are reflected by the curved domes, are all accidental productions. So, too, are the Paris Pantheon and the Pyramid of Ghizeh, where sounds are not merely reflected, but vastly intensified. The La Scala theatre, at Milan, in which the performer's voice seems to disappear from him but reaches the audience with redoubled force, is the product of no known law. A church built some years ago in Boston was useless, because of an echo, until someone remedied the evil by a network of wires. The hall of the Paris Conservatoire is wretchedly ventilated, but the authorities will not allow new windows, lest the excellent acoustical qualities be destroyed. Most wonderful in effect is the Mormon Tabernacle, at Salt Lake City, an odd building shaped like half an egg cut lengthwise. In some halls there is a resonance, or partial reflection, instead of a definite echo, and this must be remedied by draping the walls with non-reflecting material.

If direct reflection were the only point to be considered, the problem would be simple, and a good hall could be readily built. Yet the Paris Trocadero, planned from a model of mirrors reflecting light, proved a complete failure. What we have yet to study is the *diffraction* of sound, by means of which its waves, like those of the ocean, can bend around an obstacle. This quality is shown at severe explosions, when the windows of neighboring houses are *all* blown inward, not merely those on the side facing the scene of the accident. The ancients were ahead of us in their knowledge of acoustics, and it may be that the sound-waves welled up the steep sides of their amphitheatres like ocean billows foaming tumultuously up a sloping ledge of rock.

The perception of sound by the human ear is a question of physiology rather than of music, yet it may be briefly answered here. The ear-drum, tightly stretched, receives the shock of each sound-wave that strikes it, and in the case of tones these waves strike at regular intervals. Sometimes the waves are called vibrations, though the term is usually limited to the to-and-fro motions of the body causing the sound. The shocks on the ear-drum pass to the auditory nerves, and along them to the brain-cells. These cells respond to different vibration-rates, and as pitch depends wholly on the rate of vibrations, we can thus recognize different tones. The limits of perception for the human brain are given at from 16 to 38,000 vibrations per second, but the upper figure varies greatly with different people. A highly developed brain, with many cells, can perceive very minute differences of pitch. The Hindoos, for instance, use a scale made of quarter-tones instead of our half-tones, though no doubt we have sufficient perceptive power to train ourselves in their music if we make the effort. It is practically sure that certain animals are able to perceive differences in pitch, in addition to the recognition of tone in contrast with noise, or the enjoyment of rhythm.

The myth of Orpheus is but one of many showing the powerful effect of tone, and the ability of the most delicate vibrations to cause pleasurable sensations lies at the very base of our art. Even if we do not agree with that definition of sound which demands hearers, we may well adopt the dictum of Nero,—"Music unheard is valueless."

Questions.

What is the origin of all sound?

What kind of motions cause tone?

What kind of motions cause noise?

How is sound transmitted?

Do sound-waves imply the transmission of material particles?

Can sound traverse a vacuum?

What is the definition of sound?

Does sound exist if there is no one to hear it?

How are sound-waves reflected? What is an echo?

What is the velocity of sound in the air?

How does it vary in gases lighter and heavier than air?

How does that in liquids or solids compare with that in air?

Can air-strata reflect sound? If so, under what conditions?

What are some uses of the reflection of sound-waves?

Is direct reflection the only point to be considered in buildings?

What is diffraction of sound-waves?

What is resonance in a hall, and what is its cause?

How is tone perceived?

Upon what does the pitch of a tone depend?

What do we call the motion that produces a single sound-wave?

What is the limit of vibrations that the human ear can perceive?

Does this vary with different people or different races?

PARSIFAL

ANNA ALICE CHAPIN

I.

The Story of What Went Before.

Like most things, "Parsifal" is much less complex than its enthusiasts and antagonists would have us believe. The chief requisite for its elucidation is a spirit of simplicity, and a devout avoidance of those varied philosophical interpretations whereon the boat of understanding is so apt to be wrecked. The story is dramatically smooth and intellectually comprehensible, and well for you if you are able to approach it neither with hysterical fervor, nor with inappropriate derision. Then you will find unfolded before you a rarely picturesque and beautiful old tapestry, mediaevally colored, and modulated with asceticism and sensuousness, nicely balanced: and you will add a note to your paean of praise of the master who has immortalized the varied aspects of life, human and divine, in his master-works.

To fitly appreciate the music-drama of "Parsifal," it is well that we should know something of the Story of What Went Before. Briefly summarized this is as follows:

When Christ hung on the Cross, on Calvary, He was wounded, and blood poured from His side. It was received in a Cup which was then made sacred forever, and was called the Holy Grail. The Grail, and the Spear which had made the wound, passed, for a time, into the keeping of Joseph of Arimathea. Then they disappeared and for years no man knew where they were to be found. The search for the Holy Grail has been the topic of countless mediaeval poems, and the finding of it was the dream of many a devout monk and penitent knight.

Finally one knight, blessed beyond his fellows, one fitted in all ways for the honor, found the two missing relics, and was also visited by angels in a dream, and appointed the guardian upon earth of both Grail and Spear. His name was Titurel,—thereafter called First King of the Grail. He, with his son Amfortas, bore the sacred objects into Northern—sometimes called Gothic—Spain, and, on a mountain-side, erected a great castle, to be the shrine of the Grail. This castle was named Monsalvat,—or, as some say, the Hill of Salvation. Here Titurel founded the Order of Monsalvat, an organization of knights, who by their characters, lives, works, and vows, were proven worthy the privilege of guarding the Grail.

The mountains of Gothic Spain overlooked the plains of Southern, or Arabian Spain,—overlooked also the domain of the great and wicked Klingsor. Klingsor was a sorcerer and necromancer, such as we often find described in the chronicles of the Middle Ages and of Oriental lands. He dwelt in a mysterious palace, within sight of Monsalvat, and there brewed all manner of evil magic against the saintly Knights of the Grail.

Knowing that the sacred Cup gave life, power, and even immortality to its faithful wardens, he had once sought it, together with aspiring knights; and—when he came upon it in Titurel's reverent hands—had desired to become one of its chosen guardians. But his life was sinful and his heart very far from pure, and he was debarred from the elect Brotherhood. For only the clean and noble, in mind as well as in deed, could keep watch over the Blessed Relics. To these the divine Light, descending, during their daily services, to glow like ruby wine in the great Cup, brought healing to their bodies, and spiritual might to their souls,—and even strengthened their swords as well. For the Brotherhood of Monsalvat, be it known, were less monks than religious warriors, and did battle for their Lord with the infidel hosts, far and wide.

Their beautiful and solemn castle, with its beautiful surroundings of woods and meadows, and its crystal lake,—sacred also through a heavenly benediction,—as well as the ever-present thought of its holy contents, filled the soul of Klingsor with an envy which required small spur to become turned to resentful hate. He vowed a vow to himself and to his assistant powers of darkness, to overthrow the knights and to obtain the Grail for his personal power and aggrandizement.

His methods were sly and sinister, for he knew no clean-handed warfare, and since none recognized as he did the terrible force of the material nature in man, he made skillful and ruthless use of it to vanquish the asceticism of the knights. With magic spells and incantations he transformed the desert which stretched between his castle and the Hill of Salvation into gardens which resembled those exaggerated dreams of a physical Paradise, known to the Mohammedans when they are drunk with the mystical drug, hashish. He created flowers that were women and women that were flowers; he filled the air with the sigh of music,—"sounds and sweet airs,"—and with the heavy essence of a million blooms. He made fountains gush from the dry earth, and caused dewy green thickets to spring into being, making the erstwhile desert land as though it had never been. Here he endeavored to lure the Knights of the Grail to their destruction. Once under the spell of the flower-women, it were strange indeed if they ever broke away to take up their austere duties in Monsalvat. And alas! only too often his efforts were successful. Many of the Grail's weaker warders wandered into those fragrant tangles of roses, and came forth from their treacherous intoxication never again. And one of his most valuable servants in this work of wickedness was a strange and mysterious woman known as Kundry. In Biblical days she was called Herodias, and mocked the sufferings of Man and the greatness of God. When Christ staggered to Calvary, bearing the Cross upon his shoulder, she stood in the crowd that watched Him, and, as He passed close to her, she laughed. He paused and looked deep into her eys, and murmured, so low that none else could hear: "Wait thou till I come again." And from that hour she lived,—lived,—lived. She might have prayed for death, but she could not pray. She could only live as she had lived before her punishment fell upon her; and so, doomed to this hideous curse of immortality, she wandered over the world, an outcast, prophetess, penitent, and scoffer,—magnificent in her sin, piteous in her immortality. Men died, and dynasties changed, and nations fell or conquered; but she lived on—in different lands and under different names: Herodias, Gundryggia, Kundry, and many others. She saw all things, she read all things, she understood all things. Through the rolling centuries she laughed the terrible laugh which had become her torment, and longed with all her dumb, racked soul to atone for her sins, and win the absolution of death.

This strange wandering creature made an excellent tool for Klingsor. The evil in her nature was readily found by him, and, in long trances into which she fell, he filled her brain with wicked commands, and gave her the shape of an *houri* in which to fulfill them. But there was good as well as evil in the make-up of Kundry, the Wanderer. There was the good which she longed to achieve, as well as the evil which she had been. So she was a dual being, possessed of two strong and potent individualities in one. The evil soul Klingsor claimed to his will; the good he could not even touch. And the good soul went about the big world working piteously and humbly for the salvation of Kundry, and the glory of God. When Titurel and his knights took up their abode in Monsalvat, the King of the Grail found a woman sleeping in the

wood,—a shy, savage creature, who seemed more than half animal, and was dressed in the skins of wild beasts. It was Kundry. Her sleep was so deathlike that Titurel's benevolence was concerned. He bore her out into the sunshine, brought water with which to moisten her lips and forehead, and administered such simples and restoratives as he had. When she was awake her gratitude seemed deep, and she tacitly apppointed herself chief servant of the Grail Knights. Her one cry was "Service! Serviee!" and she labored in a thousand ways to help the Brotherhood of Monsalvat. This was the Kundry who strove for her own redemption and the forgiveness of God. But there came times when she would disappear from Monsalvat, and stay away for long periods. Always, when she returned, she would seem dull and weary, as though but newly awakened from deep sleep. In these times of absence she was the sinful Kundry, mocker of virtue and humility, and enchantress of the souls of men,—she, who as Klingsor's beautiful slave, had laughed triumphantly in doing his will, and who, with the blaze of her mysterious eyes, had lured weak mortals to destruction in the labyrinth of the Magic Garden.

In the course of years, Titurel, grown old and feeble, after a long and noble life, gave up his earthly post, and lay down to sleep in his tomb, in the great Chapel of Monsalvat. But his was not the death of ordinary human beings. For, lying at rest there in his place of state, he retained life and wisdom through the radiance of the Sacred Cup. When it was uplifted, day after day, and the bread and wine were consecrated and partaken of by the reverent knights, he, feeling the warmth and glory penetrate the walls of his tomb, stirred, and once again spoke to his beloved people, revivified by the light from the Grail.

His son Amfortas now reigned in his place,—a noble and knightly man, beloved of his knights. He it was whom Klingsor singled out for his bitterest hate and most subtle animosity. The sorcerer determined that he,—Amfortas, the King,—in his splendid manhood and chivalrous knightliness, should be the next and noblest victim of the spells of the Magic Garden. And Kundry,—transformed from the wild, half-savage witch, servant of the Grail, to the loveliest woman ever seen by mortal eyes,—was sent in that place of poisonous flowers and dizzy music to capture him.

And Amfortas fell. Younger in the religious life than his father, hotter of blood, and slower of holy zeal, he trembled, faltered, and—forgot his high estate and consecrated responsibilities. The Sacred Spear, warden of the Grail and always carried by its King, fell, unnoticed, from his hand, and the swimming perfume of the garden bound him about with chains of glamorous weakness. . . . . Klingsor, lurking near among the fragrant shadows, seized the weapon and, with a laugh of triumph, struck at Amfortas, wounding him in the breast.

The King's knights and retainers, rushing to rescue him, found neither magician nor enchantress: only Amfortas, his hands upraised, in lament for the lost Spear and for his own broken trust, and in his breast a wound which baffled the healing skill of all his people.

Day after day, therefore, lying in the Sacred Castle, he prayed for death, his bitterest wound being not in his flesh, but in his soul. But day after day he was forced to uncover the Grail for the life and strength of the Brotherhood and of his father, Titurel, within the tomb. And the light from the Cup giving healing and energy to the others, brought to him but a keener misery, and a bitterer prolongation of remorseful torment.

One day, kneeling in sorrow before the shrine, he broke out into a desperate prayer: "Ah, Lord God! How shall this misery be lifted? A sign—a sign!"

Faintly discernible in the light and shadow of the Chapel dome, appeared a misty Angel Face, between wings of palest flame; and the lips breathed,—as softly as ever harp-tones echoed,—this mysterious message:

"By Pity enlightened,
The Guileless Fool:
Wait for him,
My chosen tool."

So all plucked up heart once more, in spite of the cloud which lay upon Monsalvat. And the Knights watched with unflagging tenderness by the side of the wounded King. And all living things within the sacred boundaries,—even the wild swans and the leaping squirrels,—seemed waiting in the same tremulous hush of prayerful and expectant hope for the coming of the One who was to deliver them all,—"the Guileless Fool" of the angelic prophecy.

(To be continued.)

QUESTIONS AND ANSWERS IN MUSIC FORM.

PERCY GOETSCHIUS, MUS. DOC.

6. *Cadences*, continued.

Are there not different kinds of Cadences?

In text-books and music dictionaries several varieties of the cadence are distinguished; but they are chiefly distinctions without any more than one essential point of difference,—namely, difference in force.

To what does the distinction of force give rise?

To two essentially opposed forms of cadence, one of which is called perfect or complete; the other might be, and often is, called imperfect or incomplete, though the term "semicadence" is the one more generally employed.

PERCY GOETSCHIUS, MUS. DOC.

What is the difference between the Perfect cadence and the Semicadence?

The question is significant, and I shall endeavor to be explicit:—There is one method of checking the current of the music with such emphasis and determination as to convey the impression of finality; either absolute finality, as we observe it at the very end of a composition; or such relative finality as is necessary for the completion of some independent section of the piece,—conclusive, as far as that section is concerned, though not precluding the addition of other sections after the desired degree of repose has been felt. This is called the Perfect cadence, or full stop. It is always made upon the Tonic harmony of some key, with the keynote itself in both outer parts, and—when in its strongest form—upon an accented beat.

Any deviation from this formula, either in the choice of chord, or in the omission of the keynote in either (or both) of the outer parts, so as to weaken its force, transforms the cadence into a lighter, more transient, point of repose, which indicates plainly enough the end of its phrase but does not completely sever it from that which follows. It is to these lighter forms of cadence that a number of different names are given. For the student of analysis (and the composer, also, for that matter) the one general term "semicadence," or half-cadence, is sufficient, and we shall use no other.

If, then, a cadence is final in its effect, it is a Perfect one; if not, it is a Semicadence.

For illustrations of the PERFECT CADENCE, see the following Songs Without Words of Mendelssohn:—No. 28, measure 4. Recollect the rule given in the preceding chapter, that "measure number one" is the first *full* measure; always, in every given reference, apply this rule, counting from the first full measure. Observe, in the example just cited (No. 28) that the conditions of the perfect cadence are all fulfilled; the cadence-chord is the Tonic harmony of G-major; the keynote is used as highest, and as lowest, tone; and the chord stands (begins) upon the accented beat. A cadence-chord has a right to the entire cadence measure, and often exercises this right. But in the present instance its duration is only five beats, because the remaining four beats are *lent to the next phrase*, as preliminary tones. See also the 12th measure of the same piece; here the force of the cadence-chord is very slightly diminished by shortening it to three beats, while the rhythmic pulse is resumed almost immediately in the tenor part (left hand). See also No. 27, measure 12; this is surely a perfect cadence, for we have the Tonic harmony of E-minor, with the keynote as highest and lowest tone; but the Tonic chord is shifted to the second beat—in the right hand only, to be sure—and is therefore not accented. This, of course, lightens the cadence somewhat; and it is lightened still more by lending one beat to the next phrase, as preliminary tone. But all this does not affect its *essential* properties, as perfect cadence; and we need not wonder that such innocent lightening of the perfect cadence is very freely indulged in by composers, as a welcome means of avoiding too complete and stagnating interruptions of the musical current. See, further, No. 15, measure 22; observe how the "accompaniment" immediately dashes off into the rapid figure of 16th-notes, thus making the cadence sound transient, although its object of terminating a section of the piece is unquestionably accomplished. No. 5, measure 33 (just before the double-bar); the cadence is perfect, for it is the Tonic chord of A major, on the accent, and with the keynote at top and bottom; but the uninterrupted movement of the right-hand figure shortens the uppermost keynote to a single brief 8th, and greatly lightens the cadence.

At the end of a piece of music, on the other hand, the cadence-chord is often lengthened considerably, for the sake of the greater weight and decision necessary at that point. See No. 19; the cadence-chord falls upon the accent of the last measure but one, and is extended from there to the end, with just enough rhythmic motion to prevent dullness. See also No. 1, last three measures; No. 4, last two measures; No. 8, last five measures, and so forth.

Another peculiarity of the final cadence is, that sometimes the *uppermost* tone is the 3rd or 5th of the Tonic chord, instead of the keynote,—a significant desire to counteract the dead weight of the cadence-chord, especially when extended as just seen. See No. 10, last six measures,—*d*, (the 3rd) as uppermost tone; No. 16, last chord; No. 38, last chord; No 6, last three measures (the 5th at the top). At any other point in the piece this would almost certainly reduce the interruption to a semicadence; at the *end*, however, it cannot affect the condition of actual finality.

For illustrations of the SEMICADENCE, see No. 28, measure 8; the real cadence-chord (chord of *d*, the Dominant harmony of G major) stands upon the fourth beat; but the preceding chord, on the accent, is a close adjunct of it (as shown by the tone which is held in the lowermost part), so the cadential impression is really produced at the accent. This continuation of the rhythm, past the accent, contributes to the transitory effect of the cadence. No. 27, measure 4; this semicadence is also made with the Dominant harmony of the key (E minor), and also runs from the accent over into the next beat. Also measure 8. No. 42, measure 5; the first measure is evidently all introductory, as is seen by reference to the principal melody (uppermost line of tonics); this accounts for the apparently irregular length, five measures; the semicadence-chord stands on the accent of the fifth measure, and is a *Tonic* chord,—it is prevented from being a perfect cadence, however, by the 3rd (*d*) at the top, instead of the keynote, *b*-flat. No. 1, measure 6,—semicadence on third beat; why *six* measures? No. 2, measures 4, 8, and 12. No. 17, measure 2, twelfth beat,—why only two measures?

How can the Cadences be found?

Most easily, probably, by looking for them in the right place,—namely, *in the fourth measure* (more rarely in the second, or in the eighth measure) from the beginning of each phrase. For example, in the pfte. sonata of Beethoven, op. 14, No 2, *andante* movement (already referred to), a cadence appears in every successive fourth measure, throughout,—excepting the very last phrase; examine this composition carefully, and determine which cadences are perfect, and which imperfect (or semicadences).

Another, and more reliable, method consists in locating *the beginning of the following phrase;* for each successive beginning involves a foregone ending, or cadence, of course. No very definite directions can be given; there are certain "signs" of a beginning which the alert student will not fail to recognize;—for instance, the recurrence of some preceding principal member of the melody; or some such change in melodic or rhythmic character as indicates that a new phrase is being announced. The student may test his ability to locate cadences in Songs Without Words (Nos. 27, 35, 37, etc.), or any pieces that he may be studying, if not too elaborate.

ELEMENTARY ITALIAN: REVIEW.

The Italian lessons for this month will be devoted to exercises based upon the priciples that have been explained in the preceding issues of THE MUSICIAN. No advance work will be offered. Of all the lessons given so far, the first two, which dealt with pronunciation, and which appeared in the January issue, are the most important. Students should rehearse these with the utmost care, reading the examples aloud and watching for any error which may have crept into their pronunciation of the language. The general rules should also be carefully reviewed.

LESSON XXI.

To be read aloud:

Un particoláre assái ricco avéva úna figlia sì brútta di vólto, che bisognáva êsser pádre per sopportárne la vísta. Disperándo di maritárla altriménti, diêdela in móglie ad un ciéco. Giúnse alcún têmpo dópo in quélla città un célebre oculísta, il quale, dicévasi, avea restituíta la vista a mólti ciéchi, e fu consigliáto il suôcero a condúrre il gênero da úi. "Il Ciêl me ne guardi," rispose quégli; "se l'oculísta restituísse la vísta a mio gênero, quésti mi restituirêbbe sénza dúbbio mia figlia."

(A certain rich man had so ugly a daughter that paternal love alone made her presence tolerable. In despair at finding a more desirable husband for her he married her to a blind man. Some time after there came to the city a famous oculist, who was credited with having restored the sight of many blind people. The father-in-law of the blind man was advised to take him to this oculist. "By Heaven, no!" he answered. "If the oculist should restore sight to my son-in-law, the latter undoubtedly would wish to restore my daughter to me.")

Translate into Italian:

I found my daughter among the trees. She had a dog. The dog was running. The dog was nimble. The girl was nimble. The girl was running among the rocks. The moon was full. The night was very beautiful. The wood was not dark. *(The words used in this exercise will be found in preceding lessons.)*

LESSON XXII.

Translate into English:

"Perchè," dicéa, "perchè,"
Un ásino a un cavállo,
"Se pórto l'uômo anch'io,
Sul dôrso al par di te,
Così son dispregiáto,
E tu tant'onoráto?"
E l'áltro, "se non fállo,"
Rispóndegli, "ciò násce sol perchè.
Da ásino tu pórti, io da cavállo."
Più che la côsa, il môdo ónde si fa
Spêsso procáccia all'uôm celebrità.

VOCABULARY.

Al par di, equally with, just as.
Asino, donkey.
Celebrità, one may guess the meaning of this word.
Ciò, that, (*referring to a thought previously expresscd.*)
Così, thus; to such an extent; so much.
Da (da ásino, da cavállo), as, in the manner of.
Dicéa (dicéva), said.
Dispregiáto, undervalued, scorned.
Dôrso, back.
Fállo, I mistake. (From *fallíre,* to mistake.)
Môdo, way, manner.
Násce, is born; freely, "happens."
Onde, whence; in the example above, translate "in which."
Onoráto, honored. (From *onorare,* to honor.)
Perchè, why?
Perchè, because.
Più che, more than.
Portáre, to carry.
Procacciáre a, to procure for.
Rispóndegli (gli rispónde), responds to him.
Se, if.
Si fa, makes itself; freely, "a thing is done."
Sol (sólo), alone, only.
Spêsso, often, frequently.
Sul (su il), on the: (here, *on my*).
Tant' (tánto), so much.
Te, thee, you.

To be read aloud:

Dolévasi úna signóra êsser già vicína ai trént'ánni. Un che l'udíva, e che sapéva avérne éssa mólti di più: "Consolátevi," le dísse," ve ne allontanáte ógni giórno."

(A lady complained of her nearness to the age of thirty. One who heard her and who knew that she was already much older, said to her: "Console yourself, you are getting farther away from it every day.")

LESSON XXIII.

The following verbs should be committed to memory. They are inflected similarly to parláre, three tenses of which were given in Lesson XIX.

Amáre, to love.
Cascáre, to fall.
Lasciáre, to leave, to let.
Badáre, to pay attention to.
Chiamáre, to call.
Tornáre, to return.

Translate into English:

Cascávano nel fángo; chiamávano il pádre; tornávano tútti; Io lasciáva la mádre ed i fratêlli; badáte al cantáre? Chiamerò il cáne mío; ámo i caválli; amerò sêmpre il cáne mío; lasceréte i fratêlli ed il pádre? Perchè non parlate? Perchè non chiamáte la ragázza? Perchè non lásci il cantáre? Perchè è bêllo cantáre.

Translate into Italian:

Are you calling the dog? Will she pay attention to the singing? They will keep an eye on the dog (*use the correct form of "badáre"*); the dog will not sing; I am leaving father and mother (*use the definite article*); I shall speak to my uncle; I shall not tumble in the mud; I shall pay attention to the mud; I shall come back to the city; we shall all come back to the city; we shall sing; we all love singing; why do you sing? because singing is always beautiful.

MUSICAL TERMINOLOGY.

In Lesson XII a list of technically musical words was given, together with their literal meanings in Italian. Below is a group of similar words. Musicians should be familiar with these untechnical meanings, because frequently they have more bearing upon a musical interpretation than the conventional meanings.

Grave, steady, serious, heavy.
Stringêndo, tightening.
Piáno, smooth, level.
Pianíssimo, very smooth.
Fórtc, strong.
Strêtto, tight.
Schêrzo, a joke.
Con ánima, with soul.
Calándo, falling, descending.
Sforzándo, forcing, compelling.

LESSON XXIV.

Translate into English:

LA PRIMAVERA.

Ecco il fuôco! Il fuôco arde. Il fuôco è rósso. Il fuôco córre sóvra l'êrba, sóvra il práto. Perchè córre sóvra l'êrba il fuôco? Perchè è primavêra e l'êrba è asciútta. Anche c'è gran vênto. Il vênto fa créscere il fuôco.

* * * * * * * * *

L'ESTATE.

Ora non è più fréddo. Ci sóno fióri da per tútto. L'êrba frêsca tórna al móndo. Gli álberi sóno vêrdi; le núvole sóno biánche; non vi è néve. L'ácqua non è più geláta. L'ácqua córre tra le ríve del ruscêllo. L'estáte è úna bêlla stagióne.

VOCABULARY.

Arde, burns.
Asciútto, dry.
Córre, runs.
Da per tútto, everywhere.
Estáte (feminine), summer.
Fa créscere, makes grow, augments.
Frêsco, fresh.
Fuôco, fire.
Móndo, world.
Práto, meadow.
Primavêra, spring.
Ríva, bank.
Ruscêllo, brook.
Sóvra, above, over, upon.
La stagióne, the season.
Vênto, wind.

INCLINATION TOWARD ART.

"The inclination toward art is universal, innate in every human being, just as the perception of truth and love of goodness is a wide-spread human quality. *Every person is a born artist,* even though, in this life, he may fall short of artistic achievement. But certain early, incipient steps leading to such achievement are taken by every one, and the fact that he can take *these,* proves that he is capable of surmounting the highest. We should not dare to hope, not to dream, of apprehending and enjoying one single unfamiliar art-creation, were it not that the 'artist' lies latent within us."

LUDWIG ECKARDT (Aesthetics).

LESSONS IN MELODY WRITING

PERCY GOETSCHIUS, MUS. DOC.

These weekly lessons are designed for young music students, or beginners in the study of theory. But they are addressed to the *teachers,* who, after mastering their contents may apply them in their own way to the youthful pupils committed to their charge. Should such teachers feel the desire or need of augmenting their knowledge, they will find each topic greatly amplified in my "Exercises in Melody Writing,"—to which even the pupil may, at times, be permitted to make reference, under the teacher's supervision.

First Week.

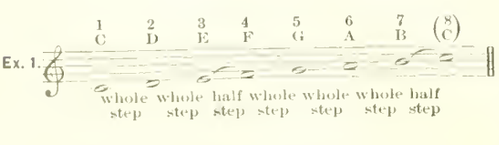
Any series of single tones is a Melody. What we hear when a person sings, or when a player of the flute or clarionet or the like performs upon his instrument, is melody; for these instruments, and the voice, can produce but one tone at a time. What we hear when a person plays upon the piano or organ with both hands, or when a whole chorus sings, is Harmony; because this (if it is correctly written music) is the harmonious union of several melodies.

If the single tones are chosen sensibly, with regard to their relation and agreement with each other, the melody will be good, and will give a satisfying, pleasurable impression. If the tones follow each other haphazard, without regard to their fitness,—as if a little child were tapping the keyboard at random,—the melody will not be good; because, more than likely, the successions will be irrational and meaningless.

It is therefore necessary, before we begin our attempts to write a good melody, to discover which tones are so related that they may appear together in the line. Those who have made careful scientific study of the problems of Tone-relation show us that there are two groups of tones, always present as basis of calculation and operation in all kinds of good music, which represent, each in its particular manner, collections of closely related sounds,—something like members of the same family, or unanimous society. One of these groups of tones is known as the Key (or Major Scale), and the other as the Chord. We shall speak of the scale or key first, because it seems to come before the chord, and to constitute a deeper, broader basis of musical operations than the latter.

The key is a family-group of seven different tones; and when these seven tones are placed side by side, as close as possible (on the keyboard, for instance) they assume the form of the major scale. The "key" is the collection of seven related tones under any and all circumstances, while the "scale" is that contiguous arrangement of them just described. The scale appears to have a curious form, consisting, as it does, of steps differing in size, and rather irregularly distributed. But that does not affect the actual harmony of relationship (which is guaranteed by the *key);* it is merely a peculiarity which results from placing the original seven tones side by side, in scale form. (This is explained in my "Tone-Relations," pars. 9 to 12).

The major scale has the following form:—starting with the tone which is to be the chief of the group (the keynote), and passing upward—to the right—along the keyboard, the distance to the next tone is a "whole step;" to the next, again a "whole step;" then comes a "half step;" then three "whole steps" in succession; and, finally, again a "half step," to the upper duplicate of the keynote. This arrangement is found on the keyboard by following the white keys from *C* upward. The written notes, their names, numbers, and spaces apart, appear thus:



That is to say: the key of C (major) consists of these seven tones, called its Scale Steps; they are best distinguished *by number,* calling the keynote the first (or eighth) scale-step, and so on, upward, as shown in the example. The "half-step" spaces fall between the 3rd and 4th, and between the 7th and 8th, scale-steps.

Exercise 1. The pupil is to play all the scales on the piano, using the above rule as a means of defining each one. He is then to write them, and then to call out the letters (with the necessary flats or sharps) mentally, in scale order, ascending and descending,—singing them at the same time, if possible. Each tone may be used as keynote, but not in such notation as to exceed six sharps or flats, and giving very decided preference to C major and its related keys (as far as three or four sharps, or flats). This must be practiced daily, for at least a week.

Second Week.

When arranged in the form of a scale, the seven tones comprised in a key exhibit peculiar properties of attraction and repulsion which are of the utmost significance in music (especially in melody writing), because they prove that tones are not a dead mass of sound, but a living community. The principal laws of natural melodic movement are derived from this property of tone-attraction, which should therefore be well understood, and thoroughly developed in the young student.

The scale-tones separate into two groups, called Active and Inactive tones. The *Inactive* tones are the 1st, 3rd and 5th scale-steps. (The reasons for this will become evident, even to the child, when we reach the explanation of chords). These three scale-steps are subject to no law of motion, being, in a sense, fixed centers which attract the other tones. The *Active* tones are the 7th, 2nd, 4th and 6th scale-steps, whose natural movements are defined, as follows, by the attracting power of the nearest inactive tone:—

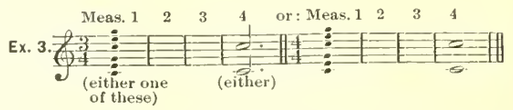
The *7th* scale-step *rises* (generally to the keynote).
The *6th* scale-step *falls* (usually to the 5th).
The *4th* scale-step *falls* (usually to the 3rd).

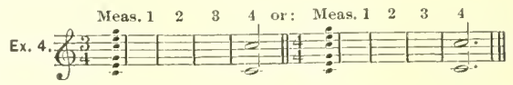
The 2nd scale-step may either rise to the 3rd, or fall to the keynote, by each of which it is evenly attracted; this step, having no definite direction, will not be considered. For example, in C major:

Exercise 2. Write out Ex. 2 in different major keys (as far as four flats or sharps); then find and play the tones, also singing them, if possible. Then write out the following successions of scale-steps in the same keys:—1-8-7-8; 1-5-6-5; 1-3-4-3; 1-2-1-7-1; 1-2-3-4-3; 1-6-5; 1-4-3. Then play or sing them, by name or number.

Third Week.

Another trait of good melody is definite form, and this is obtained by such number and arrangement of accents and measures as produce a regular, well balanced and finished impression. The most convenient type of a well rounded musical sentence is the so-called Phrase. The details of its metric structure are as follows: The phrase is generally four measures long; the last tone should fall upon an accented beat; the first tone may be accented, or (by appearing one or more beats before the first *full* measure) may occupy an unaccented,—or *lightly* accented,—beat. The value of such preliminary tones must be deducted from the last measure. The melodic details which concern us now, are: that the final tone must be the keynote; and that the first tone may be either the 1st, 3rd, or 5th scale-step of the key. Thus, in C major:





Exercise 3. The vacant measures in Exs. 3 and 4 are to be filled with melody tones in uniform rhythm *(each tone a quarter-note),* from each of the six given starting-points; the high final tone will serve for the three (or four) high beginnings, and the low one for the three lower beginnings. The melody must progress *step-wise* only (without skips), and the rules of the Active steps must be respected,—that is, the 7th scale-step must ascend, the 6th and 4th must descend. Any note may be *repeated;* this will not only create a little variety, but will remove any difficulty in reaching the final keynote properly. The following will serve as a model—as one of an almost incredible number of possiblities:

Each melody, when *finished* (and approved), must be sung, or at least played.

Fourth Week.

For the sake of greater liberty, the next exercise may contain any skip of a third (the so-called "narrow leap"), upward or downward from any scale-step. Two restrictions are necessary at present:—(1) the Active tones, if they move step-wise *(not* skipping a third) must obey the rule of their direction;—and (2) if the 7th scale-step leaps *down* a third, it must return (forming the succession 7-5-7).

Exercise 4. Write four-measure phrases, exactly as in Exercise 3, but using an occasional narrow leap (third up or down), best one at a time, or at most two in succession; also repeated tones, as before; the rhythm uniform quarter-notes. Besides C major, G, F, D, and B-flat should be used; and besides 3-4 and 4-4, 2-4 and 6-4 measures may be tried.

Each melody, when finished, must be sung, if possible.

THE PUPILS' RECITAL.

The pupils' recital should not last longer than forty-five minutes, and not over an hour at the most. The program should be bright and varied, a song by a good singer is gladly received and lends a dignity to the affair which it could not otherwise possess. Do not cater to the common taste, but on the other hand do not try to force upon your audience that which they are not yet prepared to receive. Let the improvement of the musical atmosphere in your circle be certain and gradual; as certain as it is gradual, and as gradual as it is certain.

George Eckert.

ELEMENTARY GERMAN.

F. C. BURKART.

Zehnte Lektion.—Tenth Lesson.

Grammatik.

Die Zahlen von 100 bis 2,000,000.

The numbers from 100 to 2,000,000.

hundert, hundred.
hundert eins, a hundred and one.
hundert zwei, a hundred and two.
zwei hundert, two hundred.
drei hundert, three hundred.
tausend, a thousand.
zwei tausend, two thousand.
zwei tausend } two thousand
fünf hundert } five hundred.
eine Million, a million.
zwei Millionen, two millions.

der Tag, das Jahr and der Monat (the day, the year and the month) take *e* in the plural thus: die Tage, die Jahre, die Monate.

Feminine nouns ending in *e* form their plural by adding *n*. Ex.—die Stunde, die Stunden.

von 31 Tagen, of 31 days.
von allen Monaten, of all months.

The preposition *von* governs the dative. The dative plural of all nouns ends in *en* or *n*.

Lesestück.

Ein Jahr hat drei hundert fünf und sechzig Tage. Dreissig Tage sind ein Monat. Eine Woche hat sieben Tage. Ein Tag hat vier und zwanzig Stunden. Eine Stunde hat sechzig Minuten. Vier und zwanzig mal sechzig ist tausend vier hundert vierzig. Ein Tag hat also tausend vier hundert vierzig Minuten. Vier Wochen sind ein Monat.—Meine Grammatik hat drei hundert sieben und fünfzig Seiten, aber mein Wörterbuch hat acht hundert zwei und fünfzig Seiten. Welche Seite ist das? Das ist Seite hundert sieben und neunzig.

Sprechübung.

Wie viele Tage hat ein Jahr? Wie viele Monate hat ein Jahr? Wie viel ist 31 mal 24? Ein Monat von 31 Tagen hat also wie viele Stunden? Hat ein Tag mehr als tausend Minuten? Hat mein Wörterbuch mehr oder weniger Seiten als meine Grammatik? Wie viele Seiten hat mein Wörterbuch? Wie viele Tage hat das Jahr neunzehn hundert vier?

Wortschatz.

das Jahr, the year.
der Tag, the day.
der Monat, the month.
die Woche, the week.
die Stunde, the hour.
die Minute, the minute.
die Grammatik, the grammar.
das Wörterbuch, the dictionary.
die Seite, the page.
also, therefore.

Elfte Lektion.—Eleventh Lesson.

Ordinalzahlen.—Ordinal numbers.

der, die, das } erste, the first.
der zweite, the second.
der dritte, the third.
der vierte, the fourth.
der neunzehnte, the nineteenth.
der zwanzigste, the twentieth.
der einundzwanzigste, the twenty-first.
der zweiundzwanzigste, the twenty-second.
der hundertste, the hundredth.
der hundertunderste, the hundred and first.

The ordinal numbers are formed from the cardinals. *Der erste* and *der dritte* are irregular. *Der zweite, der vierte* up to *der neunzehnte* are formed by adding *te* to the cardinals. The remainder add *ste.*

die zwölf Monate *des Jahres,* the twelve months of the year.

der erste Tag *der Woche,* the first day of the week.

des Jahres is the genitive of *das Jahr; der Woche* the genitive of *die Woche.* The genitive singular of all neuter nouns ends in *es* or *s,* while feminine nouns do not add any termination for any case of the singular.

im Mai—in dem Mai (Dat.), in May.
in welchem Monat, in what month.

The preposition *in* takes the dative unless it expresses motion toward a goal.

We say: *der* Februar, *der* März, etc., and therefore im (-in dem) Mai, im (-in dem) Februar using the definite article before the name of a month.

der kürzeste (superlative of *Kurz*) the shortest.

Express dates as follows:

Der wievielte ist heute? or Den wievelten haben wir heute?
What day of the month it is?
Heute ist der erste, der zweite, etc.
Heute haben wir den ersten, den zweiten, etc.
To-day is the first, the second, etc.
der siebenundzwanzigste Mai, the 27th *of* May.
der Monat Mai, the month *of* May.

The name of a month is added to an ordinal number or the word "Monat" without being inflected.

Lesestück.

Eine Woche hat sieben Tage. Der erste Tag der Woche heisst Sonntag. Der zweite heisst Montag. Dienstag ist der dritte. Mittwoch ist der vierte. Donnerstag ist der fünfte. Freitag ist der sechste. Sonnabend ist der siebente oder der letzte Tag. Die zwölf Monate des Jahres heissen Januar, Februar, März, April, Mai, Juni, Juli, August, September, Oktober, November und Dezember. Sieben Monate haben 31 Tage. Wie heissen die sieben Monate? Vier Monate haben 30 Tage. Wie heissen die vier Monate? Der Februar ist der Kürzeste von allen Monaten. Er hat nur 28 oder 29 Tage. Heute ist der siebenundzwanzigste Mai. Morgen ist der achtundzwanzigste. Gestern war der sechsundzwanzigste.

Sprechübung.

Wie viele Tage hat eine Woche? Wie heissen die sieben Wochentage? Welches ist der erste Tag der Woche? Welches ist der letzte? Wie heisst der erste Monat des Jahres? Wie heisst der zweite? Wie viele Tage hat der Februar? Sind wir jetzt im Februar? In welchem Monat sind wir jetzt? Der wievielte ist heute? Der wievielte ist morgen? Wie viele Monate haben dreissig Tage? Wie viele Monate haben ein und dreissig Tage? Welches ist der Kürzeste von allen Monaten?

Wortschatz.

Sonntag, Sunday.
Montag, Monday.
Dienstag, Tuesday.
Mittwoch, Wednesday.
Donnerstag, Thursday.
Freitag, Friday.
Sonnabend, Saturday.
Januar, January.
Februar, February.
März, March.
April, April.
Mai, May.
Juni, June.
Juli, July.
August, August.
September, September.
Oktober, October.
November, November.
Dezember, December.
alle, all.
heute, to-day.
morgen, to-morrow.
gestern, yesterday.
war, was.
jetzt, now.
wie heisst; what is, what is called?
wie heissen; what are, what are called?

Zwölfte Lektion.—Twelfth Lesson.

ich nenne, schreibe, lese, I name, write, read or I am naming, writing, reading.
Sie nennen, schreiben, lesen, you name, write, read or you are naming, writing, reading.

er, sie, es } nennt, schreibt, liest,
he, she, it } names, writes, reads or is naming, writing, reading.

wir nenne, schreiben, lesen, we name, etc.
sie nennen, schreiben, lesen, they name, etc.

Nennen Sie! name! Schreiben Sie! write! Lesen Sie! read!

Was thue ich? What do I do? or What am I doing?
Was thun Sie? What do you do? etc.
Was thut { er? / sie? / es?
Was thun wir?
Was thun sie?
Auf welch*er* Seite (Dat.), on what page.
Ich schreibe an *die* Tafel (Acc.), I write on the blackboard.
Ich schreibe auf Papier (Acc.), I write on paper.

The prepositions *auf* and *an* follow the same rule given about *in.* (Compare Lesson X.) While both are rendered by *on* in the last two sentences they cannot be used interchangeably.

Lesestück.

Ich nenne die Namen der Monate: Januar, Februar u. s. w. Nennen Sie die Namen der Monate! Was thun Sie? Herr Peters, nennen Sie den ersten und den letzten Tag der Woche! Was thut Herr Peters? Welche Tage nennt er? Mein Name ist Fischer. Ich nenne meinen Namen. Nennen Sie Ihren Namen? Was thun Sie? Wessen Namen nennt der Herr? Lesen Sie diesen Namen! Was thun Sie?—Die Klasse liest jetzt die elfte Lektion. Wir lesen auf Seite..... Der Lehrer und die Schüler lesen. Die Schüler schreiben auch Sätze: Fragen und Antworten. Sie schreiben an die Tafel oder auf Papier.

Sprechübung.

Mein Name ist Fischer. Wessen Namen nenne ich? Ihr Name ist ..... Nenne ich Ihren oder meinen Namen? Sie nennen meinen Namen. Lesen Sie? Was thun Sie? Was thue ich? Wer liest? Welche Lektion lesen wir? Auf welcher Seite lesen wir? Was schreiben Sie? Schreiben Sie jetzt? Was thue ich jetzt? Was schreiben die Schüler? Schreiben sie nur an die Tafel?

Wortschatz.

nennen, to name.
schreiben, to write.
lesen, to read.
der Name, the name.
die Namen, the names.
die Klasse, the class.
der Lehrer, the teacher.
die Lehrer, the teachers.
der Schüler, the pupil.
die Schüler, the pupils.
der Satz, the sentence.
die Sätze, the sentences.
die Frage, the question.
die Fragen, the questions.
die Antwort, the answer.
die Antworten, the answers.

The advantages of a good beginning cannot be overestimated. We are constantly called upon to untangle in advanced work false notions of theory, which are the result of a narrow primary presentation. Those who come to us with a wrong notion of keys—for instance, with exaggerated ideas of the difficulty which chromatics present; with a tremulous uncertainty in regard to minor and major relations, display the fearful results of mistaken zeal in the elementary schools; while those who have been *played* upon, and have been the victims of courses in song singing, have forgotten the songs and stand at the foot of the intellectual ladder as empty and as senseless as possible.

The Society of Authors of France has adopted a curious regulation. No author or composer may produce a work of his own at any theatre at which he holds an office. André Messager has been obliged to resign the conductorship of the Opera Comique because an opera of his is about to be produced there. Ridicule of this unfortunate ruling is in the air. French writers point out that if it had been in force in the seventeenth century Molière would have been obliged to give up writing plays or to give up acting in them; that under its restrictions Wagner could not have built his Bayreuth theatre and that Shakespeare could never have appeared as old Adam or the ghost of Hamlet's father. The Society of Authors has certainly tied itself in an awkward knot!

MUSIC IN THE HOME

CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

FACTS TO REMEMBER ABOUT ROSSINI.

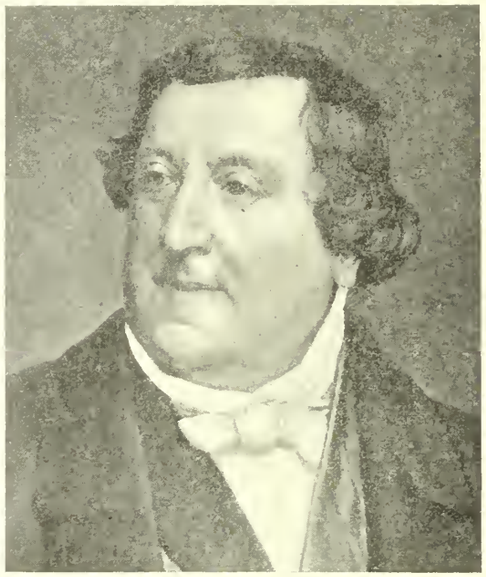
Gioachino Antonio Rossini was born February 29, 1792, at Pesaro, a small town on the Adriatic Sea. Although an Italian by birth, he spent the latter part of his life in Paris, and died there, November 13, 1868. Rossini was a genius. His music has been very differently estimated by critics and historians. Some criticise severely the greater part of it, but all are united in admiration and praise of certain of his numerous works. There are none, we believe, but would admit the fact that he was a great musician, and, as stated above, a genius. He possessed a most fertile melodic inventiveness, and for brilliancy and dash he has been equalled by few. Several of his operas are familiar to us all, by name at least, as, year after year, they are presented by the grand opera companies which visit our large cities. Three of Rossini's best known operas are: (1) *William Tell;* (2) *Barber of Seville;* (3) *Semiramide.* Many of our readers have doubtless heard, also, of his *Stabat Mater* and his great mass, the *Messe Solennelle.*

While a mere lad at the music school of Bologna, Italy, Rossini distinguished himself in his studies and also by writing several operas for the provincial theatres. He was barely twenty-one when he produced his *Tancredi* at Venice. In 1816 he went to Rome and here he produced, at carnival time, his opera *Il Barbiere di Siviglia* (The Barber of Seville.)

Most of Rossini's great works were composed in Italy, though several operas, as well as a large number of miscellaneous compositions (including piano-pieces) were written in Paris. The opera *William Tell* was written in Paris in 1829, when Rossini was thirty-seven years of age.

Rossini possessed a good voice. At the age of thirteen he sang sufficiently well to take part in public concerts and in operas in the cities near Pesaro. He also played the 'cello. Later in life he devoted much effort to composing for the piano, and he spoke of himself as a fourth-rate pianist. In reality, however, he was quite a master of this instrument. We read that under the hands of Rossini the piano became a veritable orchestra. Of his versatility there is abundant evidence. One historian, speaking of Rossini, says: "In the whole history of music there exists no composer who has elicited such unlimited praise and admiration from some (music-critics) and provoked such endless blame and censure from others. The first will tell you that Rossini is the greatest musical genius that ever lived, and that the merit of his works surpasses all the best efforts of other great composers; the others will assert that, with the exception of some fine melodies and a certain fresh humor, his works are but mediocre productions," etc., etc. The same writer then adds: "What Rossini aimed at, and what he entirely accomplished, was to compose fine, effective, clearly and distinctly formed melodies, expressing the mood of the respective situations and characters as much as possible, exploiting with fine taste and understanding all the irresistible arts and resources of the singers. * * * By means of his short, decisive, simple yet lively, fiery rhythmic phrasing, sustained by an often piquant yet clear and natural harmonious accompaniment Rossini again raised the purely melodic element to the position of supreme factor of the opera. Herein he understood the task and real mission of the operatic composer; and as long as he adhered to this, his inborn principle and inclination, he produced with facility and readiness. * * * Rossini was not a universal musical genius, as regards the whole breadth of art, but he has his own merits and fulfilled his mission, giving pleasure to many by means of his art, in a manner and style he was best able to accomplish." His artistic standards were those of the Italian opera composer, formed among Italian musical traditions and art practice.

Rossini's was a genial nature. He loved a light, gay life and chose his companions accordingly.



ROSSINI

Artists and people of wit and brightness were usually to be found surrounding Rossini, and he was ever a kind friend to, and interested in, struggling music students who possessed talent. In 1822 while in Vienna, he visited Beethoven, and the latter said: "Rossini is highly accomplished, of agreeable manners and pleasant appearance, full of wit and fun, cheerful, obliging, courteous and most accessible. He is much in society, and charms everyone by his simple, unassuming style." When Rossini was a lad he was considered to be of a rather indolent nature, but he was destined to write, not late in life, *twenty operas in eight years,* viz: 1815-1823.

The funeral of Rossini was a very grand affair. As already stated, he died at Paris, November 13, 1868. We quote the following from Groves' Musical Encyclopædia (or Dictionary): "As Foreign Associate of the Institute (1883); Grand Officer of the Legion of Honor (1864); and of the orders of St. Maurice and St. Lazarre; commander of many foreign orders, and honorary member of a great number of academies and musical institutions—Rossini had a right to every posthumous honor possible. The funeral took place, at the Church of the Trinity, on Saturday, November 21, 1868; it was gorgeous, and was attended by several deputations from Italy." * * * The account tells that many great singers of the day (including Patti, Alboni and Nilsson) were present and, with the pupils of the Paris Conservatoire, sang Rossini's Prayer from "Moses in Egypt." Following this, Nilsson gave a fine movement from the "Stabat Mater" of Pergolesi, but the most impressive of all (says the account) was the singing of the *"Quis est homo"* from Rossini's own "Stabat Mater" by Patti and Alboni. That beautiful music, rendered by two such voices, was a great musical event and impressive, indeed, over the composer's bier.

SCRAP BOOK ITEMS.

FAMOUS MEN AND WOMEN WHO LOVED MUSIC.

No. 1. Martin Luther. We offer you a biographical synopsis of this great man who lived in the world from 1483 to 1546. He was born at Eisleben, in Thuringia, Nov. 10th, 1483, and died Feb. 18th, 1546, having lived sixty three years. Luther came of humble parentage, but while yet a very little boy he showed remarkable ability. His father, who was a slate-cutter by trade, resolved to educate his boy and make a lawyer of him. The boy distinguished himself at each school he attended. While at the Franciscan school at Magdeburg Luther was presumably very short of spending money, his father being a poor, hard-working man. He therefore joined a band of young students who made a practice of singing in the streets and accepting such pay as passers by offered. Luther possessed at this time a fine tenor voice and we read that his voice and gentle manners attracted the attention of one Ursula Cotta, wife of the Burgomaster of Eisenach, who afterwards bestowed a motherly attention and care upon his youth. This seems to be the earliest mention of his musical gifts.

History bears record that later in life Luther became very proficient in, and passionately fond of music. He lived at a time when, in Germany especially, religious sects were narrow and bigoted and were for banishing all the arts. Luther stoutly opposed all such movements, saying: "I am not of the opinion of those Zealots who would, through the gospel, do away with the arts, but I wish to see them (principally music) used in the service of Him who gave and created them." In many respects Luther's ideas relative to music were wonderfully advanced. As a means of education he attached great importance to the influence of music, and he urged the introduction of music into the schools of his day. One of Luther's sayings was this: "A schoolmaster must know how to sing, otherwise I do not respect him."

Luther is credited with producing a large number of powerful hymns, but careful investigators are of the opinion that while he *assisted* in the arrangement, composition and revision of them all *"only three* of the many sacred melodies attributed to him are his throughout." In 1522 he published a small volume of eight hymns which was gradually enlarged until three years later it numbered one hundred and twenty-five. There are some thirty-seven hymns commonly called Luther's own hymns. Each one was translated and adopted by him from Latin originals.

In 1522 Luther formed what he called a "house choir" of musical friends. The object of their meetings was to select such old and popular tunes (both secular and ecclesiastical) as seemed to them suitable for church use, and to compose new melodies. His own hymns, and those arranged by him, are impressively simple. They are somewhat rugged in form at times, but they are full of fire and strong faith. There is a reverent tenderness in his Christmas hymn, (one of the three originals,) *From Heaven above to earth I come.* History tells us also that Luther spent several years in teaching his people at Wittenberg to sing hymns and that very soon his books, or hymnals, were used throughout Germany.

OUR OPERA STORY.

SEMIRAMIDE.

This is another opera that continues to be a favorite and is frequently presented in seasons of grand opera. The composer of the music was Rossini, who is the subject, you will notice, of our biographical sketch this month. We therefore shall state barely the fact that he wrote the music for Semiramide about the year 1823.

ACT I.

The opera opens during a festival in the Temple of Belus, in the ancient City of Babylon the Great, held for the purpose of enabling Semiramis, the queen of Babylon and relict of Ninus, its late emperor, to nominate a successor to the throne. Assur, a prince in the confidence of the queen, fully expects her choice will fall on him; but she has determined to confer the dignity on Arsaces, a young officer, the commander of her armies, for whom—although unknown to him and to all but herself—she has conceived a passion. As the religious ceremonies proceed a storm arises, the sacred fire is extinguished, and incidents occur which are looked upon as ill omens. The queen, however, would proceed but for the protestations of those about her, who ultimately induce her to await the arrival of Arsaces, who has been dispatched to the oracle. In due time Arsaces arrives, bearing a casket, which he delivers to Oroe, chief of the magi. It contains a scroll, which discloses the fact that the late king has been cruelly murdered.

It is now necessary to explain that Arsaces is in love with Azema, a princess of the blood royal, and that Assur also aspires to her hand. In this position of affairs Semiramis again prepares to nominate a successor to the throne, prior to doing which, to the astonishment of all, she declares that the one dignified with that honor shall also become her husband. Thereupon she names Arsaces, who vehemently spurns the choice, and pleads his love for Azema, while Assur, in remonstrating with Semiramis, makes dark allusions to some violated confidence, some hidden compact between them, from which the audience learns that Ninus has been poisoned by Assur at the instigation of the queen. In the meantime new omens affright the people. The tomb of Ninus flies open. His shade appears and summons Arsaces to follow him to his gloomy abode, where Arsaces learns that Ninus, the son of Ninus, still lives.

Act II.

On his return he remonstrates with the priests, who are desirous of investing him with the insignia of office, when he is informed by Oroe that he himself is the long-lost Ninus, and consequently the rightful heir to the throne. At the same time Oroe apprises him of the guilt of Semiramis and Assur, and, handing to him his father's sword, calls upon him to avenge his father's wrongs.

This duty Arsaces willingly undertakes, as far as Assur is concerned, but recoils at the idea of becoming the punisher of his mother, notwithstanding that, still ignorant of his being her son, she is yet disgusting him with her overtures. In an interview he draws from his breast and places in her hand a paper written by Ninus while in the agonies of death, in which the crime of Semiramis and her accomplice is revealed.

Semiramis is overwhelmed with remorse, and Arsaces, filially sympathizing with her sufferings, assures her of his forgiveness. Armed, however, with his father's sword, he pursues the murderer, Assur, even into the very recesses of the tomb. There he is about to pierce him through, when Semiramis, who has followed him unobserved in the darkness, passes between them and receives the weapon in her heart. Overcome with this unexpected catastrophe, Arsaces is about to plunge the sword into his own bosom, when he is prevented by the intervention of Oroe, in whose arms he faints. Assur is seized by the guards.

REMARKS TO ADULTS: THE PIANOFORTE; HOW TO CARE FOR IT.

There are few houses, nowadays, which are without pianos, but it may be said safely that not one piano in ten is properly cared for. This delicate instrument responds almost like a living thing to the care given it. First of all, it is exceedingly sensitive to variations in temperature. Its place should never be near the register or stove: neither should it be near windows or the exposed end of the house. Dampness is more injurious than heat or cold; not only does it rust the wires, and thus affect the tone, but it causes the keys to stick, as the felt, which is under each key, swells when it becomes damp.

The closing of the lid is not so necessary as some people think; in general circumstances pianos are the better for being left open. Conditions under which pianos should be closed are as follows: (1) When the atmosphere is damp and the house is not aired or dried artificially. (2) When windows are open in cold weather. (3) When the room is being swept. Good housekeepers will protect their pianos from extremes of heat and cold, and from dampness and dust.

Pianos that are unused and closed for weeks or months at a time will deteriorate in action, in tone, and in a hundred ways. Where homes are closed for several months, the instrument must surely suffer. Some good will be done by carefully dusting the piano inside before going away. In the case of square and grand pianos layers of paper may be spread over the wires; this will protect the wires and will absorb some of the dampness that is likely to gather. A few lumps, or thin layer of pulverized potash put in a small tin cup and placed inside the piano-case will absorb a great amount of dampness. In upright pianos a good resting-place inside for the cup of potash will be found by removing the lower portion of the front-board, which is very easily done. It is well to change the potash every five or six weeks, as it absorbs dampness so readily that it sometimes overruns the dish or cup. In addition to the precautions already named, it is well, when closing the home for months, to throw also a heavy covering (a quilt will serve) over the entire piano. There is little, if any, protection in cloth covers through which dust can sift. Felt coverings with rubber linings are real protectors, but should not be kept on a piano which is in constant use, for coverings of any kind change the tone when one is playing. If one has played regularly upon a piano covered by a fancy cloth and that cloth is suddenly removed, one observes that the tone becomes clearer, brighter, and less muffled. Pianos are not only affected, in tone, by coverings, ornaments, etc., but also by the carpets and the general furnishings of the room. The more bare the room, the clearer and better will be the tone of the piano. It is not to be expected, however, that parlors will be as barely furnished as is desirable in a regular music-room.

It is very important that pianos be kept in tune. New pianos require tuning oftener than old ones; every part must become used to the strain of the wires, and sometimes this requires a year or two. All pianos should be tuned twice a year at least. Not to keep a piano in tune means injury to the instrument and it also means injury to the musical sensibilities of those who use it and of those who listen to it. There used to be an old-fashioned idea, (and it still prevails more or less,) that any piano was good enough for children "to drum on." Careful mothers know better nowadays, however. The best musicians and best teachers tell parents that *it is most important that beginners start aright.* Children are taught to listen to the tones they produce, and it is pointed out that the production of good tone is the all-important thing in playing upon any musical instrument. They will not be charmed by the tone of a poor, worn out instrument. Practice becomes irksome in the extreme unless the sounds are pleasing to the child's ear, and the musical sense will certainly become less true and keen.

The influence and power of music as an educator, or developer, of the highest and best side of human nature, and particularly child-nature, is being more and more fully realized. Music is something more than a mere accomplishment of luxury. It appeals to the imagination and to the emotions; it touches the soul. A song sometimes outlives many sermons in one's memory. A musical atmosphere, therefore, is greatly to be desired in homes. A music-room is not possible in every house, but anyone may have a "piano-corner" in the parlor or general living-room. This may be made attractive, and suggestive, by pictures and busts of great composers or musical celebrities. Near the piano there may be a shelf or book-stand, filled with musical books, sketches, biographies, histories, etc. A bust of some distinguished musician, on a stand, is always suitable and appropriate. A table may be added with a scrap-book, containing reading matter and pictures of musical subjects. Quite a valuable book of reference, by the way, can be made by preserving really good "cuttings" in a scrap book.

APTITUDE FOR TEACHING THE PIANO TO BEGINNERS.

FRANK JONES.

The following remarks are not intended for experienced teachers, but may be of use to those who intend to become teachers or have already entered the profession. The following should be considered from the beginning:

I. The gradual instruction in the rudiments of music, as: a. The knowledge of the keyboard. b. The knowledge of clefs. c. The knowledge of stave. d. The names of the notes and their position on the keyboard and on the staff. e. The rudimentary knowledge of time, including relative value of notes.

II. The technical development of the fingers.

III. The playing of simple exercises and pieces. In reference to I—gradual instruction in the rudiments—the writer does not consider it judicious to teach all the rudiments at once to a young pupil before commencing to play. A small portion, as much as is necessary for the learning of an easy exercise, will be advisable, as also the use of but one clef (treble) in the beginning. Confine the pupil, in the beginning, to the use of the notes on the lines and in the spaces, and gradually add a few below and above the stave. After this is accomplished, and after considerable playing in the trebel clef, the use of the bass clef is recommended.

The first lesson ought to commence by placing the pupil in the right position on the stool. If his feet do not reach the ground, place a foot-stool under them. Make him name the different keys by explaining the groups of two and three black keys, showing him that C is to the left of the two black keys, F to the left of the three black keys, etc.

II. In order to prepare his fingers for the use of the keys let the pupil play a few five-finger exercises before, or simultaneously with, learning the notes. We do not advocate the playing by ear, but advise this course in order to break the monotony of the first lessons.

III. The scales should not be attempted until the fingers have received considerable drilling in five-finger and other simple exercises. In conclusion, we will make a few general remarks.

The pupil should commence taking lessons as soon as he can read, and even earlier. What he learns thus early is apt to remain and bear good fruit afterward. It is not necessary for him to commence with a great player, but his teacher should be at least a good musician and particularly have an earnest desire to advance the best interest of his pupils. The less the parent and guardians of the pupil interfere with the teacher in the selection of pieces or otherwise, the better it will be for all concerned. Those teachers who need a monitor are not worth having and had better be relieved of their charge. There may be exceptions from the above rule, but these are only to be supposed in case the parents themselves are very superior musicians. There cannot be anything more discouraging to an honest, conscientious teacher than frequent interference with his business.

The power of imparting knowledge—so widely different from the power of acquiring it—is one of the notable characteristics of the real teacher; and this aptitude, which is capable of very great cultivation and expansion, is a direct gift of nature. If it be not inherent, no amount of education and earnest striving will achieve success. Closely akin to this quality of aptitude is a real liking for the work of instruction.

Judicious praise and encouragement have much influence on a student's progress. He cannot judge for himself what advance he has made, and it is a marvellous incentive to further efforts, in all but the absolutely irreclaimable, to feel that his work, so often unpalatable and irksome, has not been thrown away. Excessive or too frequent praise is, however, worse than none at all; for the day will surely come when the consequent conceit will meet with a corrective, whereby the self-love of the pupil may be wounded. A remarkably successful teacher once said to the writer: "Never injure the self-love of your pupils," and it was good advice. However exasperating may be the mistakes or the slowness of comprehension so constantly met with, the teacher must remember that often these are only such as necessarily attend the acquirement of a new and complicated language like music; and he should endeavor, so far as possible, to place himself in the student's shoes, and to approach the subject from the learner's standpoint.

The best teachers of beginners are now using chaste, simple and musically easy-to-understand melodies, instead of so many exercises, for the purpose of developing the inner feeling for refined music, and for helping the pupil more surely and freely to express his musical feeling through his fingers. One cannot express a thing unless one feels it, therefore the music used must be intense in its musical qualities—music that will appeal to a child's taste. This gives him something real and tangible to express. Mere exercises of the five-finger kind, scales without accents, etc., are purely mechanical, and have as little to do with musical development as garden-making or dish-washing. If music is to be learned, real music must be studied.

THE MUSIC STUDENT

CONDUCTED BY
EDWARD B. HILL

This department will be devoted to students' work and needs. Besides articles of inspiring nature contributed by leading writers there will be presented here every month definite lessons on various subjects. These lessons will be written by teachers of the highest authority. They will be presented in a simple and direct manner, affording the student personal instruction of the best order. These practical lessons will be increased in number from time to time. The privilege which THE MUSICIAN extends to students to correspond fully about all matters in this—or any other department of the Magazine—makes it of the highest value.

SUPERFLUOUS TECHNIQUE.

EDWARD BURLINGAME HILL.

I. The Young Pianist's Plight.

The ambitious student who wishes to become a concert-pianist at the present time is assuredly surrounded by a bewildering combination of problems. The standards of artistic piano-playing are more exacting and demand more versatility than at any previous epoch; the virtuoso's technical equipment cannot stop at being adequate, it must be exceptional; his repertory must be vast, his memory extraordinary and his interpretations phenomenal. He must show intellectuality, and also distinct evidence of romantic emotion; he must show equal capacity for interpreting the classic masterpieces of Bach and Beethoven, the poetry and dreamy melancholy of Chopin's and Schumann's imaginative works, or the brilliant though somewhat tinsel display and fiery emotion of Liszt's rhapsodies. In other words he must unite the best qualities of temperaments that are not only widely different, but almost mutually exclusive of each other, and at the same time he is not permitted to have any of their failings.

But granted a technical equipment, a more puzzling question remains: If I am a pianist, what shall be my principles of interpretation? Shall I show the world the literature of piano-music as it appeals to me, with the impress of my own individuality, or shall I be wholly subservient to the evident intentions of the composer? In short, shall I work out my musical salvation through forgetfulness of my own obstinate will, in striving solely to produce those effects and sentiments which the composer has written plainly for those who wish to do his bidding? In following either path, the pianist is almost inevitably doomed to suffer opposition, a wilful misunderstanding of his artistic aims, and harsh judgments from the critics. If he attempts to devote his abilities entirely to reproducing the thought of the composer with absolute fidelity, he is called cold and unemotional, with possible references to the pianola and other truly remarkable products of human ingenuity. On the other hand, if the pianist be brimful of temperament, if he possess a splendid physique and a strong and virile individuality, is it not pardonable if in the exuberance and vitality of his artistic powers he allows something of his own personal message to creep in with the Beethoven, the Chopin or the Liszt which appears on the program? However, as a rule the critic steps in again to protest against the wholesale, inartistic desecration of the masterpieces of music, the indictment usually laying strong stress on unrhythmical playing, exaggerated contrasts, and in general bringing up the stock epithets of abuse which have been employed to decorate nearly all the great pianists.

Thus the young pianist who makes his début may reasonably expect to fail to satisfy the critics, no matter what his artistic attitude may be. Nevertheless this should not be used as an argument to attempt to combine all the qualities of the different types of interpretation. A too versatile assimilation of principles will only prevent the pupil effectually from developing any originality of his own. It is far better to be positive and aggressive in one's artistic point of view than to escape by being "unclassified." If music is worth anything, it is worth standing up for one's serious principles and sticking to them until they win.

II. A Novel Fault.

Music critics, with all their good qualities, may be depended upon to have a surprise up their sleeves which they are only awaiting a discreet opportunity to produce. At last the chance presented itself during the recent visit of Ferruccio Busoni to this country. Busoni's superb technical gifts, his keenly analytical mind, and his broad intellectual grasp of the supreme problems that confront the pianist who wishes to be considered a serious artist, have long received due appreciation throughout Europe. His edition of the Well Tempered Clavichord, with its masterly comment and elucidation as to fingering, interpretation, and collateral technical study, his supplement on the principles of transcribing Bach's organ-works for the piano, and an investigation of the possibilities of the *sostenuto-pedal* would be sufficient to establish his calibre as a musician. His transcriptions for piano of Bach's organ works, the preludes, adagio and fugue in C, the prelude and fugue in D major, and of the violin chaconne show him the worthy disciple of Franz Liszt, the greatest of transcribers. At all events, without further enumeration of his artistic virtues it is obvious that he is entitled to serious consideration. It was not until after Busoni's recitals that the critics played their trump card of the season. The opinion went forth from several critics that Busoni had *too much* technique! The possession of so much brilliance, velocity and force seemed to their mind a superfluous and unnecessarily conscientious standard. Further than that it was almost artistically criminal, anarchistic; it was as if dynamite and infernal machines had been found in his trunk.

It is indeed true that this is the age of technique, and that there are many pianists appearing in public who are content to display technique and nothing else; who are innocent of temperament, and sparing in exhibiting their brains; but it would be difficult to argue from these shortcomings against the acquisition of technique. The abuse of any of the qualities necessary to the pianist is a crime artistically, but it can be said safely that the average music-student does not suffer from excess of technical equipment! There is no danger of their having more than they know what to do with; this is not a common failing with piano-pupils. Nevertheless the violent complaints by the critics against the merely empty-headed virtuoso, even if they be just specifically, should not blind the student to the fundamental truth, which may seem somewhat trite, that technique is the best requisite for artistic expression. Let us not fear to cultivate technique, patiently, arduously, almost greedily, intelligently, with a proper appreciation of its value and its importance relative to expression, tone-color, etc. Certainly the performer who has a fluent, brilliant technique, but no poetry of expression, no largeness of mind or soul, is cultivating roses in an artistic desert; but he is not in so pitiable a condition as the man of genuine gifts and interpretive power, who will be prevented from reaping those artistic laurels which should be his, because he has never sufficiently sown—technique.

III. The Remedy.

The average music-student, then, can well afford to dismiss from his mind the possibility of acquiring too much technique. It only remains for him to keep the proper balance between technical and interpretive study. If the student be required to spend a certain amount of time over technical exercises of various descriptions, let him on that account be doubly certain that he allots still more time to pondering with serious reflection and analysis over the subtleties of phrasing, the questions of tone-control and dynamics, the emotional and intellectual qualities, the many details of expression that combine to produce the higher interpretation of the master works studied. The world is rigorous in demanding extreme technical proficiency of its artists, but fortunately it is also growing more severe in expecting an equal development of those qualities of personality, mind and character which are indispensable to all high art. Herein lies the only safeguard for the chronic technician.

THE VALUE OF RECITALS TO THE PIANO STUDENT.

H. J. STORER.

The educational value of the piano recital to the student of that instrument is undeniable and generally recognized by all who are interested in this branch of musical art. It is a strong factor in the artistic growth of the student and this fact leads many to acquire residences in the large cities to obtain the benefit of frequent recitals that are given annually by resident and visiting artists. But the writer has often wondered if the full value of a high class recital is ever received by the majority of those who attend, even by those who come with a fixed purpose to enjoy as well as to receive valuable hints for their own improvement.

During a number of years as musical reviewer for a Boston daily paper of extensive circulation, I have not only heard pianistic artists of all degrees of excellence, but I have watched many hundreds of people at these recitals, observed how they view the results of performances and by their conversations have gathered some ideas as to how the average recital is of value apart from a sort of superficial enjoyment which may be taken for granted.

These observations have led me to the belief that although many students earnestly seek after pianistic righteousness through the medium of the recital they obtain it to a far less degree than would be the case if they viewed pianists and their results as they found them, being affected without by outside influences that often cause opinions to be formed without hearing the facts.

To a student in a so-called musical centre the opportunities for hearing the best in the old and new schools of piano composition are many and the trouble is to choose the best, unless he or she has much of the wherewithal or a "pull" with some one that can obtain free admission on all occasions.

To the student with a reasonable amount of elementary musical knowledge and an acquaintance with the more familiar standard works for the piano, much of real value will be obtained from the recital of a good local artist of reputation. Generally the programs are well chosen, with a fair balance between the standard classics and the modern and perhaps a "first timer" or two. Such an artist will generally play according to the best that is in him, his audience will contain few of those who seek for freak effect or other illegitimate results and the student will not be distracted by any sort of atmosphere that will prevent a proper understanding of the performance and bias the mind towards a critical opinion not based on actual results. And on some accounts I consider such a recital invaluable for the acquirement of sound pianistic knowledge, particularly as in many cities like New York, Boston and Chicago, the resident pianists that give one or more annual recitals include many of the highest rank who obtained legitimate reputations before coming to live in this country.

Then comes the question of recitals by European artists that visit America every season. Naturally these are the features of the musical centres, and such pianists draw the general public naturally more than the resident artists.

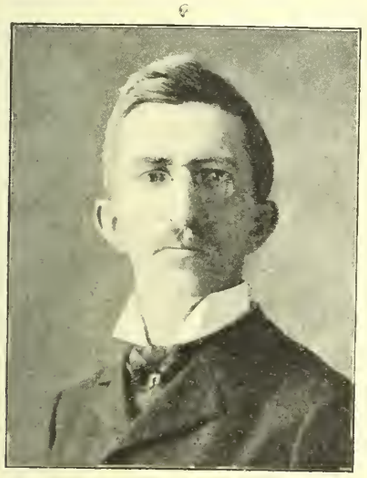
But will the student obtain that amount of instruction from the recital of the visiting artist as might be supposed? During the past few years there have been many such; the results of these in a few cases have been genuinely artistic, while in others the results have been in various degrees often disappointing. Some are unquestionably of the first rank; others are not even what would be popularly styled "third raters," whose reputation is created mainly through the efforts of the passionate press agent. I know many who went to hear such, and their condition was like the one that sought the Scriptural bread and received a stone.

Now who are of those from whom the student can obtain the most valuable instruction and healthy musical enjoyment as well? They are not those who draw the multitude by extraordinary digital feats, piano smashing, acrobatic tricks, eccentric make-up and the like, or who make personality the chief thing—who are known as objective pianists. If the student attends a recital of one of this sort he should take nothing for granted before the performance.

Do not make up your mind that any pianist is without limitations. There is no such thing as the greatest living pianist, for no single person combines the excellencies of the many others in himself. If he did he would be too good for this world at least. If you accept nothing from hearsay and judge from your own knowledge, you will know when a pianist is doing the legitimate and that which will benefit you. Also compare him with others and observe the differences in each.

Making up the mind from hearsay does mischief to many conscientious students.

I have attended recitals by a certain eminent artist where nine out of ten expected perfect playing before they heard a note, and some of the most slipshod work I ever heard from a great man was received and accepted as the quintessence of excellence. Naturally the majority of such were those who did not know good playing from poor, and actually cared less, but



H. J. STORER

for the students who were there and came for benefit the atmosphere of such a recital was stagnating and corrupting on musical morals.

It seems to me that it is at the recitals of those eminent as subjective artists, who draw the actually musical for their auditors, that the conscientious student will find the means for healthy enjoyment and that atmosphere that contributes to artistic strength.

At such recitals no large unmusical crowds distract the mind; the personality of the performer is not considered and instead of wanting to see his hands and how fast he plays the thought will be upon the composer and what he says through the medium of the interpreter. I would like personally to see pianists invisible to the audience; then it would not be a case of fingers, ambrosial locks, poetic countenance or anything but the question at issue—the composer and what he says. A subjective pianist will always place the composer's intent before one in such a manner that technic or anything else is forgotten in the musical pictures that are seen; when an hour seems as a few moments. One may disagree with the subject, perhaps its interpretation at times, because pianists will interpret the same work differently and the conception of the one will suit some temperamentally, while it will not satisfy others in the same degree, although all realize its artistic worth.

Enjoyment and instruction obtained from any pianist is largely a matter of temperament aided by experience and observation, but the sort of recital which will benefit the most is one that is given by a subjective artist of the highest rank, in a small hall, before an audience musically responsive, when everything is in intimate relationship. Then one obtains the atmosphere that is necessary for a healthy musical perception of things pianistic—a condition of mind that knows the wheat from the chaff; the legitimate artist from the one who is a whole show with his tricks, worthy of a Barnum circus, but as an exposition of musical art—never.

SYSTEM AND POSSIBILITIES

Columns of practical helps and hints. Teachers, students and all who are interested are requested to contribute. Address all communications to the EDITOR OF THE MUSICIAN, 150 Tremont Street, Boston, Mass.

SYSTEM.

The attractiveness of the studio, which is so generally a care among teachers, is greatly increased by having potted ferns, ivy or other plants in the room. In the winter season their grateful effect is felt particularly. Sword ferns have a grace above other potted plants. Palms seem out of place in a small room and are hard to keep alive in an artificial atmosphere. Rubber plants are very generally admired but they have always seemed to us to be unsatisfactory. They represent symbolically a most useful substance but they seem to have left their beauty behind them in the Amazonian forests. They also require constant attention. Ivy, and especially English ivy, is very beautiful and tractable and requires only a moderate amount of care. A raw oyster buried in the roots of the ivy once in two months will greatly assist its growth and will give the leaves a glossy polish.

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In caring for the plants in the studio warm water should be used rather than cold. Plants will thrive under the daily administration of fairly hot water. One should beware of scalding the roots, however.

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If one has an ivy or a rubber plant, one should wash the leaves with a sponge or a damp cloth every six or eight weeks.

* * * * * *

A rustic piano lamp may be made of birch or other wood that lends itself to rustic work; the gnarled root lifting itself out of its bed of moss can be taken almost entire from the loose earth, and with a little trimming and artificial arrangement of the base be made to stand firmly on the level floor. The trunk is cut off at the desired height and an improvised holder for the lamp securely fastened to the top, covered with soft bark, lichens and twigs. The stump may be elaborated by adding the twisted branches and its beauty still further enhanced by a growing vine concealed at the base. An appropriate shade is one made from imitation leaves or the beautiful autumn leaves of nature, dried and pressed, sewn upon a foundation of asbestos on a wire net. If the root is not sufficiently heavy to stand firm, lead weights should be fastened underneath to insure safety.—H. F. S. in *Good Housekeeping.*

* * * * * *

The lighting of the studio is a matter in which much ingenuity and taste can be expended. A shaded window in the ceiling is very desirable because it gives a diffused light to the room and destroys all strong shadows. If this can not be had a room should be chosen in which the windows in the wall are broad and high. Light should pervade a room in which music is being studied, for light is akin to music in that its life depends upon vibrations.

* * * * * *

If the studio is to be opened at night certain forms of artificial lighting would best be eschewed entirely. Chief among these is that peculiar device in which an asbestos bag is hung over the gas-jet, becoming then incandescent and shedding a ghastly sort of stage moonlight upon everything. This light is slightly green and very intense and is indeed an affliction. If an oil lamp is used in the same room with it the clash of contrasted color is fearful and wonderful.

* * * * * *

Electricity is the most satisfactory light both for reading and for the general illumination of a room. Its "tone quality" is good and it has the double advantage of requiring no care and of being odorless. Reference is made here to the incandescent burner. The "arc-light," however, used in small apartments, is fully as disagreeable as the mantled gas-burner referred to above. The electric light is manifestly available only where the dynamo exerts his influence.

A rather costly but very charming method of lighting the studio at night is to use candles. If a musical evening is being arranged, no more effective method of lighting can be imagined than the placing of burning tapers on every niche and corner. The more candles there are, the more glowing with light will the room appear. Shadows vanish as at sundown. The light is all-pervading and yet quite without glare. It has the softness and smoothness of twilight, without its gloom. Such a method of lighting recalls the glow of a Christmas-tree or the splendor of an altar during a high rite of the Roman Church.

* * * * * *

The tuning of the violin is perhaps the heaviest cross which the teacher of that instrument has to bear. During the period of work this occurs regularly at half hour intervals, if not more frequently. The grind is made more severe by the fact that a different instrument is presented for tuning each time. False or ill-made strings cause much of the difficulty of tuning, and the teacher may save time and money for his pupils and spare himself many rasping moments by keeping a stock of well-made, durable strings. These may be sold to the pupils as they are needed. If all the violins in the class are strung alike, the unpleasantness of the tuning process will be considerably alleviated.

* * * * * *

To keep the strings fresh and supple they should be preserved in air-tight glass jars. Those with tin screw-tops are especially adapted for the purpose. G strings should never be wound, and for this reason they cannot be kept in jars. Silver and copper G strings should be kept apart, in order that they may not be confused, and one sold for the other.

* * * * * *

In keeping a record of strings sold to pupils SYSTEM prescribes the following simple method. Let the array of jars be placed conveniently in a cupboard or closet and beside it hang a pad of writing paper with a pencil. As each pupil requires strings he will select those that he needs and will write on the pad his name, the letters that stand for the strings purchased and the number of lengths taken. At the end of the day the teacher will add the date and will tear the sheet off when it is filled, preserving it for use in making up the monthly or quarterly bills. This style of record is self-operating, is accurate, and lays no burden upon the memory.

NOTES.

William C. Carl of New York played the dedication program upon the new organ in the Raper M. E. Church at Dayton, Ohio. The program did not fall below Mr. Carl's invariably high standard.

* * *

Jan Kubelik undertook to prosecute for libel Herr Gehrmann, musical critic of the *Frankfurter Zeitung*, who had referred to him as 'that youth with the stupid face.' The court dismissed Kubelik's suit, decreeing "that Herr Gehrmann's review had kept within lawful bounds, and that in artistic criticisms custom allowed mention to be made of the physiognomy of the artist."

* * *

In the curriculum of the St. Louis Fair it has been decided to include a contest for male choruses in addition to the mixed choral contest. This has necessitated a rearrangement of the grades, of which there will be but two, both in the case of mixed and male choruses. Three of the works to be sung by each grade are prescribed by the Bureau of Music; the fourth is left to the choice of the society. Twenty thousand and five hundred dollars will be distributed in prizes among the successful competitors.

* * *

Claude Debussy is bringing to completion his new opera, *Le Diable dans le clocher.*

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THOMAS TAPPER, Editor.

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We decline to be responsible for unsolicited manuscripts. We shall always be glad to consider them for publication in THE MUSICIAN and we will return them if postage and full address are enclosed.

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COMMENT.

The Prize Essay Competition announced in previous issues of THE MUSICIAN, closed June 1. All essays received in this competition will be read and reported on during the months of June and July. The names of the four successful authors will appear in the August issue.

* *

The Lesson in Harmony, due in this issue, is deferred until July, when two lessons will be published.

* *

We receive an immense number of letters from our readers commendatory of THE MUSICIAN. Every practical help and every form of useful and inspiring article that we can obtain will be given to our readers. At all times we are glad to receive suggestions.

* *

Many letters have been addressed to us on the subject of the pronunciation of modern proper names connected with music; names of composers, works and places particularly. It is impractical to constitute a "department" of this character, but we shall begin to devote some space in every issue of THE MUSICIAN to the pronunciation of proper names. Readers are invited to send in lists of words.

* *

The July issue of THE MUSICIAN will present two very essential features outside of the usual rich array of helpful articles. The series of SUMMER SCHOOL lessons will be continued with further additions and more detailed helps, and some space will be devoted to patriotic music.

PAN ANTONIN DVORÁK.

I.

Elsewhere in this issue of THE MUSICIAN there will be found a biographical sketch of the famous Bohemian composer. An unusually gifted musician, Dvorák was not, however, of the few mighty ones. He wrote easily and industriously, producing much, a comparatively small portion of which will endure.

Everyone, especially in America, who knows his name, immediately thinks of him as the creator of the "New World" music, as the man who dared to take our Southern, negro songs and give them permanent setting—incidentally founding an American school of music thereby. No subject of human interest irritated Dvorák more than this misconception. Only a few months ago he told me, with no little earnest insistance that nothing was farther from his mind, in writing the New World Symphony and the chamber music, than to try to establish an American idiom (let alone, an American school); and he did not use any existing melodies in this music. At the same time he said, regretfully, that this story had traveled far from America, and brought upon him elsewhere the charge of having written for American réclame.

Dvorák had no ulterior motive in his New World music than to give expression to a melodic, harmonic, and rhythmic character that attracted him. But this has been said a thousand times, and the misconception still maintains and, no doubt, it always will.

II.

I had the pleasure to spend a morning with Dvorák at his home. No present day activity in music or in literature escaped him. The writings of Gorky, and of Tolstoi; the music of Richard Strauss, of the younger Italians, of Charpentier, Massenet, d'Indy and many others, he discussed with enthusiasm, often critical, often appreciative, illustrating his remarks frequently by opening the score of GUNTRAM, or LOUISE or some other modern work and playing a passage to elucidate his meaning. He was not slow nor hesitant in condemning certain modern passages of "stupid fifths" which are supposed to give local color. Of a few modern works he spoke with logical clearness in respect to the relative strength of text and music; and the pit fallen into by the author of a popular work who, to a theme of no elevated character, has written music much above it, seemed to him an incomprehensible misfortune.

He declared his intention of never again devoting himself to small works. And to my query as to what he included under small works, he answered: "Symphonies and chamber music." On his table and piano there were three operas. Of one of them I have seen no mention; probably he left it unfinished. This is *Alcestis,* the theme chosen by Gluck. The work was somewhat advanced less than a year ago when I saw it.

III.

Dvorák had many pleasant remembrances of his life in America, of many musicians and writers he asked in particular; he seemed to hold in memory as perhaps the pleasantest occasion, the first performance, on a Sunday morning to an audience of a few friends, at the Conservatory, of his F major (also "New World") quartet by the Kneisel Quartet. But he had no lingering desire ever to return to New York. All the while we talked, except when he sat at the piano, we walked back and forth in his study. When he mentioned returning to America he conducted me to a window overlooking the court yard, and not the pleasantest court yard in Prague to look upon at that, and said: "Perhaps you wonder why I live here. My children were born in this house. It is many years since I first came here to live. All the while I was in America I paid for this apartment, so that we might come back home, to it. Now, I do not want to leave it again. I am happy with my work and with my life. Why should I trouble myself and break up my home for the sake of earning a lot of money so far away?"

There seemed not the slightest likelihood at that time that in a few months he would be no more. Certainly he loved his art; he was simple, industrious and full of enthusiasm, true to his gifts and ever producing fresh works. His name will ever figure in the annals of music in America.

THOMAS TAPPER.

SUMMER SCHOOL.

The constant increase in Summer Schools as well as the increased attendance at their sessions points out that students and teachers look upon vacation not so much as a time for inactivity as a time for change. The busy teacher, who has taught all winter, now finds an opportunity to study and add to her own attainment. Students busy with regular lesson-work in winter, may now turn to new subjects, new presentations of old subjects, and find fresh inspiration and delight in them.

Realizing that of all the teachers and students in America only a small percentage may attend summer schools, THE MUSICIAN is desirous to place in the hands of its readers something which shall be to an extent an equivalent.

It conceives that the teacher, instead of disbanding her class, may prefer to keep it, or form a new class, or both, and meeting once or twice, or as often as it is agreeable per week, to conduct a summer normal class, devoting time, discussion and some study to old and new phases of music. Teachers desirous of doing this will find it both profitable and entertaining. In the July and August issues of THE MUSICIAN a series of Summer School Talks and Lessons will be given. With this material the teacher will be able to conduct her class. Definite lesson outlines will be presented, with questions on the text. There will also be given some specific "lecture-articles" by distinguished writers. These "lectures" may be read to the class and discussed under the teacher's guidance. Two meetings per week will accomplish the work outlined; or it may easily be expanded so as to occupy time daily. No more delightful arrangement has ever been presented in a magazine for helpful and inspiring summer work.

For those desirous of bringing the work to a definite test an examination paper will be issued covering the work of the summer school lessons with full directions for working out the tests.

In this—the June—issue of THE MUSICIAN, some of the summer school lessons are anticipated. A series of lessons on melody, written by Dr. Percy Goetschius, begins. These lessons are planned on the basis of one lesson per week. Actual work should be done by the student, and the examples of writing should be saved until the conclusion of the series, which will be of twelve lessons. A comprehensive examination paper covering the essential principles of the lessons will be issued and should be worked out by the student.

Three special articles on Elementary Acoustics, by Arthur Elson, form part of this series. The first appears in this issue, with an ample list of questions as a suggestion and guide for class-room work.

The "Lecture-Article," by Prof. Louis C. Elson, should be read to the class and regarded as an actual lecture by Mr. Elson. Its subject forms an admirable basis for discussion.

For the purpose of "summer school" study the Italian Lessons will in June, July and August, confine themselves to a review of all principles thus far introduced. It is suggested that those who desire to go over Italian and German first principles thoroughly, review the lessons in these two languages that have thus far appeared in THE MUSICIAN.

Teachers who can begin the class-work here suggested, in June, should assign to a student the formation of a list of questions on Mr. Law's biography of Johannes Brahms, these questions to be used for class-room work.

The present-day interest in *Parsifal* continues. Miss Anna Alice Chapin contributes three articles on this subject to our "Summer School Lessons." These lessons will give a complete explanation of the opera. A list of questions on the text will appear at the conclusion of the series. Teachers are urged to secure a copy of the opera, or at least, a libretto with music illustrations, for reference.

Bring your students together for a little summer study. It will be found a delightful and profitable summer experience. In brief, if you cannot go to a summer school, let the summer school come to you.

VIOLIN AND ORCHESTRA

MODERN VIOLIN TEACHING WORKS.

EDITH LYNWOOD WINN.

We have in this country a great scarcity of teaching material for children. It is wonderful how we accomplish anything at all with the little folks when we have so little really musical literature for the child. I visited a kindergarten school recently and I found the children singing the pretty songs of Jessie L. Gaynor. They were delighted, the little folks, to sing about themes of childhood and, moreover, the songs appealed to the childish heart.

Why should not violin study be made pleasant to the American child? He is not constituted like the European. He has not the constitution nor the desire for pedagogic teaching . He must be *made to like* what he plays and I for one cannot see why people do not write more worthy violin literature for children.

Some time ago a song writer began to study the violin with a view to using her violin knowledge in writing obligatos for her songs. She at once discovered how *dry* the first lessons upon the violin can be even with an enthusiastic teacher. Not long after that she began to write some practical and beautiful little solos for children. These are solos on the open strings with the accompaniment of the piano. Of course the child loves to hear the piano melody and while he is playing his *"Happy Jack Tunes"* on his open strings he imagines that he is already a soloist. The first tune, *The Squirrel,* is on the open A string and is bright and refreshing. The second is *A Little Boatride on the River D.* The child learns for the first time the true *Barcarolle* rhythm (6-8).

The third tune is the *Little Sandman* (on the G string) and the fourth a tinkling melody, *Merry Sleighbells* (on the E string).

Happy Jack's Windmill "rises and falls" on the A and D strings. *It's Spring* is a clever little tune on four open strings. Miss Sawyer has also written some clever *"Meadow Pieces"* for first position work and she is now composing some melodies in the third position.

The other day I heard a young teacher, who plays remarkably well and who has studied the great violin classics, teaching the *G minor Sonata* by *Tartini* to a pupil who has just begun to play Dont's *Etudes.* At another time I heard a young teacher teaching the *Handel A major Sonata* to a child of twelve who had been studying the third position but a short time! In nine cases out of ten such pupils will lose courage and discontinue lessons if their pieces are beyond them.

It takes years to learn the value of teaching material and the collection of it is a real study. I can remember how discouraged I used to be as a young teacher in a Pennsylvania college when at the beginning of the year I tried to make out my list of teaching pieces for the year. One should choose for children *child pieces* and good yet agreeable studies. If possible the child should not discover that he is being stuffed with technique, for it should be padded with agreeable melody. I never yet found a child who disliked the *Pleyel duos* and the duos of *Mazas* and *Wohlfahrt.* Of course I am referring to musical children, for others do not care for any violin works beyond the mere trash which appeals to the ear. Julius Eichberg did more for the musical side of Boston violin life than almost any man of his time. His quartettes, yet unpublished, are gems of their kind. His *Serenade* for three violins and piano is really beautiful. My pupils still cling to his *method* as children grown up cling to old school text books.

And now what may we suggest as a few works for children?

Among noveltics are a set of Danish Folk Songs (arranged by Wilhelmj), twenty-four pieces (very beautiful) by Sokalowsky and a little folio of Russian Folk Songs (in preparation).

Here are a few of my own teaching works:

Duos—Pache.
Duos—Hubl.
Duos—Saenger.
Berceuse—Godard.
Canzonetta—Godard.
Canzonetta—Koopman.
Adoration—Borowski.
Salut d'Amour—Elgar.
Chanson de Nuit—Elgar.
Chanson de Matin—Elgar.
Serenade Badine—Gabriel-Marie.
Berceuse—Simon.
La Cinquantaine—Gabriel-Marie.
Canzonetta—d'Ambrozio.
Chanson Triste—Tschaikowsky.
Canzonetta—Tschaikowsky.
Pizzicati—Thomé.
Andante Religioso—Thomé.
Mazurka } Taskine (Russian and very good).
Ballade }
Concerto No. IV.—Seitz.
Sonatina—Seybold.
Sonatina—Schubert.
Polonaise—J. Hoffmann (excellent).
Air de Ballet—Paul Wachs.
Mazur—Borowski.
Madrigal—Simonetti.
Romance—Ogarew.
Caprice—Ogarew (difficult).
Romanza in A—Hubl.
Introduction and Polonaise—C. N. Allen.
Romance and Meditation—Fauconier.
Canzonetta—Aleneff.
Caprice—Savinsky.
Berceuse—Savinsky.
Bourreé and Gigue (from *Much Ado About Nothing)*—Edward German.
Hungarian Dances—Sokolowsky.
Caprice—S. Obniski.
Souvenir of Peterhof—Kopylow (D).
Meditation—Glaszounow.
Melodie Tartare—Kosloff.
Meditation—B. Grodski (op. 48).
Scherzo-Berceuse-Serenade-Prelude—Arensky (op. 30).
Highland Dances (No. 2 and No. 3)—McEwen.
Novelletten (No. 1 and No. 2)—Coleridge Taylor.
Waltzes—Coleridge Taylor.
Styrian Folk Songs—Lanner (second grade, good).
Bagatelle—Sokolowsky (op. 18, No. IV).
Hungarian Dances—Nachez.
Hungarian Dances (Poems)—Hubay.
Çantilena—J. Hoffmann.
Penseés Hereuses—Barber.
Souvenir—Randegger.
Three Dances in Canon Form—B. Haynes.
Four English Dances—Cowen.
Idyl—Koopmann.
Regrets—Gretchaninow (op. 9).
Scherzo—Rachmanninoff (op. 6, No 2).
Romance—Grodski.

I do not include in this list a large number of strictly concert works of a more pretentious type. The present list is a practical teaching repertoire and the works are suitable for public performances in which selections verge upon the salon music type. No teacher should neglect the classics, however.

The last concert of the Russian Symphony Society of New York, of which Modest Altschuler is the conductor, offered an especially attractive program. It included Tschaikowsky's sixth symphony, Moussorgsky's orchestral fantasy, *Night on the Bald Mount,* pieces for 'cello solo by Aleneff and Davidoff and the overture to *Russlan and Ludmilla* by Glinka.

ORCHESTRA CHARACTERISTICS.

HENRY J. WOOD.

The wood-wind is the flower garden of the orchestra.

The string band is the daily bread of the musician.

The oboe was the handmaiden of the classical composers.

The clarinet is the queen of the orchestra.

The tone of the horn is, perhaps, the most romantic and poetic in the whole orchestra.

Cherubini is reported to have said: "Nothing but two flutes can be worse than one flute."

Mozart wrote: "Ah, if we had but clarinets, too! You cannot imagine the splendid effect of a symphony with flutes, oboes, and clarinets."

The corno-di-bassetto is, perhaps, the most beautiful of the whole clarinet family.

For expressive *cantabile* music the Cor Anglais is unrivalled.

The playing of a Paganini on one string has been deemed wonderful, yet such a feat can hardly compare with the task of the horn player; playing upon one invisible strip of air he is always, so to speak, playing upon one string, with no finger-board, nothing to guide him but the feeling of the ear.

The subject of hidden orchestras is again being discussed in certain quarters. I fancy the Wagnerians are responsible for most of these discussions. The hidden orchestra at Bayreuth is all very well, but at home, as the *Gazette* of the Orchestral Association observes, we "like to see who is supplying our music, and we like to know performers and recognize them when we meet them." At the same time, from a purely musical point of view, I like the idea of the Heidelberg hidden orchestra. Here the order of arrangement adopted in the case of a visible platform is reversed. There is a huge shelving pit with a downward slope. The trombones, tubas, trumpets, and percussion instruments are placed at the bottom, then come the "wood-winds," and finally the strings, ending with the first violins and harp. There can be little doubt that the balance of orchestral power would be more satisfactory under such an arrangement; for no matter how good the strings may be they are always overborne in the *double-fortes* by the brasses on the upper platform. What English conductor will have the courage to send the brasses to the bottom of the pit? The harp, of course, must always be at the top; it is the celestial instrument!—*Exchange.*

The following valuable suggestions are brought forward by a violinist:

Practicing with a mute will stop all improvement in tone.

* *

Keep your bow stick as well as the violin free from dust and rosin.

* *

Never coil a G string: carry it home in your hat or wrap it to a stick.

* *

Remove and replace only one string at a time if it becomes necessary to put on several strings.

* *

Do not tolerate pegs that slip; have them well fitted and then keep them secure with a little chalk and soap. Never put rosin on the pegs.

* *

A poor violin well taken care of and in good repair is better to practice on than a fine instrument that is abused and neglected. Make the most of what you have.

* *

Play pizzicato chords below the end of the finger-board and with as much of the fleshy part of the finger in contact with the strings as possible, drawing the hand off in a long sweep, down to the right and forward.—*The Violinist.*

Arensky's D minor trio, opus 32, was played at the fifth concert of the Mendelssohn Trio Club of New York.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.

Where Griping Grefes the Hart wounde
And dolefulle Dumps the Mynde oppresse
There Musik with her Silver Sound
With Spede is wont to send Redresse.

MISS DELANO'S ROMANY.

JULIA M. KNIGHT.

"Laura, the boy has genius, wild and untutored it may be, but genius for all that," affirmed Miss Delano with an air of conviction that defied alike argument or denial. "Don't talk to me; I know the violin. Have I listened to all the great artists of the day, from Ole Bull down to the present time, for nothing? Smile if you will; say I'm romancing again, have found a new model for my next story, but wait until you hear him play before passing judgment."

The girl, a radiant blonde, in sapphire velvet and rich furs, broke into a peal of silvery laughter at her companion's eloquence. "But Miss Delano," she protested, "I haven't said one word. Who is this mysterious stranger who has roused you to such a storm of enthusiasm?"

"A stranger now, my child, but some day he shall be an intimate in this studio," said Miss Delano, gravely oracular. "When I lay awake last night listening to the voice of his violin, I registered a vow which shall be fulfilled before the season is over. Such music! now wild and impassioned as the fiery strains of the Hungarian Band we heard this winter, now pleading as the plaint of a lover; for hours I listened in the darkness, cried like a girl, too, I believe, if the truth were told. What do you think of that for a staid spinster, who has fought her own battles unaided since early youth? The boy has gipsy blood in his veins, as he has Magyar passion in his music; his violin speaks a language that goes straight to the heart."

"How long has he been here?" questioned the girl, more to humor her companion's mood, than through curiosity about the stranger; for her own pleasure-loving life, which flowed along like a sunlit river, did not readily respond to these fanciful flights.

"For many weeks, and as yet I have not found the slightest clue to his history," mourned Miss Delano. "We meet on the stairway, and he lifts his hat as to a neighbor, that is all. He is in his first youth, tall, slim, athletic, and richly, darkly handsome as a Romany; with a pair of eyes that would stir even your indolent blood, I believe; yet a certain haunting sadness in his face, that speaks of loneliness, heart-sickness, or ungratified desire."

Laura listened with praiseworthy gravity to her companion; the experience indeed was not a novel one. Miss Delano was given to romancing, and nature had gifted her with a vivid imagination, which at times soared beyond her hearer's vision. She had won for herself a unique place in the world of letters, had wielded a dainty and sprightly pen, as poet, romancer, and journalist, for many years; her name was a household word throughout the land.

She was a character in her way, and her bright breezy personality, warm sympathies, and bubbling fount of enthusiasm, made her the chosen confidante and champion of the musical colony; her little rooms, located in the heart of the city, half studio, half home, were a rendezvous for the young, the aspiring, the ambitious; at times a salon for famous artists in their flight across the country. The one abiding passion of her heart was centered on the violin, that king of instruments; the sight of a fiddle case gave her a distinct thrill, while a rare talent was the surest passport to her affections. But "her love was not reciprocated," she confessed; her admiration for the wondrous instrument was only exceeded by her total inability to conquer its secrets, though few musicians appreciated its beauties as she did, drank in the genius of great players with such profound reverence and enjoyment.

She knew the bold masterly style, and magnetism of the matchless Ysaye, the phenomenal brilliance of Cesar Thompson—the modern Paganini—the fascinating Spanish music of Sarasate, the fresh singing tones of young Kubelik's violin, as she knew the secrets of her own craft. Her first love dated back to the days of her youth, when by chance she met Ole Bull in private, and heard him play as he could play to sympathetic auditors. She was fond of relating the incident to her admirers, and drew a pretty picture of the artist at the time when he conquered all hearts; a time when violinists were rare, symphony concerts unknown, and audiences less critical than now.

"It was in old Zelter's rooms, where I had gone with a friend who wished his judgment on a violin; he turned to a tall stranger in the corner, saying: 'Perhaps this gentleman will give us his opinion, he knows *something* of the violin.' Then he rose, picked up the violin with a caressing movement, and began to play. Such a man! he seemed a prince in height, and courteous grace of bearing; the flashing light of his blue eyes, his mane of flowing hair, the smile that illumined his rugged countenance, the spell he cast upon us all, the wild Northern legends that pulsed and spoke from that tiny violin—it was beyond all speech. When he came to a pause, his glance fell upon me; he touched my cheek caressingly. 'I think you love the violin as I do, my child. Do you know me?' Trembling with excitement, I murmured, 'there is only one man who can play like that; it must be Ole Bull.' He gave me a smile that warmed my heart to its core, as he said—'that is better than a laurel wreath, my child.' I have heard greater artists since, but none who could weave such a wizard's spell over his hearers."

Laura, a spoiled child of fortune, had won her way to Miss Delano's heart through a delicious soprano voice, which under other conditions would have made her mark in the world. Miss Delano chided her for her lack of ambition without visible result. "Had I such a voice, I would consecrate my life to its service; but to you it is simply an accomplishment, of less value than your Raphael face, dainty toilettes, balls, beaux, etc. I'm ashamed of you."

The girl laughed, pouted, and loved her none the less for the criticism, which in her heart she knew to be true. Why should she waste youth in ceaseless study, when fortune laid its choicest treasures at her feet? pursue the chimera fame, which eluded even the ambitious, and when won did not confer happiness upon the victor?

While still deep in discussion, in strolled a member of the orchestra; a handsome, laughing-eyed young fellow, the merriest madcap in the ranks, yet a violinist of growing fame, who had already won his spurs as a soloist at the concerts. To this newcomer Miss Delano appealed in her most persuasive accents.

"Make the poor boy's acquaintance," she begged. "Think how desolate he must be, alone and unfriended in a great city; starved for companionship, perhaps destitute—like many another poor student in the pursuit of fame. You who are sleek and happy 'neath fortune's smiles, can afford to be generous, to hold out a helping hand to this poor Romany, divinely gifted, but struggling for a footing in a strange land."

And though Max teased about her "picturesque vagabond," and predicted a ludicrous termination to the affair, she secured his promise in the end. "For your sake I will do the impossible;" he protested—"will track him to his lair, bring his most hidden secrets to the light of day. I swear it!"

As Ross Carroll climbed the stairway that dreary winter's day, and saw the door ajar at the first landing he could not but pause, and let his yearning glance for a moment rest on that bright home-like interior. There were flowers abloom in the window, framing a wintry landscape and soft-falling snow, lovely speaking canvases on the tinted walls, an open piano with music on the rack, and a violin flung down as by a careless hand; a desk covered with scattered manuscript, books—books everywhere, a Maltese cat slumbering in the glancing firelight, while an oriental divan in a cosy corner bespoke repose and idle hours.

There were voices from an inner room, the merry laugh of the hostess rang out at some lively sally of her companions; he turned away with a sigh that was almost a sob, and went up the long stairway with a step from which all the buoyancy had fled. The cheery studio, the happy circle, struck to his heart to-day; his own bare room looked like a cell as he entered, the loneliness of his lot seemed doubly bitter and burdensome. He flung himself down and buried his head in his hands, while for the first time a wave of doubt, of despair, swept stormily over him. Had he made a cruel mistake after all these years of weary waiting, working, hoping, longing, in his boyhood's home? Was ambition but a delusion and a snare, a monster that consumed youth, health, and happiness? A mirage of the desert, a Fata Morgana leading to destruction? Had he been but a visionary, was there no place for him in this great city, throbbing with warmth and life; no human being to listen to his violin, to grant him the opportunity he so craved?

For years he had struggled to this end, endured work and hardship uncomplainingly, dreamed of the day when he could break away from the sordid farm life, and hasten to the city; where he could hear beautiful music, gain knowledge, inspiration, be in touch with the musicians of the day, whose mighty names were enshrined in his boyish heart. His youth had been but an ambitious dream—his violin spoke to him in accents not to be denied, in the beautiful solitudes of nature, the hush of midnight hour; something hot and strong beating stormily in his breast, would not let him linger in the old place, to see his hopes and high ideals die a lingering death in the coming years.

Yet to-day he had not even the heart to play; he craved the touch of a friendly hand, the warmth of human sympathy, and who in all this vast city of hearts and homes cared whether he lived or died? The cruel realities of life smote him like a blow on the cheek; his lessening hoard which was all that stood between him and utter destitution, his lack of friends or influence, the possibility of hopeless defeat in the end. And yet within reach of his hand, in that little room below, whose threshold he dared not cross, was all he so passionately desired, but could not claim.

He had learned to know them all these last lonely weeks; the charming Miss Delano, who gave him so keen and friendly a glance when they met; could she divine his heartsickness and despair? The careless violinist, whose entrance always roused such a furore of merriment; and another—a girl lovely as a poet's dream, whose silken skirts brushed him as she passed; who saw him not, yet whose flowerlike beauty haunted him as the strains of some exquisite melody.

As he sat thus brooding in the darkness, there came a quick step on the stairway, a tap at the door, and at his call the violinist walked in, with an apology on his lips, and an invitation to join the party below. "They needed another violin, and would he be so kind as to lend his aid, etc." Before he realized the situation he found himself dragged into the charmed circle, given so cordial a reception that his gloomy mood vanished like mist before the sun. There was music and merriment, a dainty lunch served by Miss Delano's own fair hands, in the studio all aglow with light and color. As the evening wore

away he stood up in their midst and improvised; while the storm beat fitfully at the window, and the lovely Laura sat dreamily silent in the red fireglow.

All the visions of his youth rose before him, as with kindling eyes, and heart aflame, he sought to make his violin speak to them as it had to him since his earliest remembrance—in the fragrant aisles of the pine forest, by the side of the babbling brook, under the mystery of starlit summer skies; and in the hush that followed, the broken phrases, the tears on the cheek of his hostess, he felt that he had not thus hoped and believed in vain.

This was the turn of the tide for the lonely wanderer; Miss Delano, her sympathies fully roused, now took formal possession of him, lured him into her room each day to practice for several hours. "She loved to write to music, it was an inspiration," this was her plea.

A famous virtuoso, one of her circle, took him in training; subjected his unbridled genius to the severest discipline, and then told her in confidence that "the rest of them must now look to their laurels." But for the aid of that slight, strong hand, he had perhaps gone down in the struggle, perished with all the hopes and possibilities of his youth unfulfilled.

One day the epithet "Miss Delano's Romany," coming to his ears, she laughingly explained her first impressions; when to her surprise he gravely responded—"To the best of my knowledge you were right, my dear friend. I am but a gipsy. left in childhood by one of that wandering tribe, at the homestead where I was reared. To this wild strain I attribute my musical gift, the restless spirit that forbade contentment, and forced me to break away and seek a career elsewhere."

Miss Delano smiled serenely at this confirmation of her cherished theories, and resolved to enlighten her companions on the earliest occasion.

STORY SUPPLEMENT.

Suggestions to Teachers.

Teachers will find a number of points in "Miss Delano's Romany" that may be very profitably dwelt upon in their class-exercises, after the story has been read and enjoyed by the young people.

First the word *genius* might be touched upon; the teacher should show that genius always bespeaks *work*, and an unlimited amount of it. No young student need ever dream that the concert pianist, or violinist, or vocalist, ever became the superb finished artist that he is because he possessed a something, called genius, which enabled him to excel *merely by magic*. No, indeed! Could young music-students hear any one of the great ones named in our story (Ysaye, Thompson, Sarasate, or Kubelik) practicing and preparing to play before others, never again would genius seem a thing of mere magic. Teachers may enlarge upon this point extensively. Then questions may be asked about the great musicians mentioned in the story. If the teacher has photographs or accurate likenesses of any or all of them, so much the better. They may be passed among the members of the club while the teacher says about each one as much, or as little, as seems desirable.

Then, we have in the story a young girl blessed by her Creator with a beautiful voice for singing, but lacking the required ambition and will to work. Teachers can lend quite a little influence if they touch upon this point with good judgment and tact. Last of all Miss Delano's kindness to a young stranger, and *the value of her encouragement* to this struggling (though gifted) young violinist, will also suggest a few telling remarks. We might add, too, that teachers may, themselves, reflect a little upon the duty of encouraging pupils at times. Encouragement, if properly administered, is invaluable to some students of music. *But never should it be given unless perfectly deserved and meant, in all sincerity, by the teacher.*

OUR LETTER BOX.

Special Attention!

After making our reference to letters received we have a word or two to say to our boys and girls. We ask each one of you to be sure and read this section carefully this month.

First: The contents of our letter box. Answers to the Prize Questions in the January number came in by the hundred. It was quite a task for the Editor to examine and record each one, but the display of interest was certainly gratifying. Since then a goodly number of answers have continued to come in. We cannot offer a report *every* month, but will now refer to the February, March and April correspondence. There will not be another report until the closing of the prize offer. The offer closes with the June questions. In July, if possible, the result will be announced.

Early in April we received a particularly interesting letter from Mary Leary, Secretary of Club at Loretto Academy. She told us of the Club to which she belongs and also of musical advantages she has had personally. We congratulate her upon having been able to hear ALL of Beethoven's Symphonies performed by the Philadelphia Orchestra, also upon having been privileged to meet so many distinguished musicians. Her enclosed list of musicians was a very good one, but the offer had been, for some time, closed.

We also acknowledge letters from May Crawford, Janette L. Kellogg and Lawrence Dunlap. These three young readers sent most courteous letters to the Editor expressing their appreciation of THE MUSICIAN, stating what they particularly liked and offering one or two suggestions. These letters were neatly written and well worded. The two girl writers gave their age as fourteen, and the boy said he was fifteen. These writers said they particularly liked articles suitable for their Scrap Books, the lessons in languages, and Miss Knight's Stories. Lawrence Dunlap requested "Facts to Remember" about Czerny, Cramer, Clementi and Moscheles, with pictures of each, if we could conveniently give them. We shall certainly give the "Facts to Remember" and the pictures. We like very much to have our boys and girls write to us in this fashion.

Second: We come to the Editor's *Special* remark. In looking over the numbers of THE MUSICIAN—January, February, March, April and May for this year, besides first the few Scrap Book Items (usually given in the Department of Music in the Home) I find many other articles and pictures that are the very thing for pasting in Scrap Books for ready reference. For example: See the sketch of the composer Grieg, with his picture, in the May number of THE MUSICIAN, and on page 175 (same number) see the piece, a memorandum of the ages of a long list of present-day distinguished musicians. I wonder how many of our Scrap Book collectors noticed this little bit? The special remark I have to make is this: I ask each boy and girl who reads THE MUSICIAN to write to me and tell me what they have cut out and saved, from January, 1904, up to date, for their Scrap Books. Will you do this?

THE EDITOR.

PRIZE QUESTIONS.

Once again our questions were crowded out of the May number, as was the case with our February issue. We had intended that there should be *six* sets of questions, but by the omission in February and May we shall only have five sets, and this is the last list. As we wish to announce the result in our *August* number your answers to this *set* must be sent in very promptly. WE MUST LIMIT YOU TO JULY 1, AND ANY LETTERS RECEIVED AFTER THAT DATE CANNOT BE EXAMINED OR CONSIDERED.

The Questions:

1. What is a cadence? (in Harmony).
2. What is the meaning of Song-form?
3. What is the meaning of *allegro con brio?*
4. Name five great singers of to-day whose first initials are: M——; C——; N——; E——; S——.
5. Who wrote the music of *Samson et Dalila?*
6. Who composed the oratorio "Christ?"
7. Name a celebrated (male) French composer of to-day.
8. What other great musician beside Gounod wrote music (operatic) for *Faust?*
9. Who was Malibran?
10. Who was Titiens (Mlle.)?

PRIZE QUESTIONS SPECIAL NOTICE.

Here in the month of May we are constantly receiving answers to Prize Questions away back in January and March. Now this is simply useless. Also, it is of no use to answer an odd set of questions now and then. The only ones who will be considered in the prize contest are those who send in their answers promptly; that is, *within one week after they receive their* MUSICIAN.

F. C. ROBINSON.

MANY LEADERS IN ACTIVITY ARE BROAD-SHOULDERED MEN.

It is a matter of observation that the leaders in all lines of activity are, almost without exception, men of the broad-shouldered, deep-breasted, straight-spined type. Robert Ogden and Herbert H. Vreeland, among business men; Jean de Reszke, Ernst Fischer, and Carl Dufft, among singers; Gladstone, Webster, and O'Connell, among orators; Napoleon, Washington, and Grant, among soldiers; Henry Ward Beecher and W. S. Rainsford, of St. George's Church, New York City, among the clergy; President Roosevelt and District Attorney William Travers Jerome, in political life,—all these are of the big-breasted, deep-breathing type,—the type of men within whose capacious, expanded bodies the vital organs have room in which to do their work. Their work is to make vitality; and vitality makes success, power, and leadership.

Realizing the truth of all this, we are already far on the way toward a solution of that vital question, "How can I increase my stock of vitality?" We have seen the importance of proper food. We have seen that, both by physiologic principle and by demonstration, an expanded and uplifted body is essential to great personal power,—great initiative.

"But," says some ambitious young man, "my chest is flat, my back bent, and my body is narrow and collapsed." Even so, the bent and shrunken body can be uplifted and expanded into beauty and healthfulness in a few months of proper drill; and the dyspeptic stomach, the depressed, cramped heart, and the crowded liver will have several hundred cubic inches more of space in which to do their work of generating vitality. They will make enough more vitality to very often carry a life to the goal of success instead of failure,—to celebrity instead of to obscurity.

To discuss in detail the methods by which the body may be so uplifted and expanded as to increase greatly the working efficiency of the vital organs is not here practicable. The matter is most important, however; for, while the body may by the practice of a few simple movements be uplifted and expanded to a remarkable degree, much of the exercise taught and practiced at the present time tends to contract the trunk, to impede vital activities, and so to exhaust the forces instead of building them up. The best exercise is that which is followed not by exhaustion, but by exhilaration.

We Dissipate Our Energy in Many Careless Ways.

Vital economy is the third condition of increased vitality. We have been told of the tremendous waste of power that for countless ages occurred at Niagara Falls. Such waste is small compared with the enormous waste of human vitality that occurs every day in this country.

The average man wastes his forces in a thousand ways. There are men who shake hands as if they were hauling on a hawser, who manipulate their knives and forks as if they were chopping down trees, who handle pens as if they were crowbars,—who wastefully use up in these and other everyday acts enough energy to change their lives from a desperate struggle for maintenance into a serene triumph.

Vital economy is an art. It can be learned by any human being who desires it sufficiently to follow a course of simple mental and physical exercises. The principle of the mental exercises may be summed up by saying that any excitement, tension, or worry will produce excess of muscular action and consequent waste of force. The physical exercises consist of certain free movements of the body for the purpose of learning to move with the smallest possible outlay of force.—*Success.*

TEACHER'S FORUM

Conducted by HAMILTON C. MACDOUGALL, Professor of Music at Wellesley College, Mass.

The man who knows and the man who can do need each other.

Doing is based on knowing and knowledge is barren unless it fructify in deeds.

He who increases in knowledge without at the same time striving to increase in wisdom may become a man in years, but will remain a child in action.

God plants in each heart the seed of progress; to see that this germinates and develops is every man's chief business.

HOW MAY THE MUSIC TEACHER FIND TIME FOR THE STUDY OF MUSICAL LITERATURE?

H. C. MACDOUGALL.

The modern tendency in musical education is to emphasize the culture side of music study. We may, with a pardonable narrowness, divide musical educators into two classes only,—those who lay stress on technique and those who lay stress on general culture. The leaders in either class are not far apart in thought and sympathy, but the rank and file are at opposite poles. The performance of a Mendelssohn Song Without Words to one would be enjoyable because of its agreeable, suave melody, while to the other it would be uninteresting on account of its unpretentiousness and absence of technical display. One person listens to the marvellous playing of a Hambourg in the Liszt Concerto in E flat unmoved, while to another every run, every swelling climax, every sequence of ponderous octaves, gives increased and nerve-tingling excitement. There will always be people who appreciate the doing of things because they themselves have striven to do, and on the other hand there will always be those who take results at their face value, caring little for processes. We may loosely describe these two modes of approach to the art of music as the professional and the amateur.

It is plain that these two standpoints are complementary and not in any way antagonistic. If the professional could spend more thought on the historical and critical aspects of music, he would be a much broader man than he usually is: if the amateur should practice five hours a day for a month, he would have some of the foolish fancies knocked out of his head. Professional study is now so exhausting, the technical demands are so great nowadays, that it is impossible for the musician to give to history and musical *belles-lettres* the time they need and ought to have. He often neglects the study of Harmony and Counterpoint, despite their direct relationship to his work, on the plea that they are necessary to the composer's art only. It is not to be wondered at that the study of musical literature, a study of even less direct bearing on professional technical advancement, should receive scanty attention from the professed follower of our art.

The reasons why a knowledge of musical literature is necessary to high professional standing are not far to seek. First, and most obviously, it is a matter of convenience to know the names of the greatest works of the masters, their opus number, key, and general character: to know the relationship to other works of the same author and to works of other composers: to be able to quote the principal themes or to play portions of them in illustrative fashion. Every man wishes to be well-informed, and it is certainly nothing short of scandalous for a musician to be ignorant of the classics and of the great romantic and modern writers.

A knowledge of musical literature is an effective antidote to narrowness. Many of us are intense partisans of this or that composer or school simply because the first things we knew were of that school and agreeable to us: we neglect all other schools in our frenzied devotion to one. A steady and growing acquaintance with masters of other epochs and especially with those we dislike would tend to counteract our folly,—for nothing short of that word will justly characterize our short-sightedness.

As we enlarge our acquaintance with musical literature and find new shrines at which to worship our zest in study becomes greater. The delicious enthusiasm of our young student days may be prolonged indefinitely if we are careful to enlarge our boundaries in this manner. Enthusiasm is steam for the engine.

The man, too, who knows musical literature is like a man on a mountain top: he has a clear vision of townships, counties, and even states. He has escaped from the pitiful contraction of the street into the bracing air of the clouds. At that height much that was important below becomes insignificant. He gets truer values.

This, of course, is all true, almost axiomatic: yet the practical question at once arises, how can a busy musician find time to enlarge his vision in this way. I imagine the answer to be in two words: industry, coöperation.

Let us suppose that a musician has never cared for Schumann: he has perhaps studied, played, and admired the pianoforte concerto and some of the Songs, Novellettes, Kreisleriana, etc.: but on the whole has only a cold liking for that master. Let this man now buy all of Schumann's pianoforte works and next Summer, instead of loafing every moment, play systematically ninety minutes a day, until every note Schumann wrote for the instrument has passed under his fingers. I do not mean for him to do this until he has *played* these works: I am expecting that he will *read* them. If a man has any perception at all he can not help getting a juster idea of Schumann's idioms, fancies and general turn of mind than he had before.

Or take Bach's Well Tempered Clavichord. How many of us have ever played it through? But it is not an insuperable task by any means: there are forty-eight preludes and forty-eight fugues, as every one knows. Play two of these a day for eight weeks and you have some proper notion of the dignity and worth of the work. I hear some one saying, "That would never do in the world: I should have musical dyspepsia." To which I reply, "Nonsense: try it."

Musicians who have never attempted anything like the above have very little idea of the amount of work that can be accomplished.

There is, however, another way of getting knowledge of musical literature, less thorough, easier for the individual, but decidedly worth trying. The musical world has never grasped the importance of the principle of coöperation. A circle of friends—small circles are better than large ones—may do an immense amount of really solid work if the work is intelligently planned and the plan rigorously adhered to. I remember reading Prout's Harmony with two friends just after the work first appeared. Each person read a chapter in turn aloud, while each in turn sat at the pianoforte and played every musical illustration as it appeared. As knotty points came to notice they were grappled and settled: the plan proved entirely feasible and valuable. One of my friends afterwards enlisted several people in an opera class: the operas were chosen, the work divided, some singing, some playing, some sketching the plot, others giving historical matter concerning the composer and his place in the evolution of music. This class was valuable and stimulating, and it is possible to expand the idea indefinitely. A word of warning is necessary in this connection. Such a coöperative circle should be composed of professionals only,—agreeable, sensible people even if in different musical sets ought to be welcomed. Every member must do some work at every meeting, and the plan of the work must be flexible.

There are many cities where there is practically no organic feeling among the musicians, and in such a place coöperative work in musical literature is seldom possible. There are, however, many cities where such work is not only possible, but where it is also carried on with the greatest spirit and unselfish devotion. No musician need be deterred from attempting to add to his knowledge of master-works because he can get no one to work with him. It still remains true that God helps him who helps himself.

THOUGHTS ABOUT A FEW RECITAL NUMBERS.

MARIE BENEDICT.

Are you looking for a piano composition to give to the student in her teens (who is not *too* devoted to plain, hard, technical work for the sake of the muse) which will at once catch and hold her interest and attention, and afford material for valuable technical development? Try Moszkowski's Etude in G major, op. 18, No. 3. It is a composition which has been and is very much used in certain quarters (it is said that every Leschetizky pupil who comes to this country has it in her repertory), but which is far too little known in other localities. Do not jump to the conclusion that, if it is used by the pupils of Leschetizky, it is of necessity far beyond the technical reach of your own class. Not long ago, to a well known and exceedingly successful concert pianist, who went to him for a season of study, that master appointed work on Mendelssohn's "Spring Song." For the Leschetizky pupil, the etude in question has no technical problem; but it is one of the many pieces which, when rendered with the technical finish and with the genuinely interpretative spirit which should be expected from mature players, produces effects far more than proportionate to the amount of study required for their perfect rendition. As the microscope reveals the wondrous world of beauty within the tiny compass of the butterfly's wing, which lies beyond the ken of the untrained, unassisted vision, so a player, who brings mind and heart, as well as fingers, to the rendition of this etude may reveal to the listener many a charm, many a fascinating bit of tone color, of harmonic effect, of mood content, the very existence of which is unrecognized by the novice in the field of musical expression.

The etude presents no profound interpretative problem, too far beyond the student's grasp; but, without thoughtful careful study, without the awakening and stimulating of the interpretative power (which, in all our students, is far too nearly dormant), without frequent resort to the revelation of the microscope above suggested, the pupil and the pupil's auditors, whom she will have in the home, if nowhere else, will not perceive its real attractiveness. Its mood is bright, piquant, sparkling. Its rippling measures gleam with ever changing harmonic tints, which, when placed in the necessary interpretative light, form a brilliant and beautiful whole. As I have said so many times, in speaking of any finger work, the etude should be studied, and of course played entirely in pressure touch; and *not* with the drop of the finger upon the keys. The student should give much time to practicing at a very slow tempo before attempting to increase the pace at all; and the increase, when the time has arrived for it, should be made very gradually, with frequent returns to, nay, with daily use of the very slow pace, and with the friendly tick of the metronome to lead the student to the path of steadiness and surety. If the etude is not rendered with perfect clearness of tone, if its passages are in the least clouded or muddled, it is needless to say that its attractiveness will be looked for in vain.

Of kindred style to the Moszkowski Etude, but of subtler mood, expressed in terms of richer harmonic meaning, is Edward Schuett's "Etude Mignonne" (favorite etude) in D major. Technically, it is even easier than the Moszkowski piece, the running work being shared by the left hand in a way which lessens the right hand's task, and yet presents no special difficulty for the left. For the student of medium

grade, it affords excellent technical practice and opportunity to study varied harmonic effects; but the average student is not sufficiently developed to do full artistic justice to its charm of mood and its subtle changes of tone color and harmonic meaning. For this reason, she should frequently hear it rendered by a mature musician, who can and will give it genuine interpretation. If the mass of our students could recover from the seemingly fixed idea that, as soon as they can go through the notes of a composition with creditable correctness, they can play it and have no further need for study thereon, barring the mechanical repetitions used by them to keep it in practice; if they would once and for all really comprehend the truth that they are then only at the beginning of its real study, that the test of the rendering of any piece is in the presence, or the absence of musical feeling, much of the curse would be removed from present day piano work, and the students would have a working principle of inestimable value.

The young player should be most careful to give due importance to those sixteenth notes which form a part of the melody, and to make the entire theme stand out above the encircling ripple of tone. Great care must also be taken to make every harmonic change, no matter how slight, distinctly felt by the listener, for, in these constantly shifting tints and the message which they bring, lies much of the fascination of the piece. With the exception of a few chords toward the close, both hands are in single notes throughout. The play of harmonic color is produced by the blending of the rapid accompaniment with the sustained tones of the melody, and by the eighth notes given to the left hand on the first, and sometimes also on the third, beats of the measures. The tone color imparted to the whole by these underlying left hand tones, when each is allowed to express its own individuality, is charmingly effective.

Edward Schuett was born at St. Petersburg Oct. 22, 1856. He studied at the conservatories of that city and Leipsic, and is now conductor of the Akademischer Wagnerverein at Vienna. He has written much for the piano, and the list of his compositions shows also songs, orchestral works, and a comic opera, *Signor Formica.* Among his piano works are brilliant paraphrases of the Strauss waltzes; most skilfully and effectively done, but wakening the query in the minds of some of us,—was it worth the while?

In marked contrast with these two etudes in form and mood, is Schumann's *Nachtstueck*, night-piece; *Nocturne,* as we more naturally style it. Well was it called a night-piece, for it is unmistakably an evening hymn. It is a song to the night. Not to the night of the crowded city, with the glare of many lights, the roll of myriad wheels, the sound of hurrying feet, but a hymn to the solemn beauty of Nature in its sacred places, enfolded in the mystery of evening; while from the infinite sky spaces, the stars look down into lake and river, upon forest and mountain. It is of a deeply contemplative, devotional mood. Its marvellously beautiful harmonic changes and its depth of musical thought fill its short three pages with rare material for the mature musician and thinker. No one who does not think for himself, and think deeply, can hope to come very near to the wellspring of Robert Schumann's power in the world of music.

The melody of the Nocturne lies, for the most part, in the upper tones of extended chords, the majority of which compass a tenth. Some difficulty is presented to the player in the necessity of bringing out to the full the rich individuality of tone color in each rolled chord, and at the same time to produce a melodic tone, warm, sympathetic, well sustained, a tone which will do its full share in interpreting the message of the music. These rolled chords should be sounded (of course in pressure touch) by means of that sudden turning of wrist and hand from left to right, which will bring the little finger to its melody note on its outer side, instead of on its tip. By bringing the weight of hand and arm to bear upon the key, and through it, upon the string, a fulness of tone quite free from hardness is assured. The rich harmonic color of each rolled chord must be caught and blended by the pedal, that source of many a magical effect in piano work. But here the greatest care is necessary that this matter of pedal use be not overdone. As Mr. J. S. Van Cleve once wrote, "The pedal is like Prussic acid; a little imparts a most delicious flavor, but an excess is deadly poison." Special care should be given to the repetitions of the little motive in the section immediately following the first complete announcement of the principal theme. This little motive is first given by the tenor; then by the alto, then by the soprano; and before the soprano has concluded its word, the alto again speaks the same little sentence, and thus, for a little, these two partly alternate and partly blend their tones, until they join in the full harmony of the measures which close this musical idea. Somewhat the same thing appears again, but this time, with fuller beauty of musical thought and expression, in the short section in four flats, which enters at a point nearer the close of the Nocturne. It is as though the idea of the first section above mentioned, were endorsed here with fuller, richer expression. One feels that that for which the spirit had been unsuccessfully seeking, were found at last, though not yet completely comprehended in all its depth and richness of meaning.

NEW PHYSICAL CULTURE FOR CHILDREN.

It has long been the aim of educators to find a satisfactory substitute for the stiff and dull gymnastic drill that is taught in schools. While the regular set exercises have a certain value—since exercise of any kind is beneficial—it is now realized that, on account of their dull, monotonous character, they are as fatiguing mentally as an equal time spent on mathematics. As the result, a new system of physical culture has been evolved which makes use of the imagination and the dramatic powers to give pleasure to the exercises. The new plan consists in imitating the characteristic action of animals and other objects of nature, as well as various phases of the industries, such as the activities of the farmer, etc. By this means children receive healthful bodily exercise with a pleasant stimulation of the mind. In the March *Delineator* M. Wilma Sullivan describes the new system of physical culture in detail, with pictures that illustrate aptly the different exercises.

ANSWERS TO QUERIES.

M. P.—Bach's "St. Matthew Passion" was written for use in church service, and the Chorals were intended to be sung by the Congregation. Bach selected them from Chorales well known to the German people. They were sung by the congregation in unison.

F. M. C.—The scale is acoustically composed of twelve approximate semi-tones. We say approximate because really they are nearly thirteen; the surplus being equally divided between the twelve. This method of tuning is called equal temperament, and had its origin with Johann Sebastian Bach. In teaching the diatonic scale many teachers, in order to make the progression more easily understood, use the term steps and half steps with a diagram of a ladder, and discussions regarding nomenclature have arisen, which do not alter the fact of the existence of whole tones and half (semi) tones.

Professor.—The common understanding of classical music is music which is not melodious and can be understood and appreciated only by a few highly cultivated musicians. In reality, any composition that by its intrinsic worth has stood the test of time, has become a classic. A distinction is made between the classic and romantic schools of music, to the first being assigned the works of those composers who adhered to the strictly formal structure of music. Of these Handel, Haydn, Mozart and Beethoven are leading types. Of the Romanticists Mendelssohn, Chopin, Schumann, Liszt stand in the forefront. The great moderns, Wagner and Strauss, developed a later phase of musical creation. All these, and many modern composers of less note—Grieg, Tschaikowsky, Rubinstein, Saint-Saëns, and others—are rightly considered classical composers.

J. W. C.—The slur is a curved line placed over or under two or more notes to show that they are to be played legato. It is also used to indicate phrasing. The notes under or over it constitute a phrase, the last note being made shorter to separate the phrase from the one following it. In vocal music, when two or more notes are to be sung to one word or syllable, the slur is placed over the notes to be sung to the single word or syllable. In this case the last note should not be separated from the next.

S. A.—There is neither a melodic minor key nor a chromatic key. It is impossible so to harmonize the melodic minor and chromatic scales as that the harmonic relationship which exists in a key can be established in them. If the melodic minor scale be harmonized according to its ascending form, the subdominant chord is major; if according to its descending form, the dominant is minor. The difficulty with the chromatic scale is obvious.

The terms fundamental and root are often used interchangeably to designate the root of a chord. The term fundamental, however, has an acoustical meaning. In acoustics, fundamental tone is one from which harmonics are produced.

O. B.—Musical expression must be as clear and easily understood as any other mode of speech. To this end it must be symmetrical and well balanced. To make melody which will be clear and easily understood, the single tones comprising it must be grouped together logically. The eight measure period, or musical paragraph, made up of two measure phrases or sections, is the basis of all composition. It may be varied according to the originality and skill of the composer, but until one has gained considerable experience in writing, care should be taken, else lack of symmetry will result.

B. W. and P. W. W.—Two inquiries regarding lessons to beginners are given attention in this one answer.

The matter of first instruction is being given an increasing amount of thought. The old method of setting the little pupil to work at dry rudiments, with not a trace of music in them, is losing favor. To answer our correspondents briefly and as helpfully as possible, we would say three quite diverse things must be done, and, as a result of parental impatience, many teachers are compelled to attempt to do them simultaneously. These three things are, (1) the awakening of musical consciousness; (2) the training of the playing machinery, and (3) teaching notation. Usually the order in which they are given here is reversed, notation and hand training so filling the lesson scheme that musical consciousness is lost sight of. The space available here will not permit more than a few suggestions, but the following outline will answer both inquiries and, perhaps, stimulate to the invention of ways and means.

From the first, each lesson should deal with music, giving notation a subordinate place. The training of the hand may be begun by instruction as to the proper position, with exercises to confirm it. It may take an entire lesson, or more, to do this. As soon as the position can be fairly well maintained, the training of hand and fingers may be begun, little exercises being dictated, the whole attention being bent upon making good tone, with easy hand and wrist.

This work may be accompanied by information, interestingly given, concerning the keyboard, tending naturally to the learning of the keys' names. The pupil's attention being called to the fact that tone, made by means of the key, is a way of telling musical stories, he will quickly grasp the idea that there must be some means of preserving these stories, and the need for symbols is felt. Instruction in notation, care being taken to give it in small doses and to make it interesting, will follow easily and effectively. All this, however, is supplementary to the little melodies the child is playing from dictation, the idea of making music being kept in the foreground. These melodies and little exercises should be planned to develop control of the fingers, and hand, leading gradually to the technical exercises which, later, will be necessary.

This plan of instruction separates two difficult phases of piano instruction, enabling the pupil to concentrate attention on each. The training of hand can progress so far that when the point of playing from notes is reached, the hand is responsive and danger of faulty touch is removed. The development of the instruction in notation will lead to exercise in reading which can be made so ready that this phase loses a great part of its difficulty.

When control of hands and fingers is acquired, freedom of arm and wrist being assured, scales may be given.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on Page 220. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

COMMENCEMENT.

A Timely Editorial.

ARTHUR L. MANCHESTER.

I.

Commencement, Janus-faced, directs our thoughts backward and toward the future. The years which have led us to it claim retrospection, and while we are rightly taught to let the dead past bury its dead, it is well, at a time still under the influence of the instruction, habits of thought and work of preparatory years, to review what has been done. We still breathe the atmosphere of studio and recitation room; the past is still regnant, while we taste the pleasure of relaxation after a long period of exertion.

But the feeling of rest, of achievement, soon gives way to thoughts of something yet to be done. The sympathetic audience dispersed, we begin to think of that larger audience, among whom will be many who, far from being sympathetic, will antagonize our every effort. Visions of untoward circumstances penetrate the glamour of present success and with the joy of graduation are mingled anticipations of reverses and possible defeat. These serious thoughts have their place and need not weaken our resolve. A sober glance into the future need not occasion distress. He who looks his difficulties determinedly in the face has already made a partial conquest of them. So while we are thus ruminating upon activities which have Commencement as their center, it may give the proper trend to our plans to remember this two-fold aspect of the Commencement season, and to make some useful deductions therefrom.

II.

The teacher, the horizon of whose plans and instruction is bounded by the Commencement recital, makes a fatal mistake. A brilliant graduation is a pleasant but comparatively unimportant incident in the pupil's career. There are many pupils who, if they are properly taught, will shed comparatively little brilliancy upon the Commencement exercises. Their talents are not such as will lend themselves to show, but in the years whose activities stretch beyond the Commencement recital, will enable their possessor to weave a web that will endure. A teacher's misconception of the aims of his or her instruction may seriously retard the career of which these talents are the promise. Here is a measure of responsibility we cannot escape, and our Commencement musings may well take note of it.

It is our duty so to teach that we arouse and develop within our pupils powers of initiative. We should deal with the inner substance and not with externals merely. To understand what this means may require a close and persistent investigation of our aims, our equipment, our methods. It may demand a remodeling of our plans, turn out strength into weakness; but when our survey of past and present has taught us, even imperfectly, the philosophy of real teaching, we shall be ready to plan aright and from our weakness to gather strength.

If Commencement be considered a way-station on the highway of achievement, its relative importance will be understood, its events will be planned with a view to their relation to the years which lie beyond them, and the instruction preceding it will be based on firm principles.

STRENGTHENING THE TONES OF THE MEDIUM AND CHEST REGISTER.

A correspondent inquires what can be done to strengthen the medium and chest notes. Evidently this correspondent has found the voice unequal and has been having trouble with "registers." So much has been said in THE MUSICIAN about registers that it is not necessary to enter into an explanation of them here. Avoidance of trouble with registers is dependent upon the freedom of the larynx from pressure, and this, again, is dependent upon control of breath. To one whose larynx is not called upon to resist the pressure which invariably arises from delivery of too much breath to the vocal bands the question of registers will give no trouble, for the changes in the mechanism of the larynx needed to produce the series of tones belonging to the different registers will be made automatically, the pupil being practically unconscious of it. It should be remembered that in the soprano voice the chest register usually possesses little force; hence an attempt to make too much of these tones will not result advantageously.

To develop that part of the voice which lies in the chest and medium registers calls first, for the establishment of proper conditions of breath. For this the exercises given in recent and previous numbers of the magazine will serve. Freedom of throat, jaw and tongue must be established; the larynx must be entirely free from pressure, the tone being started without conscious effort at the larynx. All this is dependent upon a control of breath which leaves the throat open. The work done in accomplishing this will steadily strengthen the voice. The upper medium tones, *A, B, C,* which are somewhat harder to sing, will demand control of the necessarily greater breath pressure to meet the increased tension of the vocal bands without stiffening the chin and upper lip. If the lip be allowed to rise at the corners, as in smiling, showing the teeth, the tongue and lip be free from stiffness, the upper medium tones will not cause trouble.

THE TRILL.

The trill is made by a rapid oscillation of the larynx. To acquire it, the ever-present truth that there must be no rigidity of the larynx must be remembered. The rapid alternation of two tones, can only be done accurately and evenly when the larynx is free from pressure. The practice of the trill should not be undertaken until tone can be produced with entire freedom. It is well to begin the practice of the trill on intervals of more than a second, in order to establish a feeling of even oscillation. In the act of trilling there will be a slight movement of the throat, arising from the rapid oscillation of the larynx, but it will not involve distinct muscular action, and the chin should be kept quiet and free.

TRILLING THE R.

Inability to roll the *R* indicates a stiff tongue, hence the first necessity is the freeing of the tongue. Use the exercises for the tongue given in recent numbers of THE MUSICIAN until this member is freed from the jaw. Follow with an alternation of the consonants *D, T,* using the tip of the tongue with increased rapidity to establish a looseness there; then try to trill the *R* as in the word *bring,* with a vigorous pressure of the breath. Persist until the tip of the tongue vibrates rapidly.

FIXED AND MOVABLE DO.

The use of the syllables *Do, Re, Mi, Fa, Sol, La, Ti (Si), Do* to represent the tones of the scale is a very old device, called *solmization,* which has been subjected to considerable modification, but has come down to us without material change. Its purpose being to aid in the recognition of the tones comprising the scale, it is largely used by teachers of sight singing. In Italy and France these syllables are applied always to the series *C, D, E, F, G A, B, C.* This application is known as the "Fixed Do" system because *Do* always falls on *C.* In the movable *Do* system, the first degree of the scale, the tonic, is *Do,* being moved with each change of the scale.

In view of the purpose of solmization to assist the student in recognizing the special relationship existing between the tones of the scale, movable *Do* is distinctly better than the fixed *Do* system, which has practically gone out of use, except in Italy and France. There are occasional teachers who use fixed *Do,* but the fact that in the scale of *C* it indicates scale relationship of which in other scales it gives not the slightest clue, renders it undesirable as a guide in sight-singing.

SONG RENDITION.

FRANK H. TUBBS.

"ANGELS EVER BRIGHT AND FAIR"—HANDEL.

An aria which survives through the advance of art for over one hundred and fifty years possesses sterling merit. The one we propose to study has always been liked and is sung by many of the great artists of our day. Nilsson and Lucca kept it constantly on their programs. Its use will not pass until all our present singers have closed their labors. All students should know it, for it is a part of standard musical literature. Every vocal teacher owes it to his pupils to lead them to the best selections. But teachers cannot show beauties which they do not appreciate. And it is a fact that even teachers do not look deeply into the music they use. There is a meaning to everything. He who sees the hidden meaning and reveals it is the best teacher, so far as rendition is concerned.

"Angels ever bright and fair" is from Handel's oratorio "Theodora." Do not pick up your Bible to learn its story. Theodora was not a Bible character. She was one of the Christian martyrs who were burned at the stake. The aria is her appeal made immediately preceding her going from the prison to the burning pile. Her situation suggests the feeling which must characterize both recitative and aria. The recitative has but four measures. They have, however, given many students trouble and we expect, by our suggestions, to ease the path of some who will take up the study now. There are only four remarks made by Theodora, but they are varied. They express widely differing sentiment. "O worse than death indeed." On that the voice should flow smoothly, not loud, and with the same quality on each note, and that quality tender and pathetic. That is just what pupils will not use until they have been made to do so. The word "worse," coming on F, the three words on F and the grave note with the last syllable present difficulties. The upper note (F) should be made in head voice. As it is the first note of the head register to most pupils they will push up the medium voice, using that instead. That must be stopped. I find the best way to stop it is to have the pupil speak the word "worse" in voice as nearly like conversation as it can be made, many, many times. But they will try it once and stop. Make them do it until they can repeat it with perfect ease a dozen or even twenty times. That remark, "perfect ease," means just what it says. So long as the pupil screams the word "worse" or says it in anything except the conversational voice it is not easy and probably it is not in the head voice. Certainly until that word is easy the words "than death" cannot be easy. So, get "worse" easy and then use all three words, "worse than death," in the same way. It will pay to work on that until it is mastered, no matter how long it may take. Then give accent to the grace note at the syllable "deed." It is the long grace note (appoggiatura) which "takes half or more than half the time of the note which it precedes." In the edition before me the little note has a line through the stem and hook. That should not be. That is the note used to indicate the acciaccatura, or "jumping" embellishment. It is one of the many misfortunes of musical terminology that these two are confounded. Of course that sentence is to be sung slowly and in one breath.

The next has less demand for study. It is quiet and the voice is to be soft and full of tender vibration. The next opens with strong appeal. "Lead me." Hold the first word (on E) a little over time. Breathe after "me." Crescendo much on "or to the rack" and use sforzando on "rack." Breathe, and

sing slowly and softly "or to the flames." Then finish the recitative by singing "I'll thank your gracious mercy" in most resigned mood, retarding the last words.

Number the measures of the aria, placing "one" over the measure where the words begin. A singer should be able to tell just what kind of tone he is to use. Many never know until they hear the note whether it is to be good or bad. It is not necessary to be in doubt. If the vocal apparatus has been properly liberated the emotion held in mind will determine what the note will be. The opening phrase of this aria contains an appeal. It needs pathetic voice which "floats on the breath." Notice that the voice is to begin just when the accompaniment comes on the tonic chord. Do not wait for that chord to be sounded. Sing with it. Hold the syllable "An" a long time and pronounce "gets" easily and deliberately. Then breathe. "Ever bright and fair" must be in one breath and very deliberate and very *legato*. That last instruction means that the tone must flow through unrestricted throat and that the words must be well tied together and have much forward vibration or "buzz" in the front of the mouth. Give the word "fair" in measure two a full beat. The next phrase is repetition of the first, but there is to be no hold on "An" this time and no breath taken after "gets." The same *legato* characteristic must be retained. In measure four emphasize the word "take" each time it occurs. Do the same, with even more earnestness, in measure five and breathe after "me." Make very generous swell on the word "care" (measures six and seven) and be sure to give full time to that word as printed. The next words, "Take me," must be very soft. As they are repeated (measure eight) increase the voice as preparation for the new phrase which must be in loud voice. Begin the word "Angels" in measure eight with full tone and continue the phrase, gradually modulating the voice into softer tone, in purest *legato*. The next sentence, "Take, O take, me to your care," has full and firm tone. We now come to the closing sentence of the movement. In most copies a *crescendo* is marked over the words "Take, O take, me." It is better to reverse that and soften the voice here when it ascends. It gives more pathos. Breathe after the word "me." Retard the next words very much. Give two notes (a and g) to the word "to" and only one (f) to "your." Hold the word "eare" a little over the time given. It is well to sing that whole movement over two or three times as a study.

We will then enter the next movement. Many speak of such as the middle movement of the aria. This aria has three movements, although the third is much like the first. As first and third are so similar the second must have elements of contrast to prevent monotony. "Speed to your own eourts, my flight" begins rather full in voice and increases greatly, sung *legato,* and reaching very full (*forte*) tone on "flight." That phrase is in itself an excellent vocal exercise. "Clad in robes of virgin white," the first time it is sung must be loud, with generous vibration, and in one breath. When they are repeated, in measure sixteen, they begin full (to correspond with the foregoing), but decrease in power as they proceed. The third time, they are to be rather soft and with much retard. Then the words "take me" in very soft tone.

We now return to the first subject, all of which, until we arrive at the final phrase, is to have the same treatment given the opening movement of the aria. Nor is there to be very different treatment given the closing phrase. Only it must be very much more appealing and be retarded a great deal. In measure twenty-seven, as the voice ascends, let it pass into the finest *pianissimo* and sing the upper note, with the word "me" in the most delicate head voice. Hold that word a very long time. One eould hardly hold it, if made as suggested, too long. Sing the words "to your care" very slowly and softly, using the same division of notes which was used before. It may be so slow that it is necessary to take breath after "to." The manner of the singer and the tenderness of her appeal will have much to do with the effect of this ending. Handel was an adept in portraying deep emotion and that must be taken into account in our study of any of his arias. We owe it to him to present his ideas and if the strength of modern feeling permits to do more than he indicated we may use that, but never lessen our effect of idea.

VOICE CULTURE AND THE SPEAKING VOICE.

EDITH LYNWOOD WINN.

I have for a long time observed the close connection between voice study and the use of the American speaking voice. It gives me anxiety as well as interest. I think it safe to affirm that few voice students know the value of a trained conversational tone. It might seem more practical to say that we should speak naturally rather than artificially. The use of the speaking voice has everything to do with progress in vocal art. The American speaking voice is as badly abused as it is possible to abuse it, especially in a climate such as we New Englanders find so trying to our throats. I have met many foreign artists who are wildly enthusiastic over the American singing voiee, but I never met many who are wildly enthusiastic over our speaking voiees. I am not an exponent of any system of elocution. I have, however, heard the American voiee criticised in all parts of Europe. Let us see what its defects are *and they are remediable.* In the first place we pitch our voices too high and we fail to seat the tone well in the nares, giving the entire cavity of the head full power to act as a resonance-box. We New Englanders inherit our full share of nasal defects, but that is no reason why we should use a discordant and disagreeable quality to express our ideas. Culture comes from within, and we can never truly express it from without with a false medium of expression. As a people we enunciate badly and that is our own fault. While in Europe I onee received a very cordial invitation to go to the Baltic Sea for a summer vacation if I would consent to speak English with the daughter of a quondam baronial family. I eagerly accepted the position, but imagine my distress when a friend of the family, who by the way had travelled much, actually tried to convince me that we Americans spoke only a *patois,* while correct English was spoken in its purity *only in London!* We do, indeed, deserve something of this opprobrium for the poise, the accent, and the quality of the American voice in Europe is not always passably good. But we do not always send our most highly educated countrymen abroad, you say. Let that point wait for further discussion.

Our national voice shows as much the effect of climate, heredity, altitude and intellectual outlook as do the voices of the peoples of Europe. Many unfavorable comments upon the American voice eome from England, and yet the average English voice as I have heard it on the Continent is one of the most disagreeable ones in the world. The general prejudice against our American voice, accent and pitch has a tendency, however, to shut us out of such positions as those of governesses and tutors in Europe. Passing from this point there is a fact whieh remains bare and indisputable: our Ameriean singers in Europe are admired for the superb quality of their voices and our actors and actresses of the best type are not playing to empty seats in England!

Where are the most beautiful English-speaking voices in the world, you ask. I answer that the most beautiful voices which I have ever heard abroad are those of cultured Irish women and the richest and best poised voices which I have heard in America are found in the beautiful Southland.

There is, indeed, much nationality in voices when one eonsiders the tempo of speech and natural inflections. The French woman speaks rapidly, with tense tone and clear enunciation. The German woman, if she be a North German, uses considerable breadth and her tone is quite often guttural and explosive. The South German pitches her voice lower and her tone is more musical than that of her Northern sister. The Italian, from the vantage point of a musical language, speaks musically and her variations of quality are not as marked as her inflections. The English woman on the Continent talks as if she had a cold in the head and her voice can be relied upon for an unvariable thermometer—like rise and fall with a rapid interrogation at the close of her sentences. I have observed the voices of Russian women and I find them singularly well-poised and musical. I have also heard Russian men sing and without any voice training they place the voice well and sing with a resonant and pleasant tone.

And now let us consider American enunciation in its relation to the singing voice. It is hard work to teach the New Englander to sing distinctly because he has not learned to roll his *r* and cross his *t*. Recently I heard Mr. Savage's Opera Company in an English version of Lucia di Lammermoor. Singular as it may appear to you, the English language received better enunciation from the Italians of the company than it received from the Americans who were filling the leading parts. Our American speech is not only slipshod and careless in its daily expression, but we carry our defects into song-rendition. I cannot understand the eonductor on my train; the newsboy mouths his words; the clerk at the bank tries to save time by eutting his words; the minister uses his voice badly, and the only person whom I can find who does speak plainly is the man who "calls off" the trains and the boy at the other end of my telephone—who ought to have been in an opera school. Is English well-taught in our public and private or secondary schools? I believe that the English standard is advancing every year. It is a question in my mind whether teachers are as much impressed with the fact that the use of the speaking voice is of as vital importance as the aequiring of good English.

During the summer I attended some lectures, or talks, given by Mr. Henry L. Southwick to a body of teachers at Cottage City. "Above all," he said, "be *natural, pitch your voices low and speak* distinctly."

The greater part of our early life is spent in the public schools, where we should learn to sing naturally, easily and quietly—not forcing our voices; and again, where we should learn to read the English language with beautifully poised voices. And let us not forget that we are to speak gently and musically in the home where much of our early life is spent, and mothers and fathers have to set us examples of poise of voice which goes with poise of character.

We look forward to that time when homes will be full of good poetry and bright, helpful, eheery music. To the home and the school we look for help in making possible the great work of vitalizing speech with song; possibly it will come soon. I am an optimist.

You may ask if business life and its hurry and bustle have not something to do with our faults which bear so closely on art-life. Yes, we speak sharply, quickly, practically. We are too overworked to be imaginative. Our word-pictures are all in grays. Our pen-pictures lack color and variety. We are hasty readers, too, and we think too quickly to always choose the most valuable forms of expression. But, you may affirm, many truly great people express themselves simply. That is true. I heard an address delivered by the Rev. Robert Collyer during "Old Home Week" in the historic town of Fairhaven. It was quite recently, but I shall remember always the homely, simple illustrations of that discourse. And I shall never forget the direct manner, the choice English, the strong personality and the well-poised voice of the speaker. It is not within the power of all to speak the English language with the accent of a scholar, but there is no reason why any man cannot use his language gracefully and poise his voice well.

What a strong rich language we have! And the New England woman of the past with her nasal twang has almost ruined the possibility of a singing voice. The more's the pity—but she is mending her ways. The Westerner is here with her free, fresh, lusty voice. She carries everything before her. The Southerner is here with her slight, but not unpleasant drawl, her ready gift of speech, her vivid imagination and a quality of voice which the gods might envy. They are eoming North from villages, towns and small cities all over the country. Even in our climate the Southerner speaks musically and places her voice, as she speaks, better than any woman in the country. And our young countrywomen gathered together in our large cities, some for a year or two, a few for a longer time—what are we to do with them as friends and pupils?

I should unhesitatingly say that every voice teacher should urge upon pupils first the eare of health and the observance of health rules; second the study of expression and phrasing in the best poetic excerpts. We study French diction—why not be more particular in English diction?

The cultivation of the speaking voice should accompany the study of singing. I am a devout believer in *free bodies, free speech* and *free song.*

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 220. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE, edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

SERVICE PROGRAMS.

The two anthems of the first service should please those who desire to see the music of the church unite devotion and merit. The Venite is a well-written, thoroughly appropriate setting of the call to worship. It is for quartet and chorus, containing no solos. The organ has an independent part, which does not, however, overshadow the voices. The Magnificat is built upon a motive of four notes, and besides its musicianly qualities, it is churchly. It contains short solos for soprano, which may be sung by all the sopranos if desired.

Organ Prelude. Allegretto, Op. 7. Henri Deshaves.
Opening Anthem. Venite in F. F. Brueschweiler.
Offertory. Fughetta (From Five Versets, Op. 4). Henri Deshaves.
Anthem after Sermon. Magnificat in F. H. Clough-Leighter.
Organ Prelude. Pastorale. A. Claussmann.
Opening Anthem. Blessed Be the Lord. J. L. Gilbert.
Offertory. Ave Maria (Mascheroni). Arranged for Organ by Edwin S. Lemare.
Duet after Sermon, I Will Extol Thee (Tenor and Bass). E. S. Hosmer.
Postlude. Alleluia in Eb. Clement Loret.

The anthem and duet of this second service, while of lighter construction, are well suited to their purpose. The anthem is without solos.

CORRESPONDENCE.

Leathered Upper Lips.

H. D.—"I would like to inquire if the use of leathered upper lips on Open Diapason pipes with a high pressure does not have a tendency to render the quality of tone hooty and hollow? Can you explain why this leathering modifies the tone, and if organ builders are adopting this method of voicing?"

Comments.—Progressive organ builders are rapidly adopting the leathered upper lip method. Unless one has had some experience in the practical voicing of organ pipes, it is quite difficult to describe the qualities of the tones of various organ stops. In producing tone in an organ flue pipe, the current of air, or rather the sheet of air, as it leaves the flue or throat acts as the irritant as it strikes the upper lip. If the sheet of air is so directed that it does not meet the edge of the upper lip there will be no tone produced. If the edge of the lip is thin and sharp and if the sheet of air is not divided into co-operative currents by what is termed "nicking" the language, the tone will be so filled with overtones and harmonics that it will be harsh and unmusical. The "nicking" causes a less number of overtones, with consequent smoothness. If the pressure is increased the tone of an Open Diapason will become brusque and hard, and if it is cut up more to obviate this hardness, the quality will become somewhat fluty, and if cut too high it will lose its characteristic timbre as an Open Diapason and approach the Melodia or Clarabella quality. In leathering the upper lip it forms a cushion for the sheet of wind, which mellows the tone without detracting from the fulness, and the cutting up of the mouth will depend upon the wind-pressure. The method produces a refined quality which has a peculiar pervading effect, as the foundation tone is brought into prominence on account of the lessening of the overtones which are absorbed.

Adding an Octave Coupler.

R. F.—"Will it be possible to add a coupler swell to Great at octave on an organ which has direct tracker action? Do you approve of such an addition, and what would be the expense?"

Comments.—Such a coupler can be added to an organ. For the expense you can obtain the probable cost from any organ builder. You ask my opinion in regard to such an addition, and I candidly say that I do not approve of it. I am not in favor of a multiplicity of octave or sub-octave couplers in any system of construction. It is better to have simply unison couplers between the manuals. Both sub and octave couplers produce unbalanced combination effects, as every experienced organist knows. It is far better to obtain 16 and 4 ft combinations by the use of the legitimate stops of that pitch. The introduction of pneumatic, tubular-pneumatic, and electro-pneumatic action, by which resistance to the touch has been relieved, has increased the tendency to multiply such additional mechanical devices for obtaining power and combination effects, to the detriment of legitimate registration. In a large organ sufficient variety for all requirements may be obtained without the aid of this artificial mechanism. The increased power thus obtained is not properly proportioned, the octave couplers causing the 4 and 2 ft stops to become unduly assertive in the treble portion, while the sub-couplers cause the 16 ft stops to act with the 32 ft tone in the manuals, causing indistinctness and confusion, in addition to drawing severely upon the wind supply. Musically considered they are not to be commended, although comparatively small organs with tubular-pneumatic action are now being built with them. It would be better to add one foundation stop, and omit them.

A Fallacious Idea.

N. M. O.—"Do the wood or metal pipes of an organ ever wear out and become deteriorated by long and constant use? We have a fine toned organ and there is a movement on foot to supplant it with a more modern instrument. It has three manuals and fine pedal stops, but some of the active members are advocating an electric organ. At a recent parish meeting one of the arguments used was that the old organ was like a senile old man in his dotage with his teeth worn out from constant use, and it was received with applause, after which a unanimous vote was passed to sell the present organ, which is a well balanced instrument with the stops running through, having direct action, and twenty-seven pedal keys. I know positively that the proposed new instrument has no greater musical capacity than the one now standing in the gallery."

Comments.—It is a fallacious idea that either wood or metal pipes ever wear out by use in playing. The air passing through the flues never injures the structure or tone of pipes. The only injury a pipe ever receives is in careless handling by an inexperienced tuner. In the course of years the dust from sweeping accumulates on the language or block of the pipes, which is easily removed by the cleaning which should take place once in twenty-five years. The open wood pipes never change, but through successive changes of climate the tompions of the large stopped wood pipes sometimes shrink so that they require releathering, especially the 16 ft. Pedal Bourdon, as the shrinking of the tompion causes it to "cant," and thus disturbs the speech temporarily until it is releathered and straightened. If there has never been a roof leakage whereby the wood pipes have been wet, and the tuning has been done by an expert always, there has been no deterioration in the musical value of the present organ.

Boy or Mixed Choirs.

M. D. A.—"I am organist of an Episcopal Church where the matter of a boy choir is being agitated. If it is insisted upon and the duties of training such a choir devolve upon me I shall be compelled to relinquish my position, as the salary is inadequate for the time which would be involved, and I am positive that the musical results would be far inferior to what may be obtained from a well balanced choir of mixed voices. Our church is located where it will be difficult to obtain suitable boys, and more will be expected of me than it would be possible to produce. If I could prevail upon the church authorities to install a vested choir of mixed voices robed in the conventional surplice of Anglican choirs, the effect would be better every way and the appearance of such a choir would accomplish the desired purpose. What do you think of this suggestion? A few words from you on this subject would greatly aid me in rightly presenting it in a practical light."

Comments.—Your suggestion is certainly wise and practical, to be carefully considered by the church officers. The introduction of choir boys in many Episcopal churches has latterly become a kind of "cult" or modern "fad" which is not artistic. It throws a vast amount of work upon the organist, if he is the choir master, and it requires a man who understands the boy-voice, and who is filled with enthusiasm and inspiration for this species of music. This would involve a great increase in the musical expenses, and in your church would not be permanent. The amount of time, patience and irritation which would have to be expended upon the cultivation of such a choir would not be in proportion to the results expected, and the employment of a vested choir of mixed voices would in every way be more satisfactory, less expensive and more permanent.

Timidity.

S. M. S.—"I have been prepared for the position of an organist for several years and can play difficult music when I am alone by myself, but when in the presence of other people I lose self-control to such an extent that I cannot play the right notes nor time. I have lost several positions on account of this confusion, and would like to know if there is any way of overcoming it, as I am utterly discouraged with myself after so many years of hard work and expense. I have a musical nature, and have published a number of compositions which have met with appreciation."

Comments.—You are deserving of much sympathy, and there are many who are thus afflicted with self-distrust. There is a timidity originating from a fear of criticism which is attendant upon very sensitive musical natures, and which must be surmounted and overcome if one is to engage in public professional work. With some natures it is constitutional, and cannot be conquered. I have known good players who have been obliged to relinquish public playing on account of this fearfulness. With such, no philosophy or reason can be brought to bear to eradicate this trouble. It doubtless originates from a morbid imaginary temperament, and is partly a physical derangement. There is a difference between self-confidence and egotism. The knowledge of what one can do well is not egotism, which latter is a self-conceit or vanity in which there is a feeling of superiority to others not based upon attainments. One way to begin to overcome your timidity will be to accomplish the habit of deep and slow breathing while you are practicing and keep this up when you attempt to play before others. The critics whom you fear, do not exist, and are purely imaginary. Select a few comparatively easy pieces and invite some of your best friends to hear you play them and concentrate your mind upon the music instead of yourself, and do not allow your thoughts to wander from the music to your listeners. If you cannot do this, it would be best for you not to become irritated with further thought of public playing.

Are Two or Three Manuals Best?

H. W. S.—"In investing $4,500 in an organ, which would be the most serviceable for all church purposes, to have a two-manual instrument with solid stops and appropriate pedal stops, or have the same amount put into a three-manual organ with fancy stops and less expensive pedal pipes? Our organist is a brilliant player who prefers transcriptions of orchestral music and overtures, rather than a more sedate style

of organ compositions, and is ambitious to give organ recitals in which he can display his genius in the greatest variety of stops. As a committee, we want a practical church instrument for religious services rather than concerts, and yet obtain an organ which has the capacity for organ recitals. Your opinion on this point will be carefully considered as impartial and unprejudiced."

Comments.—A complete two-manual organ similar to the specification given in our October number for about the same price, containing a full complement of foundation stops and an adequate number of pedal pipes, would be far more suitable for all church purposes than a three-manual organ with a less number of fundamental stops. For a studio organ, used for teaching purposes, in which the largest variety of musical and mechanical combinations are to be illustrated, a three-manual organ would be desirable. With the profuse mechanical accessories of modern instruments, nearly all of the required effects may be obtained from a two-manual organ of good capacity. The essential desideratum of an organ for the choral service of a church is in having as many fundamental stops as possible, with sufficient variety of power and voicing to give character and beauty to the preludes and accompaniments.

Is Such Expense Worth the Price?

Query—"I am the organist of a church where the salary is very low for the amount of work which is required, but the choir director receives a high price for his services, and is not present at the Sunday worship, as he is choir master in a city church where he gets a large salary. We have a chorus choir of fifty voices, and the director is preparing them for a concert, the expenses of which are to be guaranteed by the members of the choir in case there should be a deficit. As our chorus will not prove attractive enough without employing outside talent I do not think that the receipts will be sufficient to pay the expenses. Now if the singers have to defray these, is such expense worth the price?.—F. C. R.

Comments.—If your director is a musician of sufficient ability and tact to develop a higher standard of culture and rendition by his careful drilling of the members of the choir, the attainment will be worth the price which the singers may be required to pay. The preparation for a concert is one of the greatest incentives which can be used in holding a chorus choir together. The discipline which the singers receive in their preparation for public criticism acts as a greater stimulus than the rehearsals of ordinary church anthems, and causes them to give better renderings of the church service. The teaching thus received is worth whatever it may cost in making up a concert deficiency. A chorus choir partakes of the nature of a well organized choral society, in which latter there is a membership fee in payment for the advantages received.

The Qualifications of an Organist.

The following requirements should be thoughtfully considered by those who are preparing themselves as professional organists. The professional organist should be an expert player in all the various schools of organ music, in the German, English and French methods, from the severely strict to the light compositions of the Free school and orchestral transcriptions.

He should be versatile in all branches of musical education, with a knowledge of the capacity, use and timbre of all orchestral instruments, as well as all the standard compositions of the past and present.

As his musical education should be broad, he should also be the choir master, and add to his instrumental experience a theoretical and practical knowledge of voice culture. This is an essential point in choir training, and in order to attain this object, he should make a special feature of the development of his own voice, so as to set an example for his singers to imitate. It is not requisite that he should qualify himself as a public solo singer, but he should know well the possibilities of the voice from understanding the manner of producing vocal tones in the best manner.

The organist should be recognized as the chief musician of the church and should have full control of all purely musical matters in the selection and preparation of the music and the appointment of members and discipline of the choir.

In addition to his musical talent and general education, his moral character should be based upon the highest principles of ethical culture, which includes refinement, courtesy and adaptation, as well as charitable judgment, avoiding cynicism and sarcasm, so that his personal influence as a man, independent of theological opinions, will command the same respect as the clergyman with whom he is professionally associated.

An Answer from Experience.

B. J.—"In response to your enquiry in regard to my year's experience with the large three-manual organ which supplanted the clumsy old organ which was so tiresome to play, I should like to give an answer after two additional years, which would be more definite. The new organ has tubular pneumatic action in the manuals and pedals, and was built by one of the best organ builders in the country. But there are a number of drawbacks which ought not to occur in so costly an instrument, which have given me much annoyance, especially as the builder is one hundred and fifty miles away. While the general action is tubular pneumatic, the piston-knob combination stops are operated by electricity, and do not respond to the demands, and just at the time I expect certain combinations, these piston-knobs do not work and I would rather depend upon the stop-knobs than suffer such annoyance. Last Sunday the Ped. 16 ft. Open Diapason and 16 ft. Violone could not be shut off in any way, and I could use no soft pedal stop, and had to couple to a soft manual stop in piano passages, compelling me to send to the factory on Monday morning. I do not find any practical use for the Grand Crescendo Pedal, because I can accomplish all that is required without it, but it sounds well in talking about it to say that all the stops may be gradually brought on from the Aeoline to the Full Organ, and *vice versa*. I think the work in mechanical accessories has been overdone, and I greatly incline to the opinion that there is a good deal of superfluity of mechanism as far as actually required in the church service. I should like to have the opinion of other organists on these points."

Nothing to be Gained.

C. E. M.—"I have somewhere read that sometimes the upper lip of an organ pipe is made on a slant so that one side is cut twice as high as the other; is there any advantage in tone quality by this method of voicing? Also, is there any improvement to be gained by making wood pipes such as flutes of a triangular form instead of the rectangular shape?"

Comments.—Pipes with diagonal mouths have been made, and the novelty is simply in the looks when attention is called to the peculiarity. I once made a Concert Flute with this form of upper lip which after being placed in the organ was so unsatisfactory that I had it taken out and the upper lip pieced down square across, with a thin edge, the bevel on the inside. With the diagonal mouth the tone was unsteady because the current of air did not reach the upper lip with an equal degree of force on account of the varied distance. The tuning line of a pipe is measured from the upper lip, and this should be square across in order that the measurement may be equal. All flue pipes should be symmetrical in their measurements whether of square wood or cylindrical metal.

Concerning triangular wood pipes, the tone is not satisfactory. The vibrating surface is too limited. If the mouth occupies the full width of one side, it is too large for the proportions of the pipe, and requires much wind to vibrate the sound molecules. Stops so made only exhibit the eccentricities of amateurs, and no legitimate builder uses them. They are not included in the inventions of progressive organ builders. A single pipe is sufficient for scientific investigation, but a stop of this nature is of no practical use.

Blowing A Pedal Reed Organ.

Query.—I have recently purchased at a reasonable price a second-hand reed organ of two manuals and pedal bass, which is in excellent condition, being just what I need for my organ practicing. I am dependent upon a small boy for blowing it, which is very unsatisfactory, as he is seldom on hand when I most need him. Are such instruments ever blown by small electric or water motors, and if so, would the expense be very great? One mechanic who has examined the instrument said that the stroke is so short that it would be difficult to use motor power. Can you give me any information concerning this?—E. W. M.

Comments.—Both electric and water motors are successfully applied to the blowing of pedal reed organs. As the maker of your instrument has been long established, you will receive full directions in regard to the manner of applying motor power and the expense, by writing to the manufactory.

The Salaries of Organists

Concerning the payments of organists a correspondent of the "Musical News" thus writes:

"It is all very well to say that the man who makes a pound a week as organist can make a decent income by teaching. A vast majority of organists can get little or no teaching, and year by year will get less. Piano teaching is the organist's main resource, and this is rapidly being wrested from him by the swarms of well trained pianists and teachers that are issuing in their thousands from music schools at home and abroad. There was no subject on which the late Sir John Stainer was so used to enlarge as the coming poverty of the organist, due inevitably to over-production.

"Until organists are adequately paid, it is absurd to expect them to devote a portion of every day in the week to the training of choir boys and the neglect of their private teaching, without which they could not live. As the ideal choir can be produced under conditions which are only practicable in Cathedrals and the wealthier parish churches, the manifold difficulties under which many organists work should be taken into consideration."

Comments.—As a rule organists of the churches in the United States, with the exception of wealthy societies, are not adequately paid for the time which is required, especially after the expense of preparation. Many organists receive but one dollar a week for services rendered in which much nervous energy is expended. Yet as long as there are players to be obtained ready to accept positions at that price there is not much prospect of salaries being raised. In such cases there is no incentive to attain a high standard of organ playing, and the meagre salary is simply an adjunct in paying one's expenses. When an increase of salary is humbly requested the desire is met with the response that there are others who have applied for the situation. The only remedy is for one to be in constant preparation for a higher position "sometimes—somewhere."

PRO TEM ORGANISTS.

Too much must not be expected of country players who hardly receive a stipend for services. Even in such cases there is a difference between normal and abnormal organists. The latter abound. They are generally accommodating young ladies who play the piano and have served apprenticeship on a reed organ in the Sunday school and prayer meeting. There is a pipe organ in the church, and there being no regular organist in town, one of these young ladies is requested to take the position. Under the circumstances she does not hesitate, as there is no competition nor rivalry. If she is of a sweet disposition and lovely presence she is naturally a universal favorite, and no one finds fault with her unsuccessful attempts upon the organ. She can play the notes and does not assume a knowledge which she does not possess. She frankly tells the choir and music committee that she does not understand the stops and does not change them after they have once been set after the first Sunday. She plays on the lower row of keys for *loud* and on the upper for *soft*, and that is all she knows about organ expression. She says that if she draws any other stops they "squeak and squawk." She never uses the swell pedal, or puts her feet on the pedal keys. She says that she does not care enough about the organ to learn to play the pedals, and nobody finds any fault. She plays over hymn tunes for voluntaries, and the people like them because they know the tune. The singers are more interested in hearing their own voices than in having them obscured by an accompaniment. Unfortunately such players have no sentiment or romantic turn of mind which generally inspires an organist, and patience must be exercised until an enthusiastic musician is employed who is of a progressive nature and who loves the organ and organ music.

PAN ANTONIN DVORÁK

I.

Pan Antonin Dvorák was born on September 8, 1841, in the village of Nchalozeves, near Prague. Franz Dvorák, his father, practiced the trades of inn-keeper and butcher. During the church fairs, strolling bands of musicians were engaged to play in the tavern and lead the dancing among its inmates. This was Dvorák's introduction to music. "He watched the violinists and trumpeters as in a trance," says Krigar, a German writer on Czech subjects; "his cheeks flushed and his eyes sparkled as he followed the music. The country bands played only music of a primitive nature; nevertheless the polkas and marches of his native Bohemia were powerful enough to set his pulse throbbing." Dvorák's father was of a musical nature, and in spite of the practical difficulties which confronted such a course, he was not unwilling that his son should adopt music as a profession. A school teacher of the neighborhood taught Dvorák to sing and play the violin. Two years after his first lesson he played a solo at the church fair succesfully. On the same occasion he attempted to sing, but his voice trembled and he broke down. This youthful collapse remained in Dvorák's memory throughout his life. It is said that he could never again be prevailed upon to sing in the presence of other people.

The next professional move in the life of Dvorák was his departure to Zlonitz. Here he lived with a relative, studying the organ and harmony with a church organist named Liehmann.

Dvorák soon had an opportunity to investigate the inner workings of the orchestra. His instructor delighted in composing dance music for a small band of the neighborhood and the task of copying the parts fell to the boy. Dvorák indulged his secret ambition to the extent of writing a polka of his own and arranging it for the orchestra. A mistake in the use of transposition clefs caused an amazing hubbub at its first trial by the full band. The error was quickly remedied, however, and Dvorák's reputation as an orchestral composer was saved from early wreck.

The sojourn in Zlonitz came to an end in 1856, after which followed a year of study at Kammitz, spent largely in learning the German language. After this, at the age of sixteen, Dvorák went to Prague and studied under Krejci and Pitsch, of the famous conservatory. Being obliged to rely solely upon his own efforts, he eked out a living by playing the violin in a tavern band. His life for the next decade was that of the typical, faithful student. Lesson-giving was another prop to his existence. He composed little, but pursued the phantom of musical genius in such works of the early masters as he was able to come by. To own a piano was beyond his means. Luckily he found a generous friend in one Carl Bendel, leader of a local singing society, who willingly allowed him to use his own collection of scores. Dvorák at this time delved widely and deeply into the music of Beethoven, Mendelssohn and Schumann. He absorbed the essence of their style and although he wisely destroyed those of his own works which were the immediate outcome of this period of musical hero-worship, a perceptible affinity thereto exists in all his later compositions.

In 1873 Dvorák secured a permanent position as an organist. In the same year he ceased playing in the orchestra and took a wife. A certain amount of fame came to him from the production of his cantata, *The Heirs of the White Mountains*. An opera of his, *The King and the Charcoal Burner*, came to grief with quite unusual *éclat*. As a prudential measure Dvorák at this time applied for and won a pension from the ministry of education in Vienna. Eduard Hanslick was on the board which awarded it, and he, as well as Johannes Brahms, gave him much practical assistance by promulgating and securing publishers for his works.

II.

For a quarter of a century Dvorák's reputation has been international. He has been most popular in England, where his works were given by all the choral societies, frequently under the composer's direction. He accepted a prominent position in the Conservatory at Prague, only to leave it in 1892 for a three years' period of work in New York as director of Mrs. Thurber's National Conservatory of Music. Dvorák's stay in America was made notable by the composition of his "New World" symphony. Among his pupils of this period the names of Shelly, Henry Waller and Rubin Goldmark have become prominent. In 1895 Dvorák returned to Prague, becoming director of the Conservatory. Neither American esteem nor generous offers of money could induce him to come back to New York. His own country, Bohemia, honored him by giving him a seat in the

PAN ANTONIN DVORÁK.

Bohemian house of lords. Cambridge University honored itself in making him Doctor. His death on Sunday, May 1, 1904, was due to apoplexy.

III.

Dvorák had lived an active, fruitful life, and had given his best to the world at a date much previous to his death. Music has advanced in many ways since that time and the significance of his work is now less vital and more historical. His place in history has already receded from us to a certain extent. We may even now gaze upon his work with the perspective of years, and if we are familiar with it we may form a fairly just estimate of its importance. Such an estimate would be impossible if it were a younger man who had died, a man in the midst of his career or whose genius were of a more problematical sort.

In early life Dvorák had suffered those hardships which are the lot of most great men and which in some cases consecrate, in others enfeeble. With the young Bohemian they opened the way through industry to success. In an unliberal atmosphere Dvorák gained the approval of the most rigid academicians. In his own country and abroad he was accepted also, and most enthusiastically, by the radical party. Nowhere was audible the voice of detraction; that voice —now fierce, now mocking, now desperate in its simulation of indifference—which is always to be heard during the life of a great genius. The Bohemian's music was universally and justly praised, and not infrequently overpraised. As his life drew to a close and as his art began to suffer something more than the deterioration which normally accompanies age, Dvorák's prestige was affected to a certain extent disadvantageously. This result was furthered by unforeseen and extremely important developments in the greater schools of music and by the appearance of men so extraordinarily endowed as to draw attention quite away from the long accepted figure of the Bohemian.

IV.

The name of Dvorák will always have a peculiar interest for American musicians on account of his residence in this country and on account of the genuine interest he took in the condition of American music. This interest was not confined to speculation and advice. On the contrary, Dvorák generously made use of his own talent to illustrate his theory of a national school built upon a foundation of thoroughly indigenous folk-music. This requirement seemed to him to be answered by the negro ditties of the South and from their inspiration he composed, as models for our native composers to follow, the New World symphony and a string quartet and quintet. Apart from their intrinsic merit these works will live as an example of rare altruism in music. A man who was great in Europe endeavored to impart the secret of individuality to a young school; one severely hampered by a preponderance of foreign influence.

V.

The list of Dvorák's important works includes the operas, "Wanda" (produced in 1876); "The King and the Charcoal Burner" (1874); "Selma Sedlák" (1878); "Turde Palice" (1881); "Dimitrij" (1882), and "The Jacobins" (1889); the oratorio "St. Ludmilla," the "Requiem," op. 89; the cantata, "The Spectre's Bride;" the secular cantata, "The American Flag;" "Stabat Mater," op. 58; five symphonies; three orchestral ballades, "Der Wassermann," op. 107; "Das Goldene Spinnrad," op. 108, and "Die Mittagshexe," op. 109; two sets of symphonic variations for orchestra, op. 40 and 78; overtures, "Mein Heim," "Hositska," "In der Natur," "Othello," "Carneval;" violin concerto, op. 53; "Slavic Dances" and "Slavic Rhapsodies," for orchestra; "Scherzo Capriccioso," for orchestra, and a number of works in the chamber music forms.

NOTES.

Samuel Richards Gaines, of Detroit, gave, with the assistance of his pupils, a song recital on April 28. Pieces of particular interest were Florence B. Joyce's *Little Boy Blue*, Mattei's *Non è Ver*, Wm. Arms Fisher's *Under the Rose* and Sinding's *How Bright the Moon*. Arthur Somervell's song cycle for quartet entitled *Wind Flowers* was performed for the first time in Detroit.

* *

At a Faculty Entertainment given recently by the Western Conservatory, Chicago, President E. H. Scott delivered an address on "Music, a Medium of Universal Culture." Mr. D. A. Clippinger also spoke briefly regarding the singing voice. The program otherwise consisted of musical selections contributed by other members of the faculty.

* *

William C. Carl, of New York, will give organ recitals at St. Louis on September 26 and 27, following Guilmant of Paris.

* *

The fourth annual May festival of the eighth grades of the public schools of Grand Rapids, Mich., took place on May 6 under the direction of Miss Florence Marsh.

* *

Mme. Genevra Johnstone Bishop, the talented American soprano, is giving a series of concerts in Mexico with great success. Madame Bishop was a pupil of S. C. Bennett.

* *

A recital by talented pupils of the Virginia Female Institute's School of Music, of Staunton, Va., took place on May 6. Miss Wilson and Miss Blair sang and played. Miss Chinglien Yen, of Shanghai, played pieces by MacDowell, Liszt and Beethoven. F. R. Webb is the director of the School of Music.

EUROPEAN LETTER

ORTON BRADLEY

Of all the announcements of coming events the most interesting this month is that of the proposed Boccherini celebration at Lucca on the 28th of May, 1905. The composer was born at Lucca February 19, 1734, and died at Madrid May 28, 1805, and the inhabitants of Lucca are contemplating a festival to do honor to the centenary of his death. His various compositions, which consist mainly of chamber-music, number about four hundred. How many of us, I wonder, know any but the minuet? And yet history relates that he was the inventor of the string quartet!

Joachim, who is nearly seventy-three years of age, is on the point of celebrating the sixtieth anniversary of his first appearance in London. He is to be presented with a portrait of himself by Sargent and it is now hoped that the Premier will preside at the reception, which is to take place at the Queen's Hall May 27. The date chosen is precisely sixty years since Joachim played the Beethoven concerto under Mendelssohn at the Philharmonic Concert. His actual début in London had taken place at Drury Lane Theatre March 28, 1844.

The Worshipful Company of Musicians have announced a loan exhibition of musical instruments, books and portraits illustrating the progress of music during the past three centuries. The exhibition will take place at the Fishmonger's Hall and will be opened by the Prince of Wales on the 27th of June.

There are two other interesting musical revivals; one in contemplation at Weimar and the other in progress at the Paris Opéra Comique. The first has for its object the payment of honor to the painter-musician Peter Cornelius by adequately presenting at the Court Theatre his two operas *The Barber of Bagdad* and *The Cid*. Of these the first is a comic opera which was first produced at Weimar December 15, 1858, and caused or rather was one of the causes of Liszt's leaving that city the following year. "But that is another story." The second work is a serious opera and saw its first performance May 21, 1865. And now the city which first produced them is about to revive them with every possible honor.

In Paris the Gluck performances are creating the greatest possible interest. There are to be four performances of *Iphigénie en Tauride*, with Rose Caron as Iphigénie, and next month these will be followed by a revival of Gluck's *Alceste*.

The Viennese have been holding a Strauss festival, not Richard this time, but Johann, to celebrate the hundredth anniversary of his birth. The celebrations will not be quite completed until June, when there will be held a ceremony to unveil the monument which is being erected to his memory and when his remains will be removed from their present humble resting-place and transferred to a new tomb.

Next year will see the competitions for the Rubinstein prize, which will be held in Paris. They were held first in 1890 at St. Petersburg, then in 1895 at Berlin, and in 1900 at Vienna. The competitors have to be composers and pianists between the ages of twenty and twenty-six years and the amount of the prize is five thousand francs. In 1910 the compctition will be held again at St. Petersburg.

All Paris, that is to say all musical Paris, is talking about the Jean de Reszke school of opera, which is now successfully established at de Reszke's house in the rue de la Faisanderie. Report says that the great tenor is exercising the utmost discrimination in the selection of his pupils and that a fine voice alone is by no means a passport to his classes. The voice must be accompanied by a good physique and better brains or the maestro will have none of it.

While we are still speaking of Paris it is noteworthy that the only German opera that has been played at the Opéra for a whole month is *Lohengrin*, and we may as well contrast with this the programs of the Berlin Opera, where in two weeks they performed *Manon* twice and *Faust, Les Huguenots* and *La Dame Blanche* once each. That the German Emperor is himself inclined to cosmopolitanism in music is very evident from the interest which he is taking in Leoncavallo's new opera *Roland of Berlin*, the subject of which is said to have been suggested by the Emperor. In any case the composer is to have an audience during May and to present the first copy of the work to the Kaiser and the opera is to be produced next October. While Leoncavallo is in Berlin he will conduct the two hundredth performance of *Pagliacci* at the Royal Opera House.

From Berlin comes welcome news of the continued success of Lilli Lehmann's American pupil, Geraldine Farrar, who has been gaining fresh laurels at Monte Carlo as Mimi in *La Bohème*. Her appearance in America is again postponed, as she has only recently signed a fresh contract in Berlin. Other American singers who are making great success on this side are Elizabeth Parkina and Alice Nielsen, both of whom are engaged for the Covent Garden opera season; Minnie Tracey, who has been singing at the last Philharmonic concert and has given a vocal recital, and Feilding Roselle, who has just made a very successful London début after her winter in Berlin and who has received nothing but enthusiastic praise for the quality of her voice and for her style.

If the Opera in Paris has been less cosmopolitan than usual we cannot say that of the programs of the Colonne or Lamoureux concerts. The appearance of Paderewski at one of the former concerts last month was a colossal triumph. He played the Beethoven E minor concerto and for an encore, which he could not evade, one of the Schumann "Nachtstücke." A few weeks ago the pianist at the Nouveau Theatre was Fanny Davies, who played the Schumann piano concerto with almost equal success. At another of the same series of concerts Madame Mysz-Gmeiner sang the whole cycle of Schumann's "La Vie et L'Amour d'une Femme." It looks so strange in French that I have copied it from the programs as it appeared there. The programs of both these series of concerts are full always of the greatest works of composers of all nationalities and the same may be said for the "Matinees Danby," which are chamber concerts of the most interesting kind and have just come to a most successful termination for this season.

In London all the winter concerts have ended their long series, all the Ballad Concerts, all the Queen's Hall Symphony Concerts (in the organization of which is going on a most appalling upheaval), the Broadwood concerts, the Pops, and nearly all the Sunday League concerts. There has just been held a most artistic and successful "Festival" at Queen's Hall organized by Johann Kruse and conducted by Felix Weingartner. Space will not permit any description of its scope, although it comprised performances of choral and orchestral works of the highest value during a week of concerts. As there was no London chorus available, a whole body of singers was imported from Sheffield and did such glorious work that all the London choruses are or ought to be overwhelmed with the sense of their own unworthiness.

We are now waiting for the opera to begin and are looking forward to our Mozart and Wagner without cuts under Richter's baton. When that time arrives, and it is only a week away, we shall have a continuous musical season in London until the Christmas holidays. Charles Manners begins his English opera season at Drury Lane during May and before he has closed his theatre the Promenade Concerts at Queen's Hall will have begun. The first is announced for August 5. The rest that musicians have had during the Easter vacation is over and now comes a long period of work. August and September are not really busy musical months but the existence of the Promenade Concerts proves that there is in London even during those days a large music-loving public. It is usually about that time of year that the great provincial music festivals are held, and the Gloucester festival this year is to be held in the week beginning September 4. The principal singers are to be Albani, Sobrino, and Emily Squire, sopranos; Hilda Wilson and Muriel Foster, contraltos; tenors, John Coates and William Green; basses, Ffrancon Davies, Dalton Baker, a very promising young baritone, and Plunket Greene. The novelties which will be produced are a new *Magnificat* and *Nunc Dimittis* by Ivor Atkins, organist of Worcester; a new orchestral work by Elgar; a new choral work by Hubert Parry, and a short oratorio, *The Holy Innocents*, by Herbert Brewer, the conductor of the festival and organist of Gloucester Cathedral. Elgar's *Apostles* and Mendelssohn's *Elijah*, in addition to Handel's *Messiah*, are the pricipal oratorios which are anounced for performance.

There is no doubt of the popularity of Elgar's works. This very week in London gives us the *Apostles* at the Albert Hall and *King Olaf* at the Queen's Hall. It is an encouraging sign of the times that a composer may sometimes in these days reap a little of the glory of his work. What with the example of Perosi in Italy and Elgar in England it would seem as if the one place above all others where a musician has honor is in his own country and among his own people.

NOTES.

Vincent d'Indy led recently the first performance in France of Monteverdi's *Orfeo*. The work will soon complete its third century of life, having been written in 1607.

* *

The conservatory of Paris has restricted the number of female violinists in each of its classes to four. This ruling on the part of the authorities has excited severe, and, it would seem, just disapproval.

* *

It is said that Dr. Schiller and Yvette Guilbert will found a theatre in Berlin that will be managed similarly to the Opéra Comique of Paris. The works of Lalo and Debussy will have a prominent place in the repertory. Mme. Guilbert will shift her residence to Berlin.

* *

Victor von Woikowsky-Bieden has written a music-drama, *Helga*, produced at Wiesbaden on March 18.

* *

At Naples has been produced a lyric poem in three scenes entitled *Gli Amori degli Angeli*. The libretto is a paraphrase from the poem of Thomas Moore, and the composer of the music is Giovanni Barbieri, who wrote the opera *Ghismonda* not many years ago. The work was most successful.

* *

Caruso, Cavalieri and Renaud sang in *Rigoletto* at the theatre Sarah-Bernhardt for the benefit of the wounded Russians.

* *

On April 1 a concert was given in New York for the benefit of the People's University Extension Society by Mr. and Mrs. Frederic Dean, assisted by Mrs. George Gerry Boardman of Boston, soprano. The program was as follows: *Ora pro nobis*, Liszt; *Stabat Mater Dolorosa*, Pergolesi; *Inflammatus et Accensus*, Dvorák; *Juxta Crucem*, De Grandval.

* *

A concert at Brussels was devoted not long ago to the songs of Ernest Chausson. They are said to be far from popular in style but to possess rare qualities of delicacy and finish. *Poème de l'amour et de la mer, Apaisement*, and *Chanson d'Ariel* (without accompaniment) are spoken of as being unusually beautiful.

* *

The oldest living musician is Manuel Garcia, who, on St. Patrick's day past, celebrated his ninety-ninth birthday. He still teaches singing in London and has done so since his retirement from the operatic stage in 1829. Garcia is the son of Manuel Del-Popolo-Vicente Garcia, for whom Rossini wrote the part of *Almaviva*, and the brother of Malibran and Pauline Viardot. It was this gifted family who organized the first season of grand opera in New York in the early twenties and who sang *Don Giovanni* for the first time in America. Garcia was for many years a professor in the Royal Academy of Music at London and his name is closely connected with the invention of the laryngoscope. Jenny Lind, who is now only a name in the dim past, was Garcia's pupil. The old singing-master is still active and hopes to give a singing lesson on his one hundredth birthday.

Manchester, England, has demanded and obtained a second hearing of *Also sprach Zarathustra*. Musical interest in Manchester is certainly not quiescent!

* *

One Martin Cornelius Rübner, director of the Allgemeine Musik-Bildungs Anstalt of Carlsruhe, is to succeed MacDowell as professor of music at Columbia University.

* *

Felix Krauss and Paul Knüpfer will alternate in singing *Parsifal* at the Bayreuth festival of 1904.

* *

Boston will be the first city outside of New York to hear the Conried production of *Parsifal*.

* *

Rimsky-Korsakoff led the Russian Symphony Society of St. Petersburg in a concert dedicated to the memory of M. P. Belaieff, the generous and wise patron of the so-called new Russian school. The program opened with Rimsky-Korsakoff's orchestral prelude *At the Grave*, composed especially for this concert, and included pieces by Glinka, Glazounoff and Borodine.

* *

Josef Rebicek, the regular conductor of the Berlin Philharmonic Orchestra, died recently.

* *

Ysaye will tour the United States next season.

* *

Rubinstein's *Demon* has been sung at the San Carlos theatre, Lisbon.

* *

Unfamiliar works by Jean Sibelius that have been produced in Helsingfors are a violin concerto in D minor, dedicated to Willy Burmester, a *Cassation* for orchestra, two tone-poems for male chorus and orchestra and a ballad, *The Ferryman's Bride*.

* *

Raphael Joseffy is conducting a class for teachers of the piano, at the National Conservatory of Music, New York. Mr. Joseffy's instruction includes a course of lectures explaining his own *School of Advanced Piano Playing*. The class will end on July 19.

* *

For the first time in four hundred years women singers have been admitted to the Vatican choir. At the recent performance in the Sala Regia of Perosi's *Last Judgment* the treble parts were taken by women.

* *

It is said that Suzanne Adams will sing the triple part of Olimpia, Antonie and Stella in Offenbach's *Les Contes d'Hoffmann*, which is to be performed at Covent Garden.

* *

At the fourth musical evening of the manuscript society of New York the following works were performed: *Recollections of Russia* and *Romance de Concert*, written for the violin by Platon Brounoff; a ballad for violin in G minor, by Hermann Spielter, and songs by Lucien G. Chaffin and Frank L. Sealy entitled respectively *So Dear* and *My Love So True*.

* *

It is rumored that the Savage Grand Opera Company may visit England in the near future.

* *

The concert given by Mme. Benda-Mills at Montreal, recently, included interesting songs by Taubert Levy, R. Strauss and Alabieff.

* *

An orchestral suite by Mrs. Clara A. Korn will be performed at the St. Louis Exposition.

* *

Vladimir de Pachmann will visit the United States during the coming winter.

* *

Miss Maud Powell will be married in September to H. Godfrey Turner, an Englishman.

* *

Mrs. Myra Pond Hemenway arranged a successful concert on April 7 at Arlington, Mass. Of particular interest was the scherzo from Arensky's D minor trio.

Charles Galloway, organist of St. Peter's Church, St. Louis, played the inaugural program upon the great organ of the St. Louis Exposition. Alexandre Guilmant of Paris will give thirty-six organ recitals at the exposition during the latter part of the summer.

* *

Miss Ellen Beach Yaw, who has recently completed a tour of Southern California, will sing the part of *Ophelia* in Paris during the month of June.

* *

Julius Albert Jahn led the Los Angeles Choral Society in a recent performance of Max Bruch's *Arminius*.

* *

The Second Church choir of Cleveland sang Tschaikowsky's musical setting of the Russian liturgy at a recent service. The work is written *a capella* and bears the opus number 41.

* *

A new tenor from Russia has triumphed at the Berlin Royal Opera in *Siegfried*. His name is Louis Arens and it is rumored that he will replace Herr Kraus as chief Wagnerian tenor at the Royal Opera.

* *

Franz von Vecsey, the most recent child-prodigy of the violin, has become immensely popular in Germany. Vecsey's left-hand technique is said to be very marvellous. He plays Tschaikowsky's difficult concerto with the skill and ease of a matured virtuoso. Vecsey is said to possess a true musical nature as well as the capacity for unlimited "fireworks."

* *

Edgar Stillman Kelley has settled permanently in Berlin, where his esteem as a teacher of musical composition is very great.

* *

Edward German is composing a "Welsh Rhapsody" for the approaching Cardiff festival.

* *

Elgar's *King Olaf* was performed for the first time in America by the Brooklyn Oratorio Society at Carnegie Hall, New York, on April 29.

* *

Otto Bendix of San Francisco died recently of heart disease.

* *

Pope Pius X has established in Rome a school for the training of boy sopranos. He has placed Lorenzo Perosi in charge of it. The school is to be international in its membership and is to train boys for service in the Sistine choir.

* *

The orchestral legend, *Lemminkainen's Return Home*, of Jean Sibelius, was performed at the eighth Moscow concert of the Imperial Russian Musical Society. Robert Kajanus of Helsingfors conducted in place of Safonoff, who was absent at the time on his American visit.

* *

Preparatory work on the building of the new Orchestra Hall at Chicago has been begun. Lots 165 to 168, Michigan avenue, will be the site of the new home of the Chicago Orchestra. D. H. Burnham is the designer of the building.

* *

The Spring Music Festival of Columbia, Missouri, took place on April 11 and 12 under the direction of T. Carl Whitmer and George Venable. The chief concert was that of the second evening, when Coleridge Taylor's cantata, *Hiawatha's Wedding Feast*, was performed. An interesting symphony concert took place on the first evening, when Mrs. Beach's *Flower Songs* for women's voices were performed. Charles A. Kaiser sang a group of songs by American composers at an afternoon concert, which also included compositions by T. Carl Whitmer, one of the directors of the festival. These were the sonata in D minor for violin and piano, and the songs *Pippa Passes* (Browning), *The Trees of the Garden* (Rossetti), and *My Star* (Browning).

Old music of the time of Queen Elizabeth was sung at Mr. Botume's concert at Huntington Chambers Hall, Boston. A group of modern pieces included songs by Strauss, Paderewski and Miss Lang.

* *

One of the most interesting programs sent to THE MUSICIAN comes from the Kamehameha School for Girls, Honolulu, H. I. Miss Lillian Byington is the instructor in music, and among the pupils who took part in the concert were some native Hawaiians with euphonious names.

* *

At the Toledo Conservatory of Music Mr. Glen Hall gave a program of songs among which were Franz's *Dedication* and *Lassie With Thy Lips So Rosy;* an old Welsh song, *All Through the Night;* Busch's *Good Night, Beloved,* and Strauss' *Heimliche Aufforderung*.

* *

The pupils of Miss Carrie Delle Hosmer gave a successful recital at Athol, Mass., on March 24. An interesting number on the program was Elgar's *Salut d'amour,* opus 12.

* *

Excellent work was done by the pupils of Miss Katharine A. Rood of Stevens Point and Grand Rapids, Wisconsin, at their Easter concert.

* *

The new piano-forte class of Mr. W. J. McNally, instructor in the Toronto Conservatory of Music, performed an ambitious program on April 12. Among the pieces played Tschaikowsky's *Meditation*, op. 72, and *Valse de Salon*, op. 51, deserve particular notice.

* *

Miss Vera Bundy played before the Lyons Sherwood Club of Lyons, Nebraska, on April 2.

* *

The Schubert Club of Kalamazoo, Michigan, has brought to fulfillment during the winter and spring a very comprehensive course in modern music and musical form. The last conference dealt with the particularly interesting subject of Music in Russia, Poland, and Hungary. Miss Victoria McLaughlin is the president of the club.

* *

Tali Esen Morgan will direct the music at Ocean Grove, N. J., this summer. The opening concert will be on June 25 and other choral concerts will be given during July and August. The works to be performed are *Elijah*, the *Messiah*, the *Creation*, Rossini's *Stabat Mater* and Gaul's *Holy City*. The children's festival concert, which has always been a most popular event, will take place on August 11.

* *

Carl Wilhelm Kern of St. Louis has recently been placed in charge of the Patton Seminary Conservatory of Music of Dallas, Texas. In a recital given on March 21 at Dallas, Mr. Kern played three pieces composed by himself and consisting of a prelude in C, a novelette, *Ein Traum*, and a gavotte in B flat. At a pupils' recital on April 4 another of Mr. Kern's compositions, entitled *Chasing the Butterfly*, was performed.

* *

Louise has been given its 200th performance at the Opéra Comique, Paris. It would seem as if the risk of producing it in America were reduced to a minimum. Charpentier's new opera is nearing completion and will be brought out in Vienna.

* *

Arthur Pougin has written an *Historical Essay on Music in Russia*. This, together with the works of Soubies and Bruneau, forms a valuable literary group of treatises on the subject,—a group which suggests that perhaps the French musical writers are more at home in Russian music than those of other countries. Popular appreciation of the Neo-Russians among the French, however, falls far short of that manifested in London.

André Bloch has invented the plot and composed the music of a ballet, *Femina Land,* which was produced at Monte Carlo. *Femina Land* is an imaginary republic, instituted by ladies who have discovered the illusory nature of love. One of these, Elviretta, is only half-hearted in her renunciation. Her lover, Peppino, has left her for a time. Perhaps business carried him away, perhaps the need of rest. With incautious haste she enters this republic of the disillusioned, where it is forbidden to love. But Peppino returns and searches for Elviretta. He crosses the boundary, is seized, bound, tried and condemned to death for presumption. His life may be spared only if one of the women subdue her hatred of mankind in general and consent to wed him. Mr. Bloch's *dénouement* is strictly logical and soul-satisfying, for Elviretta repents and saves the life of Peppino. The music is said to be lively and clearly written, as well as of harmonic originality.

* *

New works produced recently in Paris:

Antoine et Cléopâtre, for orchestra, soprano, and chorus, based on three sonnets of Hérédia, by Torre Alfina.

Symphony in A major, by Bertelin.

Lyric poem, *La Châine d'Amour,* by Bouval.

Sextet for wind instruments, by "a young composer with a future, M. de Souza." (Can this by any chance be our own countryman, John Philip Sousa? If so, he should be credited with a successful past as well as a future.)

Orchestral poem, by F. Le Borne.

Dramatic overture, by J. B. Ganaye.

Danse persane, by A. de Polignac; based on the poem of Henri Gauthier Villars.

Songs: *Rythme de songe, Les mouettes,* and *Chanson kabyle,* by J. B. Ganaye; based on poems of Ch. de Bussy.

* *

From the thirty-one scores presented in the prize-contest of the city of Paris, *The Blood of the Siren,* by Tournemire, was chosen as being most worthy of the prize. Gabriel Pierné also received a reward for his work, *The Children's Crusade.*

* *

The Joachim Quartet has been holding a Beethoven festival at Brussels. Even in the stronghold of Ysaye, the old master has awakened great enthusiasm.

* *

P. Dukas' *L'apprenti sorcier* has been performed in Constantinople.

* *

On the 26th of March Jan Blockx's new opera, *Bride of the Sea,* was sung at The Hague, having been given previously at Amsterdam. Miss Scalar, an American singer, took the chief part. Blockx's latest opera, *La Chapelle,* will be brought out at the beginning of next season.

* *

The Elgar festival in London was an occasion of solemnity and of great profit to the composer. Of chief moment on the musical side was the first performance of Elgar's overture, *In the South.* This work is the result of impressions received during his recent visit to Italy. Italian journeys are well known to be productive of musical impulse in composers, and one recalls with pleasure the works that Berlioz, Tschaikowsky, Charpentier and Richard Strauss have founded on their memories or impressions of Italy. The new work of Elgar has been highly, even fervidly, praised by English writers. It is short, and being free from the tedious element which makes his oratorios in some ways disappointing, its performance in America may be looked forward to with pleasure.

* *

A symphony by Kalimikow, a Russian, was played under Jehin at Monte Carlo.

* *

During the season 1902-1903 *Carmen* was performed in Germany more frequently than any other opera. *Der Freischütz, Il Trovatore, Cavalleria Rusticana, Mignon,* and *I pagliacci* received each more performances than any of Wagner's works except *Lohengrin* and *Tannhäuser. Fidelio* was sung oftener than any of the Nibelungen dramas. And most encouraging of all, Richard Strauss' *Feuersnot* has been sung already twenty times in Berlin.

Elgar's *Apostles* and Schilling's *Hexenlied* will be the chief novelties at the Lower Rhine Festival at Cologne, this year. Steinbach will conduct.

* *

The celebrated Dr. Muck refused at the last moment to appear at a symphony concert which he had been engaged to conduct at Prague. The reason was that the programs were printed in French and Czech and not in German! His attitude reminds us of the Irish representatives who insisted upon addressing the English House of Commons in aboriginal Gaelic. Their patriotism did not meet with entire sympathy!

* *

Massenet's new opera, *Chérubin,* based upon the poem of Francis de Croisset, will be sung first at Monte Carlo.

* *

A trio, op. 29, an *Ave Maria* with violin obligato, and a new dramatic aria, *Hero and Leander,* by Ad. M. Foerster, were sung in Pittsburg on April 12.

* *

The musical season at New Orleans was brought to an end by a concert performance of Wagner's *Parsifal.* The New Orleans Choral Symphony Chorus, conducted by Ferdinand Dunkley, and the New York Symphony Orchestra, under the direction of Walter Damrosch, took part. Preceding concerts included performances of the *Creation,* of Beethoven's fifth symphony, of Parry's *Blest Pair of Sirens* and of Ferdinand Dunkley's *Wreck of the Hesperus* for chorus and orchestra.

* *

Alfano, an Italian, has composed an opera upon the basis of Tolstoi's novel, *Resurrection.*

* *

Henry Holden Huss played at a recent concert in New York pieces of his own composition. They included preludes in A flat and D flat, a *Passionate prelude,* a sarabande, a minuet and a piece entitled *The Rivulet.*

* *

A number of the leading musicians of the Queen's Hall Orchestra of London have refused to sign the amended contracts and therefore will leave the organization after this season. The new clauses are intended to give the conductor a fuller control over the men.

* *

Wolf's *Der Corregidor* is being sung at Wurtemberg.

* *

Grieg has been playing in chamber concerts at Stockholm, Sweden. Feeble health forbids his playing frequently in public, but his rare appearances excite great enthusiasm.

* *

August Scharrer of the Kaim Orchestra, of Munich, has been elected conductor of the Philharmonic Orchestra of Berlin. Scharrer succeeds the late Josef Rebicek.

* *

An English presentation of *Parsifal* by the Savage company seems to be one of the certainties of the coming season. It is said also that Elliott Schenck's opera, *Tess of the D'Urbervilles,* will be in the repertory.

* *

The *Messiah* was sung in Montreal on Good Friday. Madame Louise Clary was the contralto soloist.

* *

Mr. Leo Altman, of New York, and Madame Benda-Mills appeared in a recital at the Windsor Hall, Montreal.

* *

Emil Paur has been elected conductor of the Pittsburg Orchestra for three years. He was chosen unanimously by the orchestra committee of the Art Society. Mr. Paur is now in Vienna. Since leaving America he has travelled in Europe, fulfilling important engagements at London, Berlin, Madrid and Vienna. His return to the United States will be welcomed heartily, and Pittsburg may consider herself fortunate in having secured him to conduct her concerts.

* *

Ernst Perabo played in a recital in Boston on March 29. The program is worthy of special mention. Beside the new work of Mr. Perabo himself, a Prelude, Romanza and Toccatina, opus 19, it included unfamiliar works by W. Malichevsky, Gabriel Pierné, Ch. Harford Lloyd and Th. H. H. Verhey. The last-mentioned was represented by a *Pastorale Impromptu,* op. 31; a *Gavotte Caprice,* op. 40, and four "characteristic" pieces for piano and clarinet, op. 3.

* *

In spite of its recent failure at the Scala, Milan, Giordano's *Siberia* is being sung with great success at Genoa, Modena, Mantua, Naples and Trieste. Italy as a whole seems unwilling to accept the verdict of Milan.

* *

A "poem for dancing" entitled *Gemma,* by Count Géza Zichy, the pianist who has but one hand, has been staged recently at the Opera House at Budapest.

* *

Rabaud's *Fille de Roland* was sung at the Opéra Comique in March. An orchestral suite on Russian themes, by this composer, has been played in this country.

* *

News comes of the enthusiasm awakened by the Kneisel Quartet's performances in London. Such recognition of the high standard reached by our foremost chamber musicians is very encouraging. It shows that the American standard is in this case fully equal to the European; also that such equality is possible in all cases.

* *

On Tuesday evening, May 3, William C. Carl gave the one hundred and seventh organ recital in the Old First Presbyterian Church, New York. The program was as follows:

Concert Piece (MS., dedicated to Mr. Carl), Bertram Luard Selby; Solitude (New), Eduard Schütt; Allegro Moderato (Sonata in E minor), L. Boslet; Harp, Legende, Op. 122, Francois Thomé; Toccata in C major, Johann Sebastian Bach; Largo ("New World Symphony"), Antonin Dvorák; Scherzo in D minor, Alexandre Guilmant; Vocal: (a) Russian Cradle Song, Anton Simson; (b) Russian Peasant Song, A. Gurileff; Intermezzo in A flat, Theodore Salome; Adagio with Variations (MS.) George Washbourne Morgan; Harp and Organ: (a) Méditation Religieuse, Th. Dubois; (b) Festival March, Ch. Gounod.

OFFICIAL PROGRAM OF THE NATIONAL EDUCATIONAL SOCIETY.

(Forty-Third Annual Convention, St. Louis, June 27 to July 1, 1904.)

The program, so far as announced, for the Department of Music Education is as follows:

Music: Selections by a grand chorus of 500 children. (Selected voices). Led by C. H. Congdon. New York City.

1. President's Address—Sterrie A. Weaver, supervisor of music, Westfield, Mass., and Torrington, Conn.*

Music: Selections by Children's Grand Chorus. Led by C. H. Congdon.

2. Primary Music methods—Mrs. Marie Burt Parr, supervisor of music in Primary grades, Cleveland, Ohio.
3. Rote Singing and Its Proper Place in Public Schools—practice versus Theory—W. A. Hodgdon, supervisor of music in St. Louis, Mo. (Appointed to his position in St. Louis in 1854).
4. Music in Public Schools a Means of Culture in the Community—Miss Lucy Robinson, supervisor of music, Wheeling, W. Va.
5. Music in the Primary grades of Our Public Schools—Wm. A. Wetzell, Salt Lake City, Utah.

FRIDAY, JULY 1, 1.30 P. M.

Music: Selections by the Children's Chorus. Led by C. H. Congdon.

1. Methods versus Results—W. H. Pommers, supervisor of music, St. Louis, Mo.

Program incomplete.

*Deceased.

BOOK SHELF

WITH COMMENTS ON NEW BOOKS NEW MUSIC AND MUSIC PERIODICALS

NEW MUSIC RECEIVED.

From Clayton F. Summy Co., Chicago:

Folksongs arranged by Calvin B Cady.

Songs by Jessie L. Gaynor.
A Valentine.
Maureen.
Lest Winter Come.

A Ditty; duet in canon form. Jessie L. Gaynor.

Two Garden Songs by Adolf Weidig.
You and I.
A Garden Tragedy.

Duet for soprano and baritone; *Stay Sweet Swallow.* George B. Nevin.

Serenade for piano. Hubbard William Harris.

The Picnic; five children's pieces. W. C. E. Seebock.
1. *Round Dance.*
2. *Blindman's Buff.*
3. *Jumping the Rope.*
4. *In the Hammock.*
5. *Leap Frog.*

Salon Pieces for the piano. Carl Koelling.
Allein.
Fragment.

Ten Songs in three books. Words by James P. Whedon; Music by Rudolph Ganz. Op. 8.

From the Boston Music Co. G. Schirmer, Jr., Boston:

Gymnastique Vocale; Exercises for the Development, Homogeneousness and Flexibility of the Voice. By A. Giraudet, professor in the National Conservatory of Music and Declamation, Paris.

Songs by F. S. Converse. Op. 17.
No. 1. *Echo* (Rossetti).
No. 2. *Ask Me No More* (Tennyson).

April, Laugh thy Girlish Laughter. Song for a high voice by George L. Osgood. Poem by William Watson.

Lead Kindly Light. Words by Cardinal Newman. Music by Francis Böhr.

Songs by G. W. Lunt.
King Baby. Words by Lawrence Alma-Tadema.
The Solar Monday. Words by N. V. McClelland.

To Thee O God. Sacred Song for contralto. Words by Helen Goad. Music by Robert Nichols.

FOR MEN'S VOICES.

A Glee Cycle. By Edwin Litchfield Turnbull.

An den Schlaf. By Wilhelm Berger.

The Night Has a Thousand Eyes. By Ethelbert Nevin. With violin obligato.

FOR MIXED VOICES.

Benjamin Whelpley. *Te Deum Laudamus. Marching Song of Stark's Men.*

A. Train-Soule. *The Little Flowers Came Through the Ground. God Hath Sent His Angels.*

George A. Burdett. *From Every Stormy Wind That Blows. Come See the Place Where Jesus Lay.*

G. L. Osgood. *Song of the Christ Child.* (Parvum quando.)

FOR THE PIANOFORTE.

Adolf Blassman. *Etude.*

Florence Maxim. *Half a Dozen Wonderfuls,* including:
1. *The Pipe.*
2. *Grandfather's Clock.*
3. *The Top.*
4. *The Music Box.*
5. *The Doll.*
6. *The Rocking-Horse.*

Imported.

Louis Lombard. *Cubana.* Caprice for string orchestra, transcribed for the piano.

AMERICAN MUSIC. By Louis C. Elson. The MacMillan Company.

By far the most important attempt that has been made to treat the subject of musical America, *in toto,* balancing the minor divisions of the subject according to their real weight, is this comprehensive volume of Mr. Elson's. The author has grappled with the whole somewhat disjointed subject, a task which must have required fortitude as well as a delicate sense of values. Mr. Elson has treated American musical life in all its phases. He begins with that unsightly germ of fair issue, the New England psalmtune, he takes up the early musical organizations, instrumental and vocal, he treats of the history of opera in America, of folk-music and national and patriotic tunes, he devotes a number of chapters to American composers and he concludes with special chapters on the subjects of American women in music, musical criticism, musical education at the present time and the advantages and shortcomings of American musical life. A more comprehensive outline for a treatise of this nature could not be drawn. The author has kept well to his scheme. He has not allowed his own special interest in one or two subjects to give them a greater share of space than they can justly claim in a general picture. He has been strictly consistent in presenting the subject fairly as a whole.

Folk music and national and patriotic melodies are known to be peculiarly interesting to Mr. Elson. The chapters devoted to them are conspicuous as a masterly treatment of the subject. The second half of the book, which deals with composers who are living and writing at the present time, is more important and interesting to the general reader. Beside the well-known men of American birth, foreign born residents are included. Prominent among them is Charles Martin Loeffler, of whose portrait by Sargent an excellent reproduction is given. Mr. Elson dubs Loeffler "the modern Berlioz." One is surprised to find that Gustav Strube, another highly gifted alien, has been omitted. American women who compose are written of with loyal appreciation, Mrs. Beach, as is her due, occupying the most space. A chapter is devoted to well-known musical writers. Here Mr. Elson reveals his fine diplomacy.

The style of the book is clear and facile, though not equal to Mr. Elson's best journalistic work, when he is face to face with a subject of the hour and finds the plain truth clamoring for utterance. The author avoids falling into the excessively impartial attitude of many writers, whose extreme neutrality of opinion is very exasperating. When a purely impersonal statement of fact seems to be inadequate Mr. Elson is not loath to doff the judicial wig and to speak frankly his belief. Certain young composers have gained his hearty admiration. And why? Because they combine the serenity of the classics with a modern technical equipment would be the text-book's explanation. Mr. Elson shames the devil in confessing that their freedom from advanced cacophony is that which particularly delights him. Throughout the book the author is willing on occasion to give his presentation of facts the definiteness and significance which can only come from personal conviction.

The volume itself is very handsomely designed and is illustrated with many photogravures and half-tone prints. Theodore Thomas stands as the frontispiece and in the text his position as the chief figure in American music is frankly conceded. The history of music is one of the series entitled "History of American Art," edited by John C. Van Dyke. *American Sculpture,* by Lorado Taft, is already issued. Works on painting, and engraving and etching are in preparation.

BULLETIN No. 77 of the house of Breitkopf and Härtel, for March, 1904. This bulletin contains a list of selected publications. It can be obtained from all music stores upon application.

TWENTY ORIGINAL PIANO COMPOSITIONS OF FRANZ LISZT. Edited by August Spanuth. Oliver Ditson Company, Boston.

Liszt's is a name to conjure with. Pronounce it suddenly where musicians congregate and the air thickens with excitement. To some the word "Liszt" is a banner signifying progress, or a token of things strange and beautiful. To others it is as the red rag waved in the arena. The great artist who bore the name hypnotizes men from beyond the grave. He still foments discord and uncharitable feeling between those who admire and those who execrate. Brahms himself is not more eminent as a bone of contention.

Though Brahms' music is worth discussion his personality was wholly insignificant in comparison with that of the brilliant Liszt, whose devoted friends were innumerable and who began to make artistic enemies only after his talent in composition made certain people uncomfortable. Liszt the virtuoso was an astonishing figure in history. Liszt the friend of everybody, the supporter and encourager of neglected worth, the generous and self-forgetting disciple of his greater friend, Wagner, the adored master of a group of aspiring pianists, was and is a pattern of humanity, a rare combination of greatness and goodness. He was indeed a Phœnix, and like others of that Arabian breed, he was blessed by all that underwent his influence.

At the present time Liszt's serious attempts at composition are enjoying a belated recognition. Years ago their revolutionary character was chiefly apparent. Straight-laced formalists looked upon Liszt's music as heterodox or worse. The passing years have fulfilled their customary task of making the strange familiar, of proving that the iconoclastic is, in the broadest sense, law-abiding, and Liszt's music is now conspicuous only for its valuable content. It no longer terrifies or disgusts. Its true merit is becoming well-known.

Certain distinct qualities separate Liszt's work as a composer into broadly defined classes. Mr. Spanuth, the editor of this volume of piano pieces, has defined these classes as consisting, first, of the numerous transcriptions for the pianoforte of other men's works; second, of the early rhapsodies built upon Hungarian folk-tunes, and third, of the bulk of Liszt's entirely original works. It is in this third class that his greatest achievements are to be found and from it Mr. Spanuth has selected the pieces which fill this volume of the Musician's Library series.

The best of Liszt's piano music is something which the progressively inclined pianist of the present cannot dispense with or replace. The great living masters pay but little attention to the piano and since the death of Chopin and Schumann no composer has made so generous a contribution to the literature of that instrument as Liszt. Liszt's piano music is also more modern in spirit than almost any other, which largely adds to its value. Latter-day progress in orchestral and vocal music is to a great extent anticipated and paralleled in these pieces, which also, being the productions of one trained to the keyboard, are admirably "pianistic." So excellent a collection as this of Mr. Spanuth's has therefore a quite unusual importance to amateurs and students. It brings together many valuable representative works and affords a clear view of the master's best style.

The volume, like the others of this series, is beautiful and yet eminently adapted for use. Mr. Spanuth's introductory essay is appreciative and discerning. The selections, it may be said, include a number that are technically not difficult, thus making the collection possible to those who possess only moderate skill.

OSSERVAZIONI DI UN MUSICISTA NORD-AMERICANO. By Louis Lombard.

Louis Lombard was for several years active in America as teacher and musician and he published frequently magazine articles concerning topics of musical life in this country. Since then he has lived in France and Italy, where his compositions are attracting notice. This volume of essays is a translation into Italian of his English works. It deals not only with American experiences but also with topics and problems of cosmopolitan interest. The style is bright, forcible and not infrequently satirical.

PUBLISHERS' PAGE

SPECIAL INTRODUCTORY CASH OFFERS.

The advance orders for Tapper's GRADED COURSE show how quickly teachers have recognized the value of its essential features. This COURSE will mark a great advance in teaching material, and the extremely low advance offer places it within the reach of all teachers. Grades one, two and three will be ready in September, the price of each grade being one dollar. UNTIL PUBLICATION, WE WILL CONTINUE TO RECEIVE ORDERS AT THIRTY CENTS FOR EACH GRADE. IF CASH ACCOMPANIES ORDER, WE PREPAY POSTAGE. ON CHARGE ORDERS, POSTAGE IS EXTRA. Teachers should be prompt to avail themselves of the opportunity.

BULLARD'S REED ORGAN METHOD will also be ready in September. Those who are teaching this instrument and find it hard to secure an up-to-date method, will appreciate this new work. In grading, interest of contents and instruction, it will be particularly valuable. The book will sell at One Dollar and Fifty cents. UNTIL PUBLICATION, WE WILL RECEIVE ORDERS AT SIXTY CENTS, POSTPAID, IF CASH ACCOMPANIES ORDER.

SUGGESTIONS TO TEACHERS.

June and July are the months for the return of ON SALE music. Our patrons will save much delay and trouble if they will write their names and addresses on the outside of the bundles. Unless they do, we are unable to give proper credit.

Vacation months afford opportunity for freshening up the teaching repertoire. We will send music on examination, and also suggest that a study of our analytic catalog, TEACHING PIECES AND HOW TO TEACH THEM, will be helpful. Much annoyance is avoided by being ready with a good list of teaching material.

A very interesting suggestion is made in the March number of THE MUSICIAN by Mr. H. C. Macdougall in regard to a systematic record of teaching pieces. It was the keeping of what he termed a "repertoire book." This gave him at a glance needed information about the pupil for whom music was wanted and a list of pieces to select from. Our TEACHING PIECES AND HOW TO TEACH THEM is a repertoire book of a most serviceable kind. It gives exact information about teaching pieces from grades one to seven, the teaching points of each piece being explained in a short descriptive note. A musical illustration of each piece adds to its value as a "repertoire book." It is free to those who write for it. State what grades you want.

Realizing the need for a convenient list of music suited to funeral occasions, we have prepared a sixteen-page catalogue of music selected from our octavo publications for men's voices, women's voices and mixed voices, and also for solo and duet. We are certain that choirmasters will find this a very convenient list, and we shall be pleased to send it on request.

The success of FOLK SONGS AND OTHER SONGS FOR CHILDREN demonstrates the quickness of those interested in child music to recognize the value of a good collection. The edition has sold very rapidly. It contains 226 pages of heart-songs of many lands, besides a comprehensive selection of carols, nursery songs, rounds and catches. The price is $2.00.

We have published a set of attractive velocity studies which teachers will find a pleasant relief from the much-used Czerny. *Hasert's School of Velocity*, Op. 50, in two books, each 75c., is a progressive set of studies in facility, setting forth various technical problems of fingering in an interesting way. We will send them on examination, and feel certain that teachers who are looking for material of this kind will be pleased with them.

Another interesting set of studies is *Six Studies in Phrasing*, Op. 509, by Chas. Fradel. Fradel was a pupil and friend of Heller, and has caught his spirit most admirably. This book of studies is really a set of six pieces without names. They will do well on concert programs. They are complete in one book, price $1.00.

OUR NEW HOME.

We think our readers will be interested in the following description of our new quarters, which appeared in *The Journal of Education* for March 3rd. It gives some idea of the extent of our business and of our facilities for caring for it. The coming vacation will be a good time for our readers to visit us and we cordially invite them to call upon us.

Men and women who have traveled all over the civilized world say that the new home of the Oliver Ditson Company at 150 Tremont street is by far the completest, most convenient, and the handsomest in the world. There is a basement and sub-basement, and above the ground eight stories, all but the sub-basement being given up to offices, salesrooms, and shipping rooms. The sub-basement is used for the heating, lighting, and power appliances.

Modern elevators place all floors on a level so far as ease of access is concerned, and so Mr. Haynes has chosen the top floor, with all its light, unobstructed air, and magnificence of overlook, for his private suite. Here on the Tremont-street front of the building are the pleasantest offices in the city of Boston, and here the veteran head of the house can look down on the Common, beautiful alike in winter and summer, and over the tops of the trees to Roxbury and Brookline and Cambridge, or directly into the faces of his old friends, the fine old Bulfinch front of the State House, and the Park-street church. After Washington street, narrow, dark, and noisy, this spot, with its quiet and its unlimited breathing space, is an ideal one in which a successful business man may, in a measure, rest on his well-earned laurels.

Mr. Haynes' suite includes three fine offices, one of them being occupied by his private secretary, who also attends to his chief's large outside interests. On the other corner of the Tremont-street front are the offices of the superintendent of printing, and on other parts of the floor are the offices of the editor of the band and orchestra music, the general editor, the superintendent and manager, correspondence, catalogue, teachers' and stenographers' rooms, and other offices incidental to the business. There are capacious twin, rapid-running passenger elevators, and a freight elevator large enough for an ordinary load of hay.

Descending to the seventh floor one notes the offices of the editor of THE MUSICIAN and of the subscription department. The next three floors are almost entirely given up to the display and sale of musical instruments. Here almost everything from which harmonious noise can be extracted (pianos and organs being the only exceptions) can be found; from the little harp, popularly supposed to have been used by the Jews of old, and costing a few cents, to the modern harp of the Gentiles, costing somewhere up in the thousands of dollars; from the tin whistle to the big brass horn which wraps the player in its embrace; from the little mandolin to the big bass-viol; every common or freak instrument ever devised; everything, in fact, that can be blown or sawed or picked or hammered and make music is in the stock.

The general business offices of the establishment are on the front of the third floor, and in the rear the stock of band and orchestra music, which has grown from a few pieces to one of the largest catalogues in the world. On this floor is the reserve stock of octavo music and books not of the company's own publication. On the second floor are to be found the entire sheet music publications of the house, in easy reach of the retail department on the floor below, and in the rear the mailing, and what might be called the light shipping department, the heavy work in this line being confined to the first basement, where there is also a large stock of goods kept.

The retail salesroom for music, the room which will be seen the most frequently by the public, and which will most largely appeal thereto, is on the street floor, directly as one opens the door. This department has every convenience for customers, including room, light, air, handsome appointments, an unsurpassed variety in the offerings and a corps of courteous clerks. The furnishings are in oak, and an ornamental gallery midway in side and rear gives quick access to the thousands of cabinets containing music. There are no more unsightly backs or portfolios, but handsomely paneled drop doors, numbered or alphabetically arranged, greet the customer's eye. Facing the door are fine portraits of the late Oliver Ditson and of Mr. Haynes.

Summing up, the new home of the company is a model of beauty and utility, and one of which Boston is justly proud. Visiting teachers will always find much to interest them here, and are always sure of a cordial welcome.

PUBLICATIONS RECEIVED.

THE COURIER. A monthly Magazine devoted to Musical and Dramatic Art and their literature. Published by A. J. Gantvoort, Cincinnati. Issues to date. The leading article in both issues is by Mary Venable: *How to Find a Hidden Melody.*

DER GESANG, DIE STREICHMUSIK, DIE KLAVIERMUSIK. The initial issues of a publication called *Musik-Woche*, in brief it is a music magazine with literary and with music pages. The edition entitled *Der Gesang* contains in the music pages only songs, that entitled *Die Streichmusik* contains music for piano and violin; *Die Klaviermusik* contains only piano compositions. The same text pages are found in each. In the issues at hand these pages are devoted to Mozart and to a general musical chronicle. There are a few illustrations.

Leipzig. Published by the Musik-Woche.

NEW PUBLICATIONS.

(OLIVER DITSON COMPANY.)

COWLES, EUGENE.

Wait for me, Celes'. Low voice in C. (C to D) .....50c.

Bayou Song. Low voice in A minor (d to C) .....50c.

In these two songs the popular bass-singer gives fresh evidence of his skill in writing for the voice. *Wait for me, Celes'* is a setting of a characteristic love-song by Paul Lawrence Dunbar. It is distinguished by its long, smooth phrases and spontaneous melody. The words are in dialect, but the music is not in negro tone.

P. 3—64531.

Bayou Song is a very effective composition—singable and with distinct atmosphere. Color is obtained by pleasing modulations. The very limited range (only seven notes) makes the song widely useful, yet there is no trace of monotony in the beautiful melody. Words by Paul Doyot

P. 3—64530.

1 Where the wold pal met - tos grow, Near the bay - ou's slug - gish flow, Ai -
2. Where the eve-ning's earl - best star Glim-mers sil - ver - y a - far, Ai -
rit.
oh! ai oh! oh!
oh! ai oh!
And the
And the
rit.

VILLA, GIUSEPPE.

In thy blue eyes. High voice in F. (E to *a*) .....60c.

A light and taking waltz song for soprano or tenor. It is melodious and brilliant, but without *coloratura* effects, and may be sung acceptably by any singer of average proficiency. Words by Iris Labrow.

P. 7—64141.

BERWALD, W.

At Twilight. Medium voice in Db. (Eb to F.) .....50c.

This is a serious song of deep emotional significance. The voice part is singable and capable of much expression most grateful in *tessitura* for mezzo-soprano or baritone. The piano part is technically not hard, and the song will be useful for teaching (for the cultivation of emotional expression) or as a recital number.

P. 3—64330.

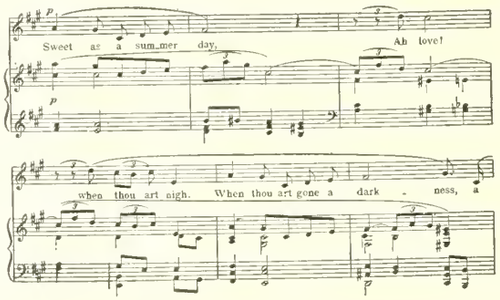
MATTHEWS, HARRY ALEX.

When thou art nigh. Medium voice in F♯ minor. (C♯ to E.).....50c.

Longing. Medium voice in D. (b to F♯.).50c.

Two songs which are at once musicianly and appealing. *When thou art nigh* is a love song of pleasing melancholy, pensive rather than pathetic. Piano and voice are wedded in the melodic outline. Beginning and ending quietly in the minor there is an episode in the relative major, which supplies the high lights and brings a climax. Verses by J. C. Bastian.

P. 3—64176.



In *Longing* the composer is also the author of the words. The song is of more passionate utterance than the preceding and is extremely effective for any low voice which can compass a climactic F♯. An expressive counter-theme in the 'cello register gives a rich effect to the piano part, which is sonorously written throughout.

P. 2—64481.

ROGERS, JAMES H.

Since we parted. High voice in Db. (Eb to g). Also for medium voice in Bb.....40c.

A strongly conceived, though very brief setting of verses by Owen Meredith. The passion of the words lives afresh in the musical setting, which is in Mr. Rogers' best vein—lyric, spontaneous, splendidly vocal and of sound musicianship.

P. 4—64383.

Since we part - ed yes - ter - eve,
poco cresc
cresc. un poco stringendo
I do love thee, love, be - lieve, Twelve times dear - er,
cresc. un poco stringendo

BARTLETT, J. C.

Rest thee, my little one. High voice in A♭ (E♭ to F♯). Also for low voice in F.....50c.

A new song by the composer of the now famous "Dream" scarcely needs any introduction. It is sufficient to say that this song is characterized by the same fluent melody, interesting modulations and rich harmonies, which are identified with Mr. Bartlett's work. It is, moreover, a true slumber-song, simple and tender—a home song which will also be available for lighter concert work. Words by Josephine van Tassel Bruorton.

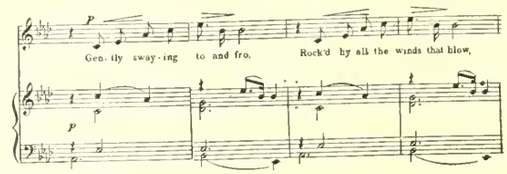
P. 2—64503.

BUSCH, CARL.

Gently swaying. High voice in A♭. (c to *a*♭, or F).....50c.

A veritable gem of a song, only two pages in length, but of such quality as to attract attention at once. The spirit of Longfellow's tender bird-lyric is charmingly reflected with a simplicity which only art can achieve.

P. 4—64333.



MANNEY, CHARLES FONTEYN.

O Captain! My Captain! Bass voice in C. (G to *e*♭) .....75c.

This is a fine concert song for bass (or baritone), of some length, and very dramatic in conception and graphic in effect. The superb verses of Walt Whitman bear upon the tragedy of Lincoln's assassination, and their poignant expression of grief is greatly heightened by the musical setting. The piano part is strongly thematic, and broadly written; the voice part, now lyric, now declamatory, offers a singer of temperament a rare chance for effect.

P. 6—64334.

Tempo I
O Cap - tain! my Cap - tain! Rise up — and hear the
e con brio
bells, Rise up - for you the flag is flung — for
allargando
cresc molto

PIANO.

ALDEN, JOHN CARVER.

The Sandman (Lullaby). In A major, 4-4. Three pages. Grade III.....50c.

A gentle little melody which may be treated as a useful study in pedaling. Technically its demands are simple, but the phrasing, melody touch and expression call for refined interpretation. The long reach to the bass tones is deserving of mention.

P. 3—64190.

P. 4—64190.

LONGING

Words and Music by
HARRY ALEX. MATTHEWS

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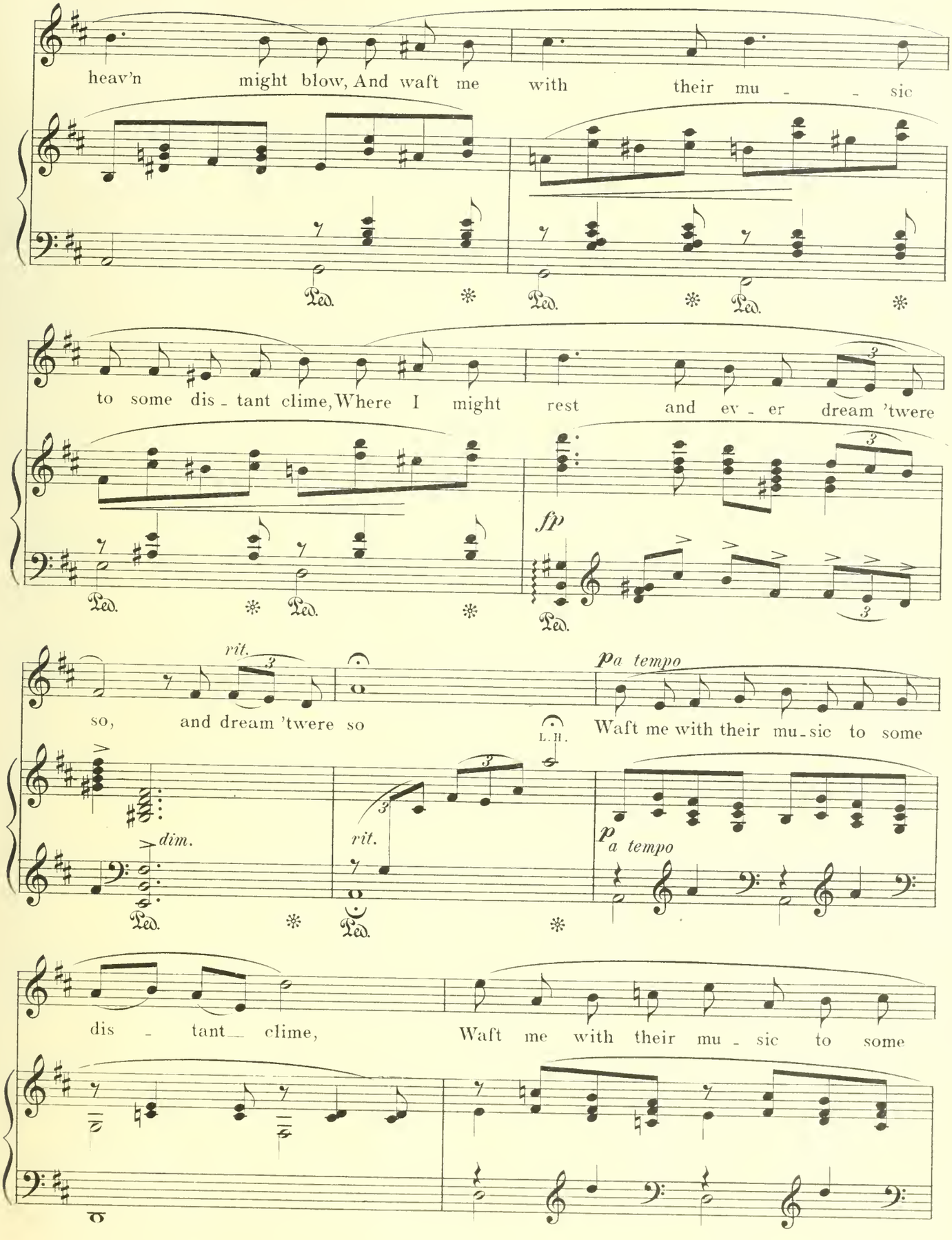
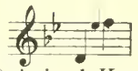
flow'rs would smile, would smile a - bout my path, Whilst in my
Ped. * Ped. * Ped. * Ped. *
rit. e dim.
molto rit.
ear no mu - sic would seem sad, No mu - sic would seem
fp
rit. e dim.
molto rit.
Ped. Ped. *
sad.
a tempo
A - las! but since that joy can
a tempo
rit.
a tempo
ne'er be mine I would that soft - est winds from


heav'n might blow, And waft me with their mu - - sic
Ped. * Ped. * Ped. *
to some dis - tant clime, Where I might rest and ev - er dream 'twere
fp
Ped. * Ped. * Ped.
rit.
so, and dream 'twere so
pa tempo
Waft me with their mu - sic to some
L. H.
dim.
rit.
pa tempo
Ped. * Ped. *
dis - tant clime,
Waft me with their mu - sic to some

accel. e cresc.
dis - tant clime,
Where I might rest, —
Where I might rest, —
f
accel. e cresc.
Ped. * Ped. * Ped. * Ped. *
ff rit.
Where I might rest and ev - er
dream 'twere so
ff rit.
Ped. * Ped. * Ped.
pp
rit.
And ev - er dream — 'twere —
pp
rit.
Ped. *
so. —
8
p a tempo
pp
Ped. *

A PRAYER FOR FAITH



(Original Key. Db)

MARY HOLDEN — J. C. BARTLETT

Moderato

VIOLIN

ORGAN

p

p

1. O Je - sus, Thou who suf - fer'd On Calv'ry's cross for me ——
2. Should I then shrink and fal - ter, Be - cause I can - not see ——

p

Help me, O help me in life's dark hours — Sub - mis - sive
But just one step — be - fore — me? — One step e -

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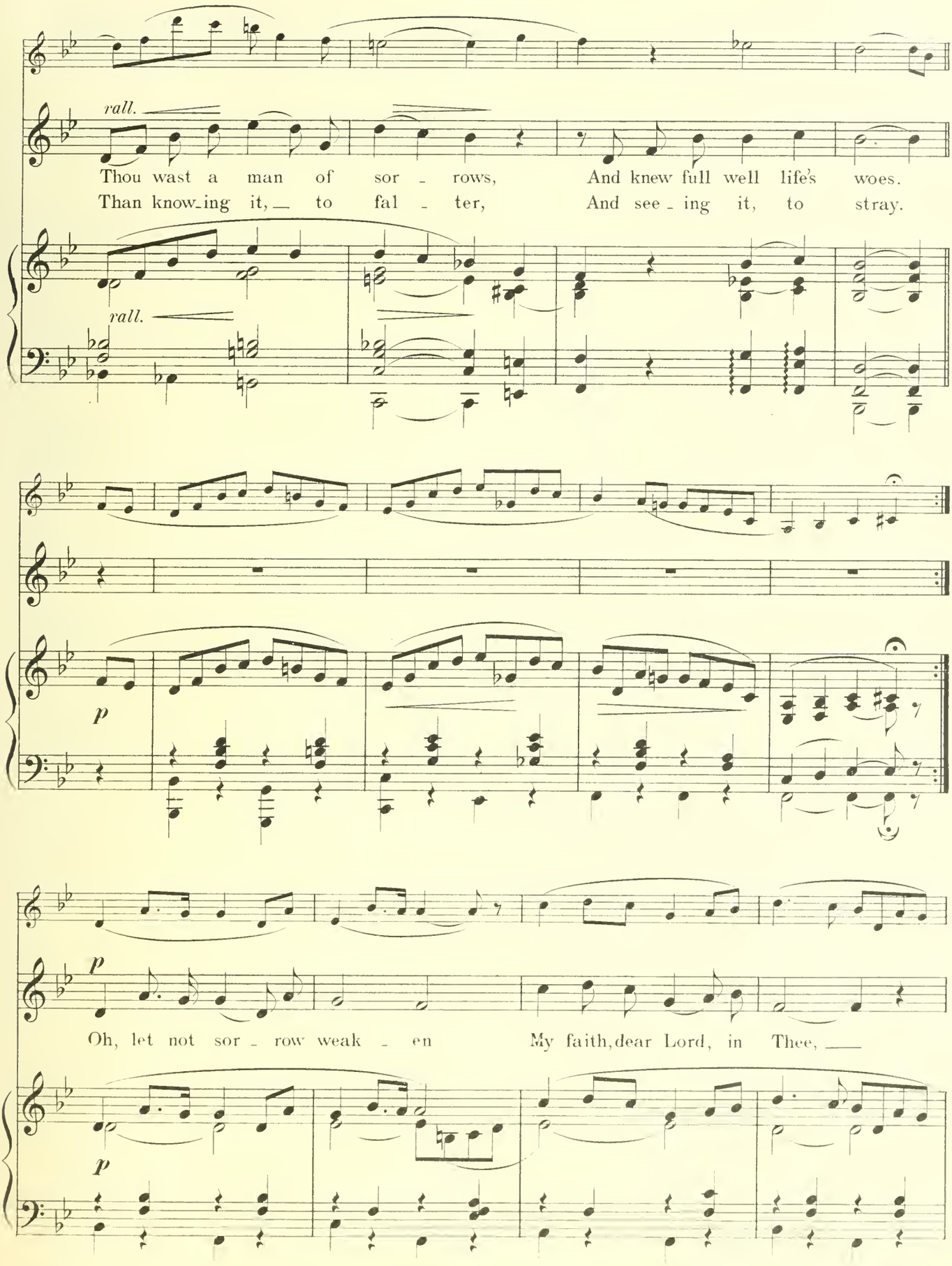
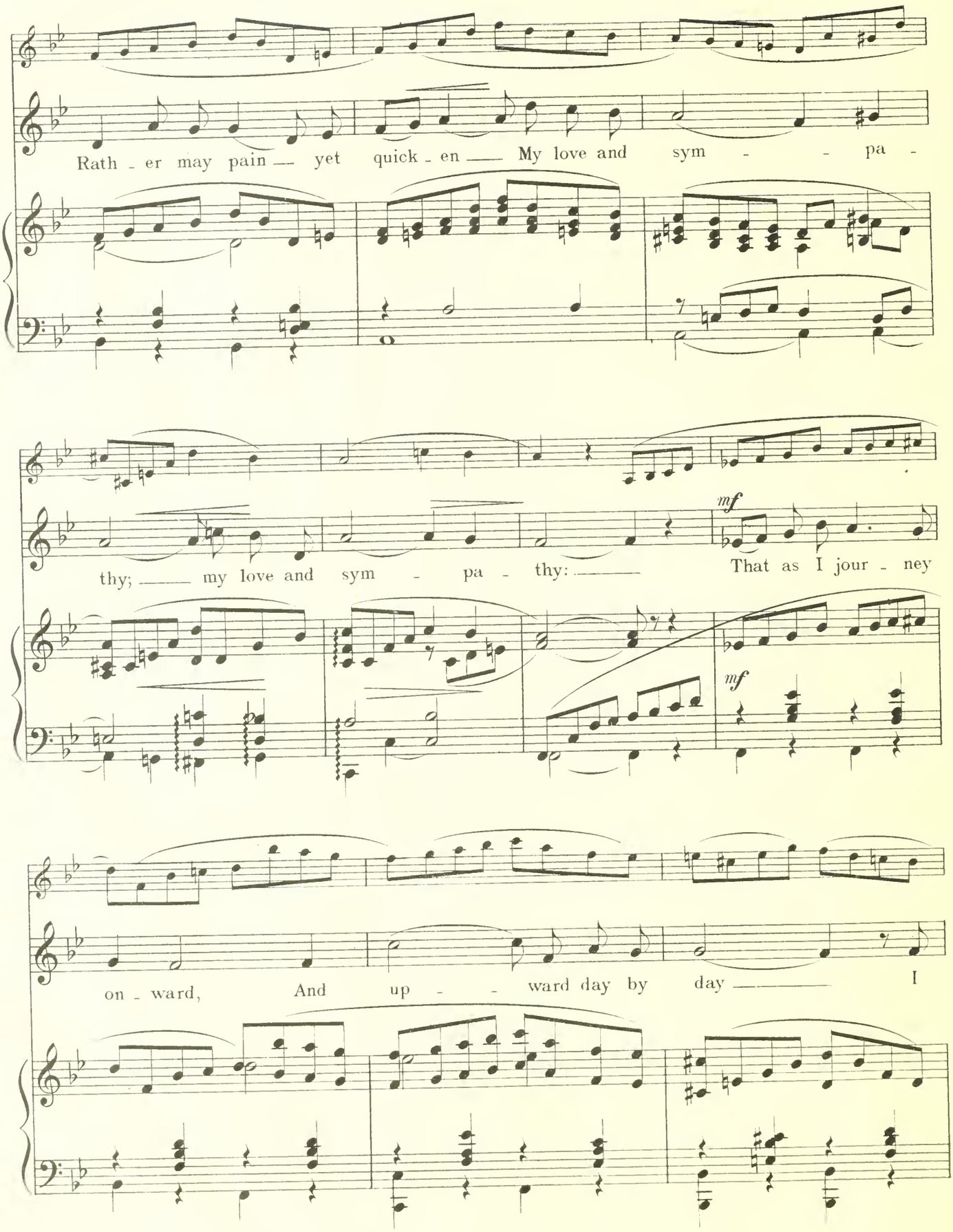
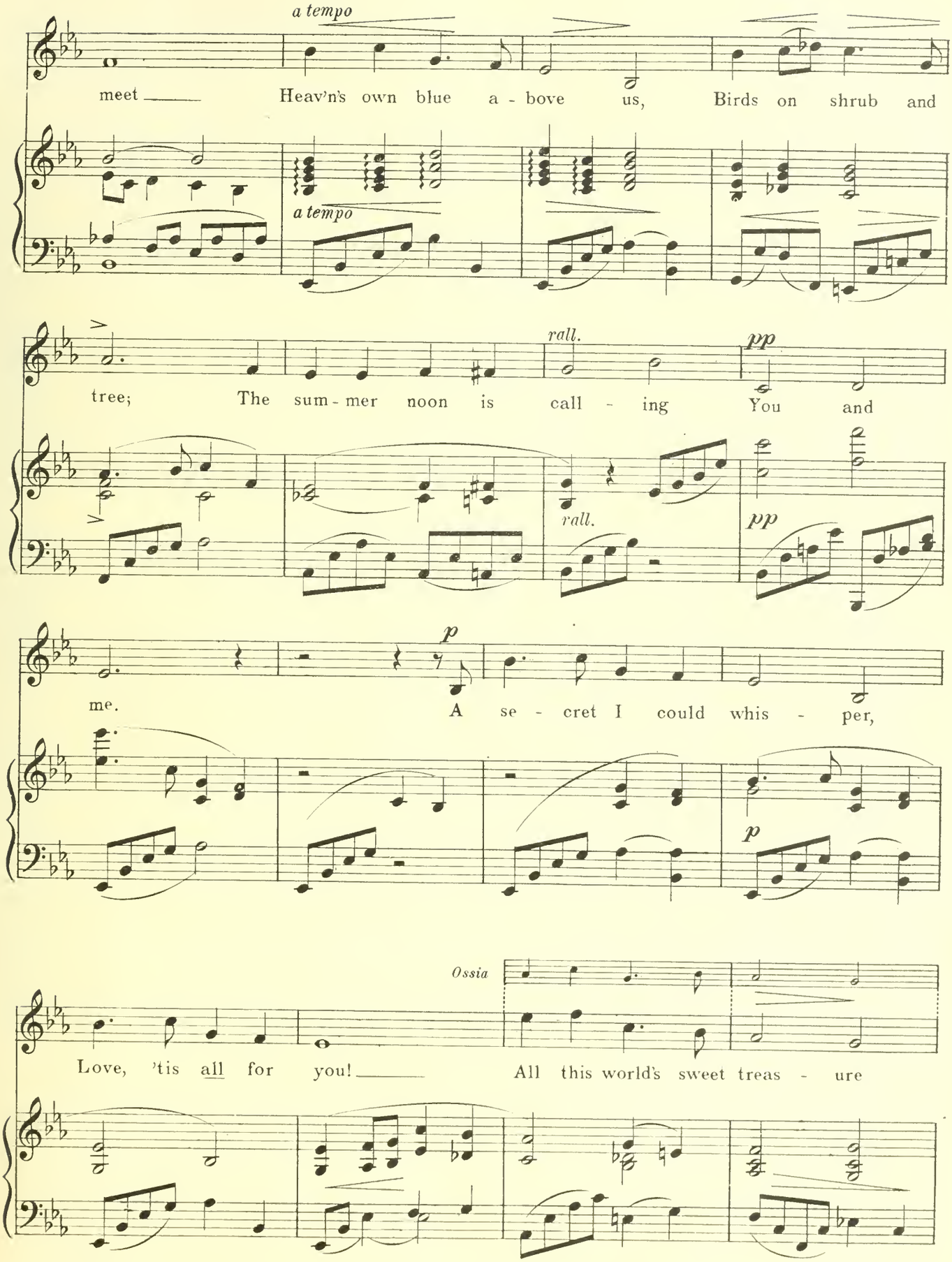
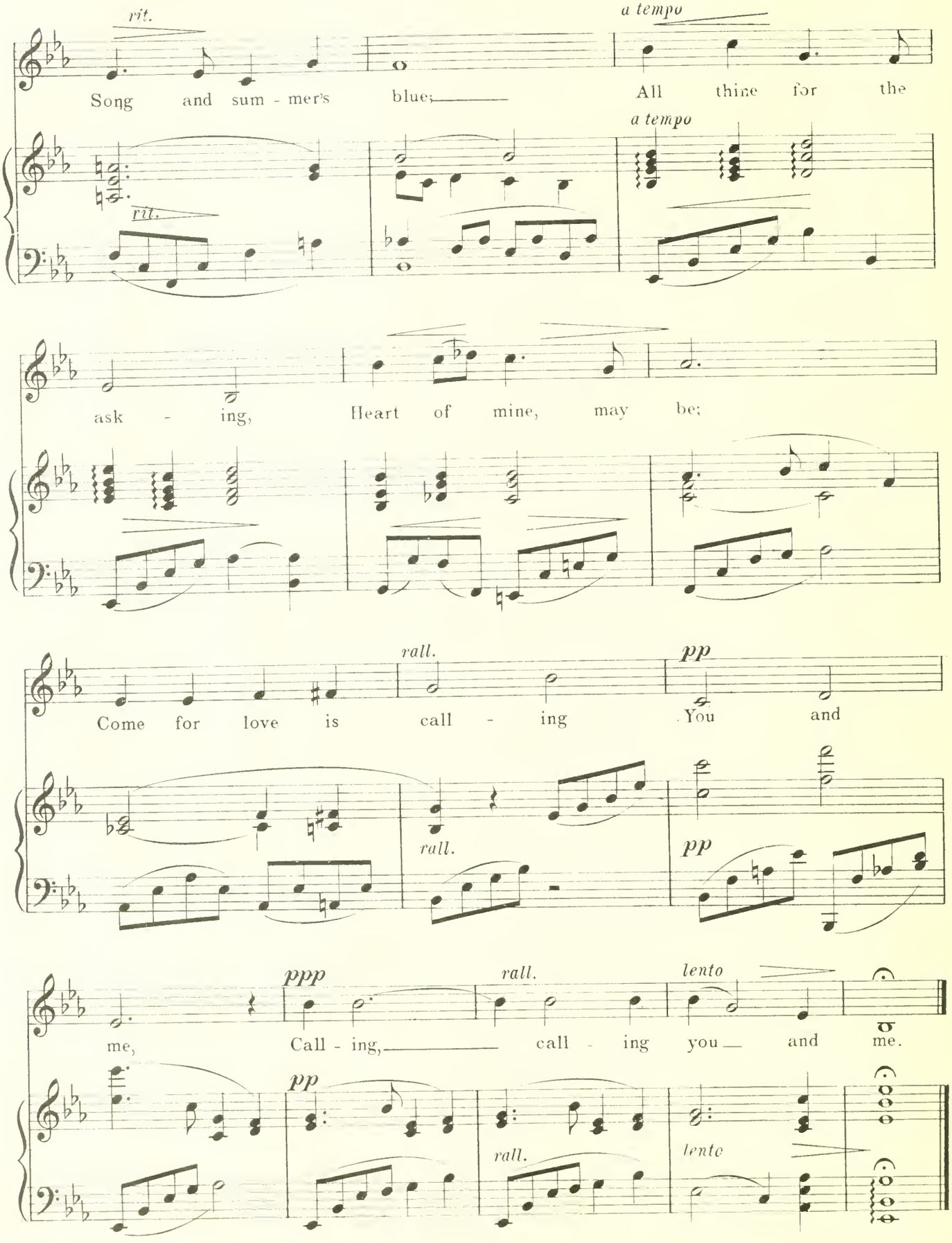
still to be, sub-mis-sive still to be.
nough should be, one step e - nough should be.
mf
Thy path on earth was drear-y, From dawn till eve-nings close Thou
Far bet-ter thus to jour-ney, Not know - ing all the way Than
mf
wast a man of sor - rows, and knew full well life's woes For
know - ing it, to fal - ter and see-ing it, to stray


rall.
Thou wast a man of sor - rows, And knew full well life's woes.
Than know-ing it, to fal - ter, And see - ing it, to stray.
rall.
p
p
Oh, let not sor - row weak - en My faith, dear Lord, in Thee,
p


Rath - er may pain — yet quick - en — My love and sym - - pa -
thy; — my love and sym - pa - thy: —
mf
That as I jour - ney
mf
on - ward, And up - - ward day by day — I


a tempo
meet
Heav'n's own blue a - bove us,
Birds on shrub and
a tempo
tree;
The sum - mer noon is
rall.
call - ing
pp
You and
rall.
pp
me.
p
A se - cret I could whis - per,
p
Ossia
Love, 'tis all for you!
All this world's sweet treas - ure

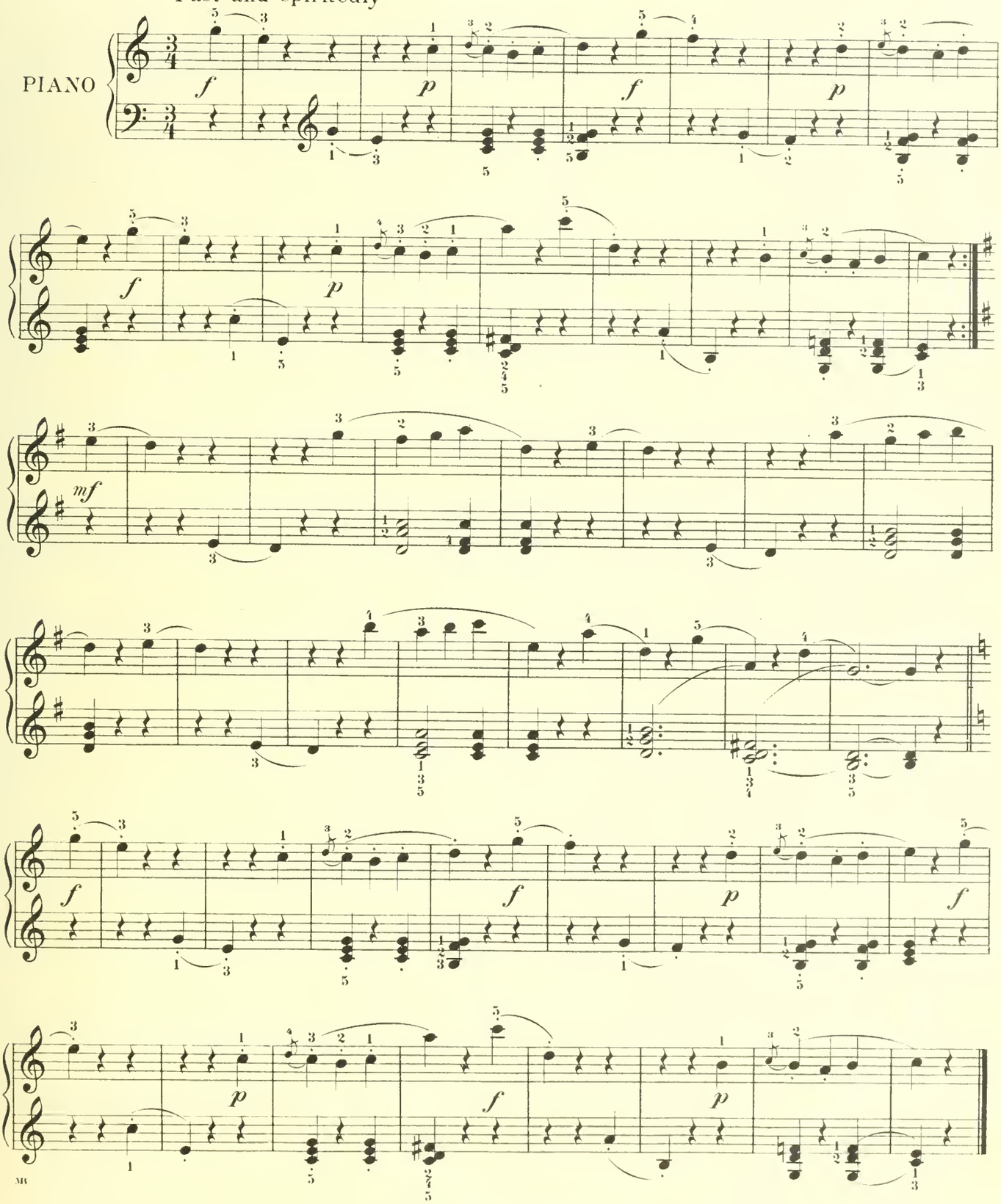

rit.
a tempo
Song and sum - mer's blue; All thine for the
a tempo
rit.
ask - ing, Heart of mine, may be;
rall.
pp
Come for love is call - ing You and
rall.
pp
ppp
rall.
lento
me, Call - ing, call - ing you and me.
pp
rall.
lento

CUCKOO'S SONG
(KUKUKLIEDCHEN)

Edited and fingered by
HANS LICHTER

GEORGE BECKER

Fast and spiritedly



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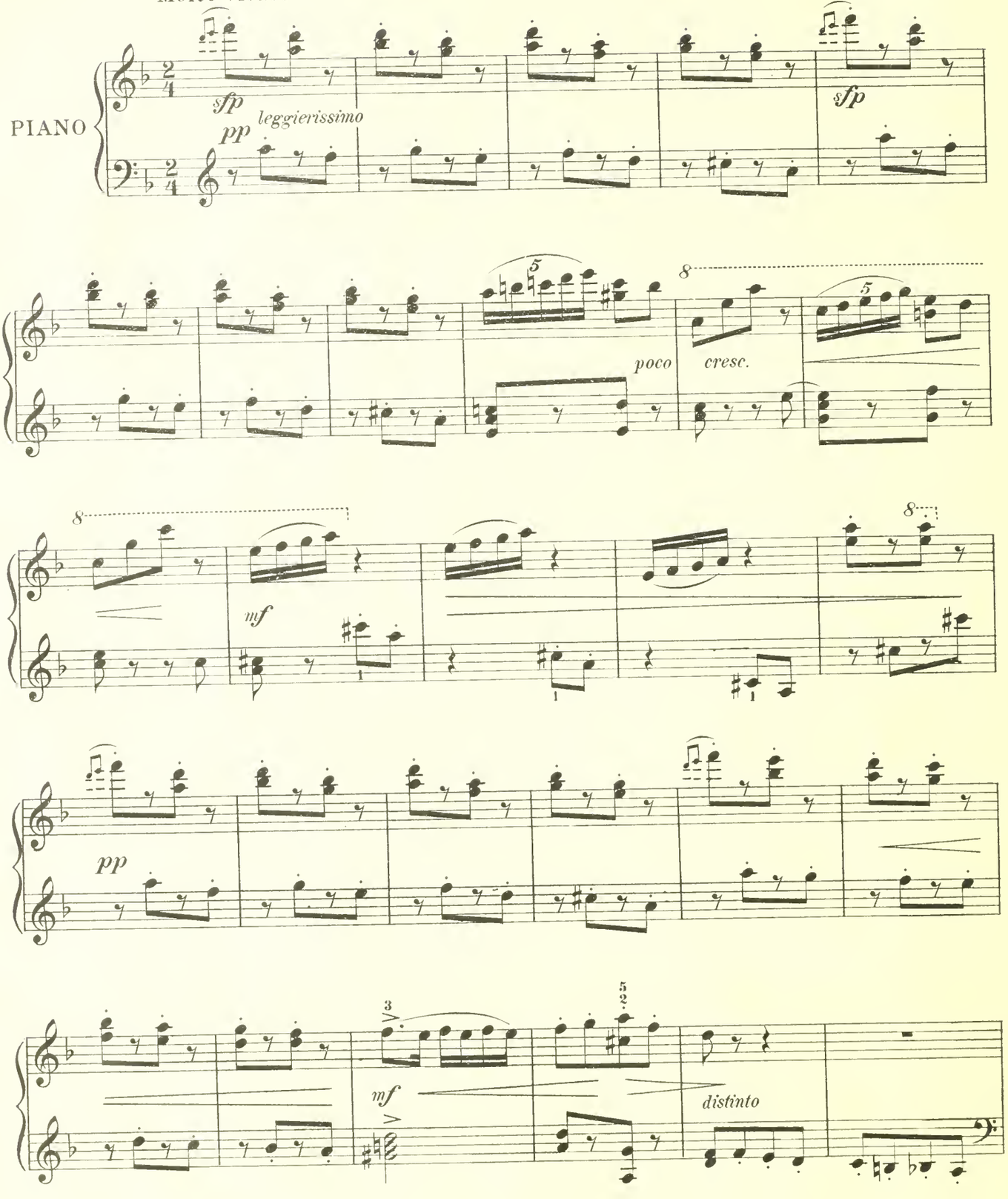
FEU FOLLET

JAMES H. ROGERS
Op. 24, No 2

Molto vivace



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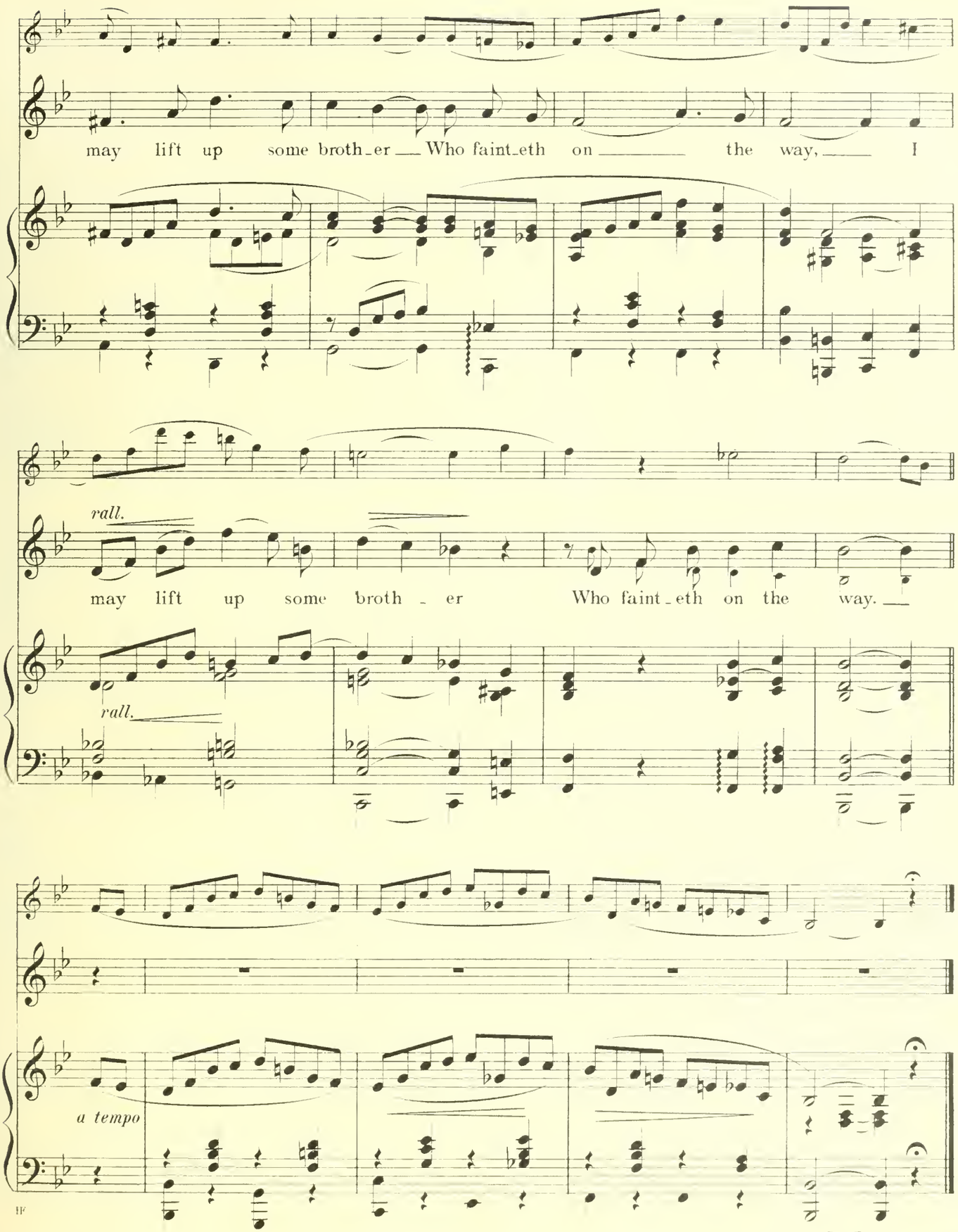
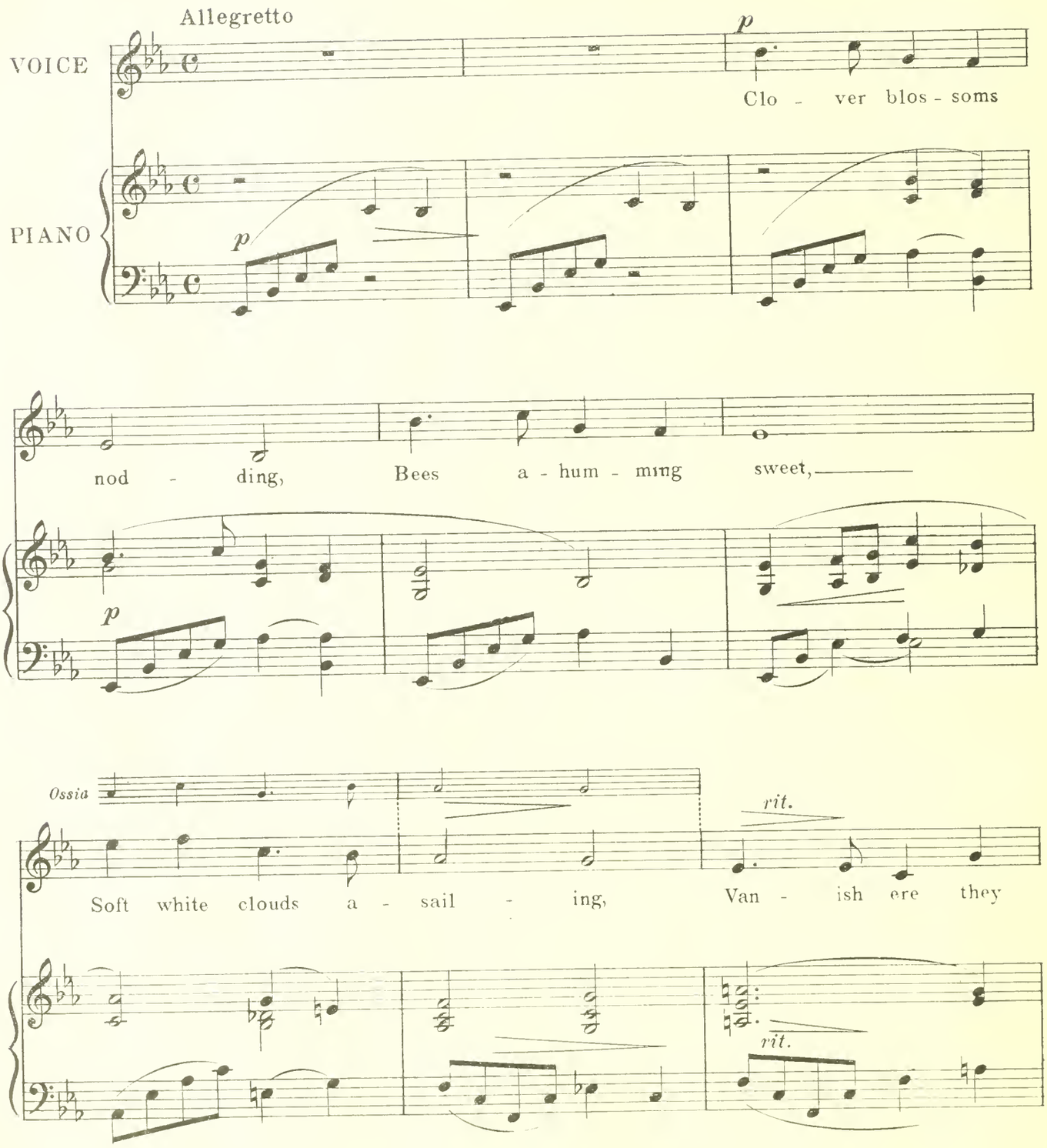

may lift up some broth_er — Who faint_eth on ——— the way, ——— I
rall.
may lift up some broth _ er Who faint_eth on the way. —
rall.
a tempo

To A. P. T.

SUMMER NOON

Words and Music by
ANICE TERHUNE



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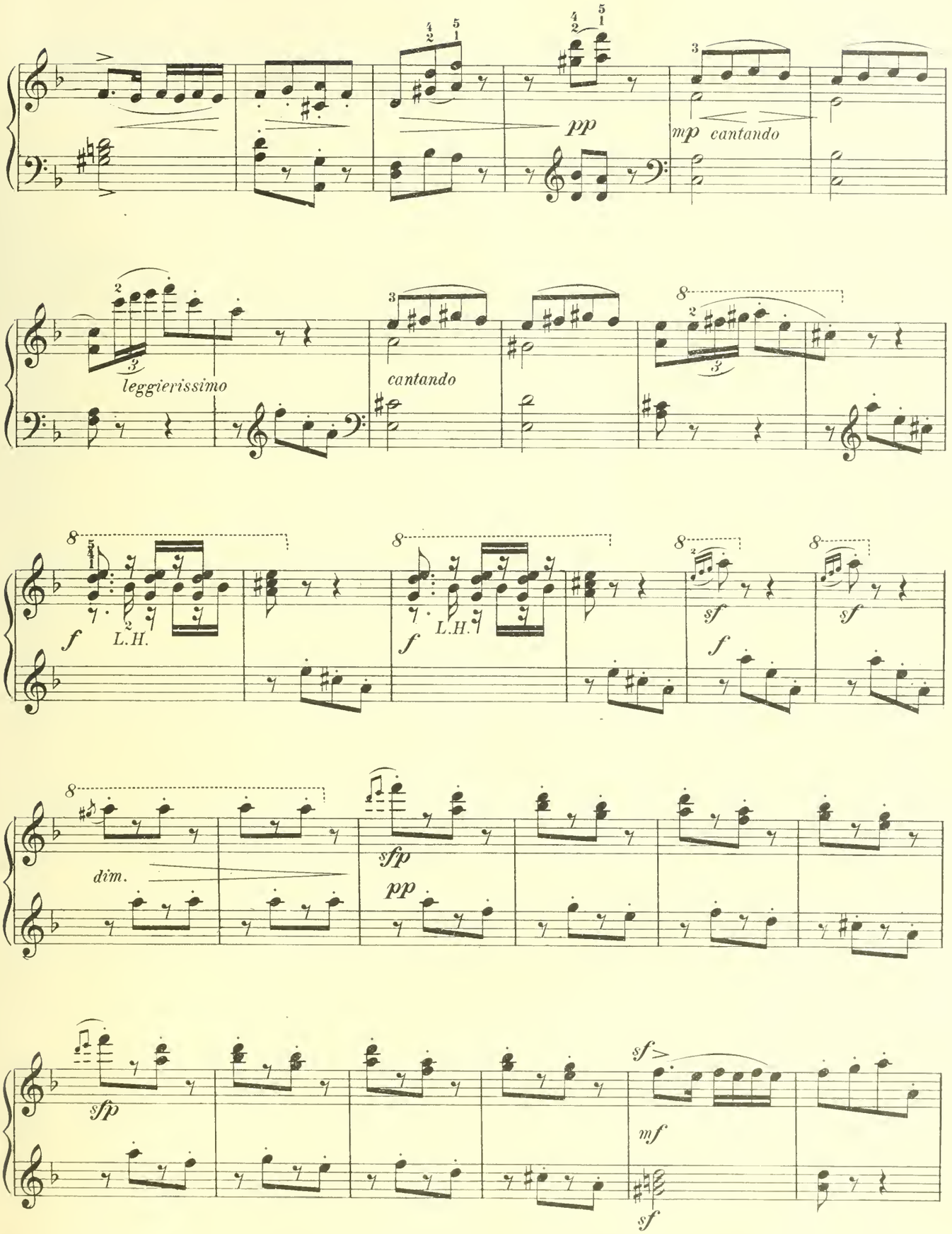
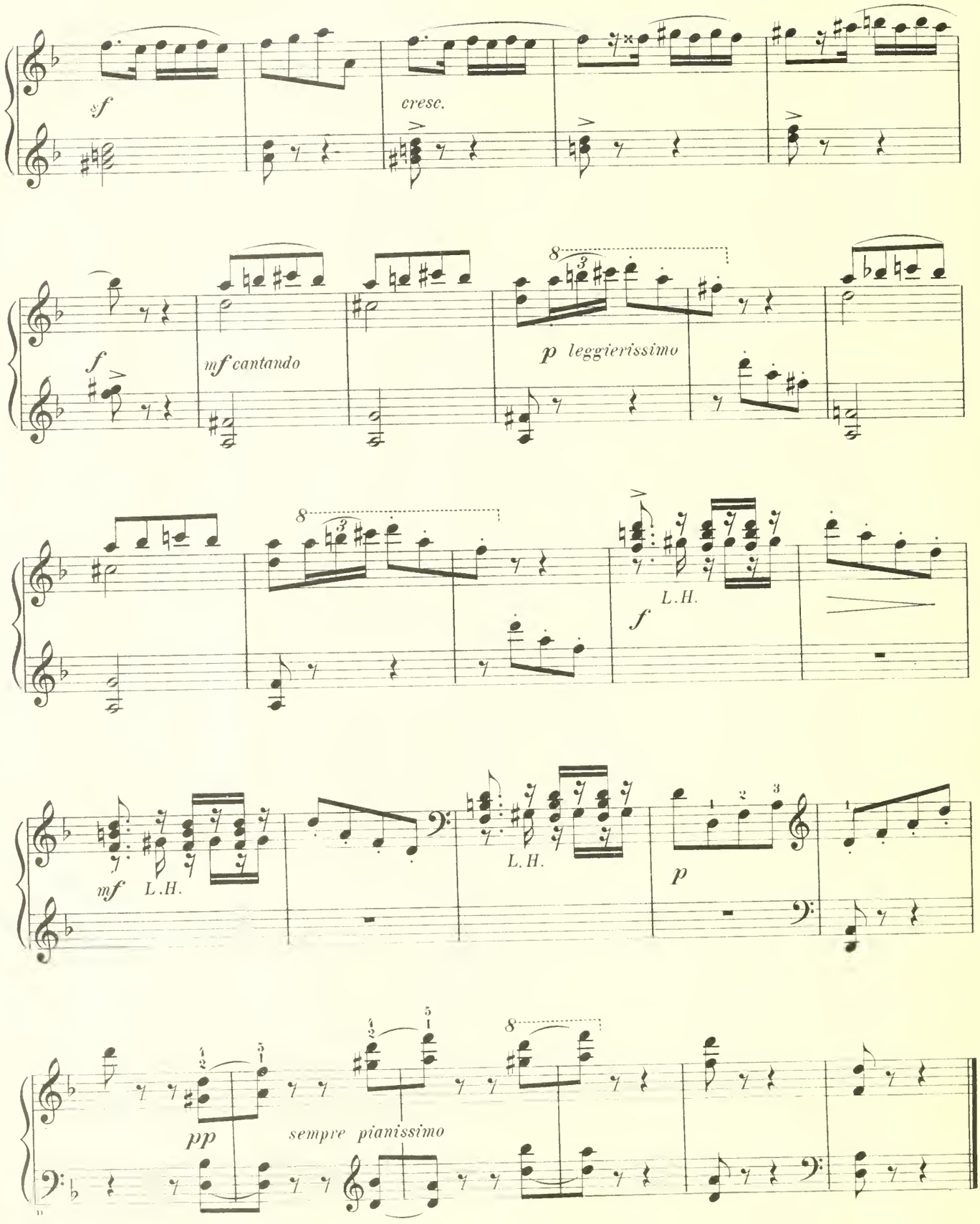

pp
mp cantando
leggierissimo
cantando
f
L.H.
sf
dim.
sfp
mf


sf
cresc.
f
mf cantando
p leggierissimo
f
L.H.
mf
L.H.
L.H.
p
pp
sempre pianissimo

DREAMING NYMPH

(TRAÜMENDE NYMPHE)

LEO OEHMLER

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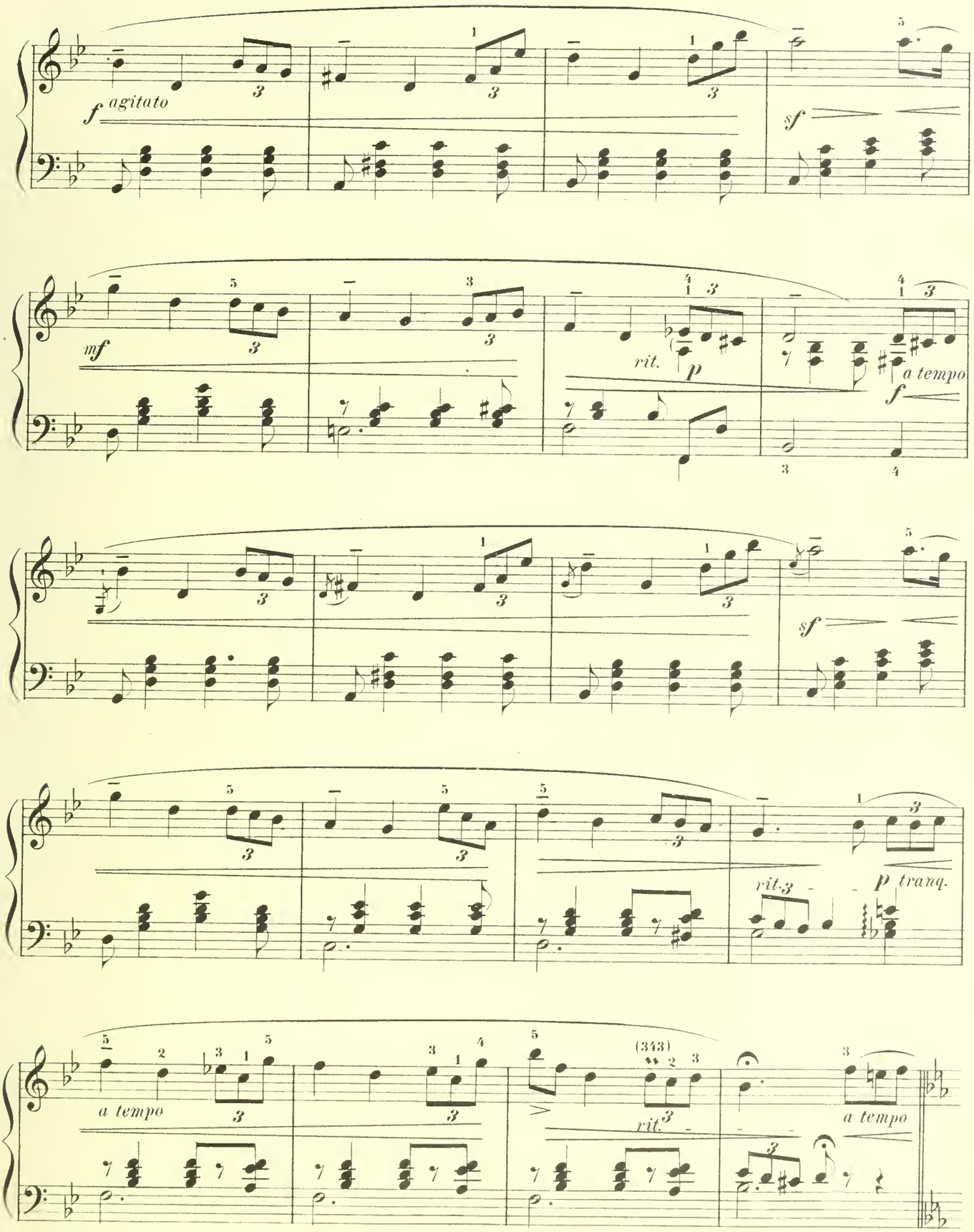
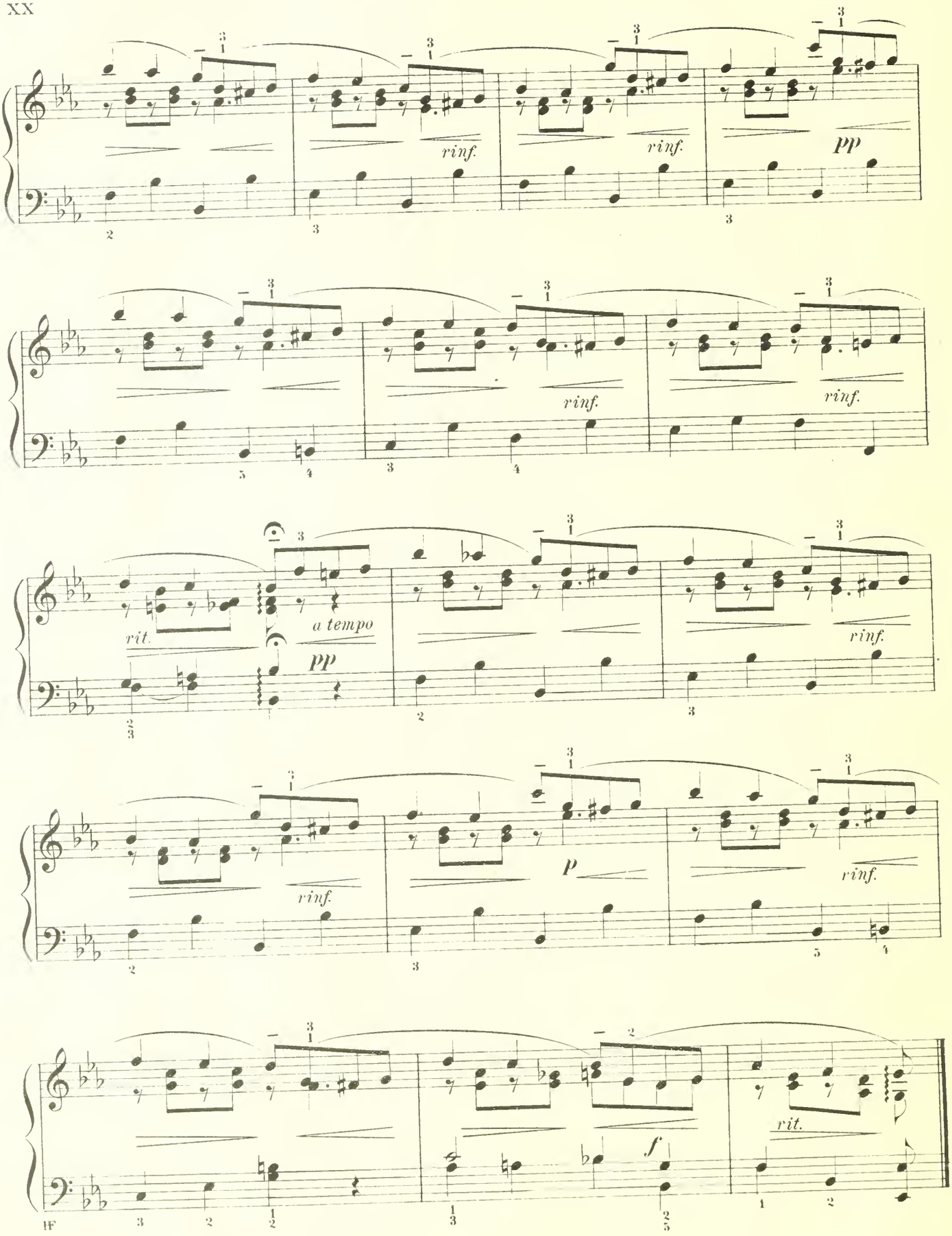
Con anima
f
rit.
p
rinf.
pp delicatamente
rit
p
rinf.
rinf.
con forza
f
a tempo
pp
(21)
rinf.
rinf.
pp
rinf.
espress.
pp
rit
f


f agitato
sf
mf
rit.
p
a tempo
f
sf
rit.3
p tranq.
a tempo
(343)
rit.
a tempo


rinf.
rinf.
pp
rinf.
rinf.
rit.
a tempo
pp
rinf.
rinf.
p
rinf.
f
rit.

DIALOGUE

W. BERWALD

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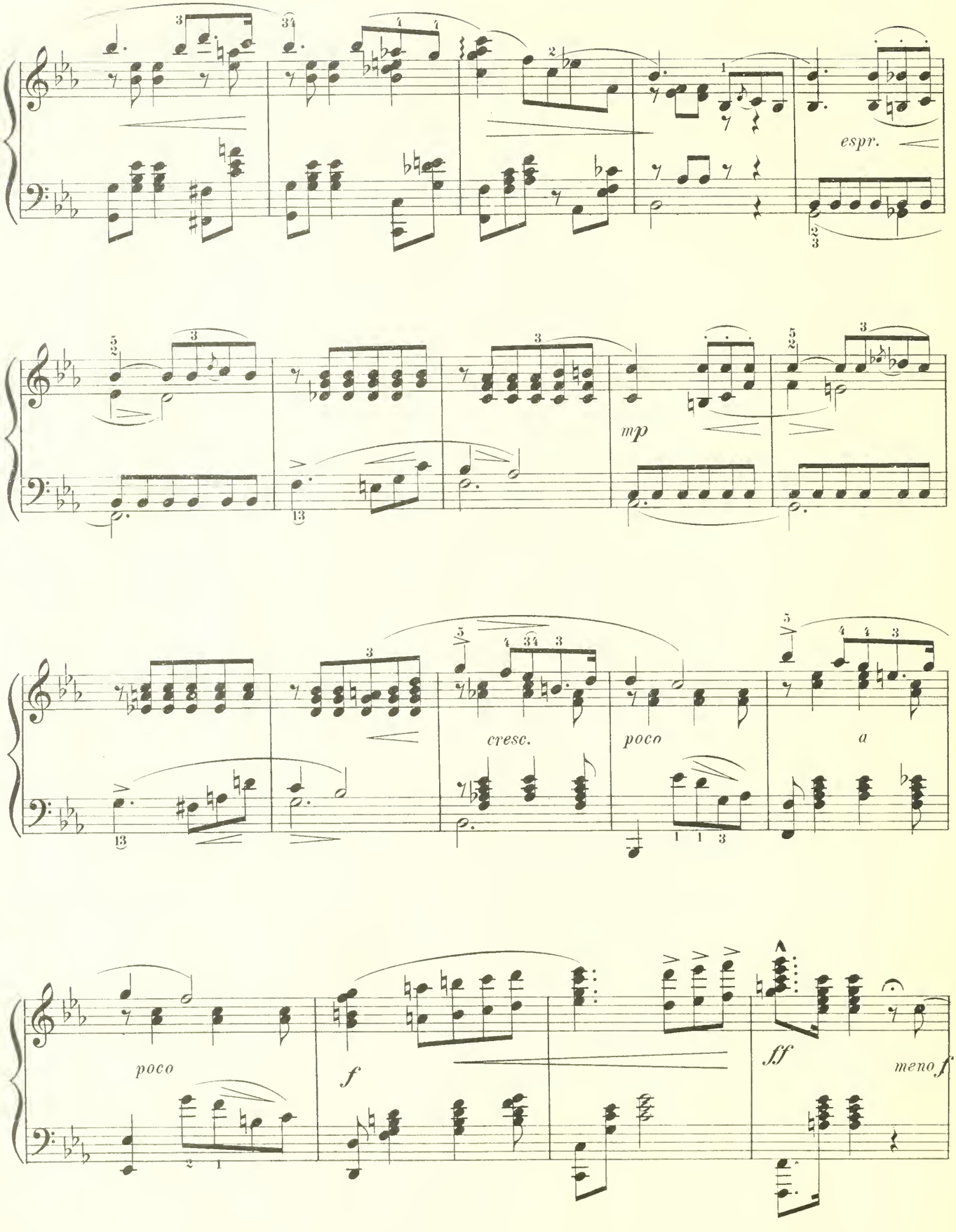
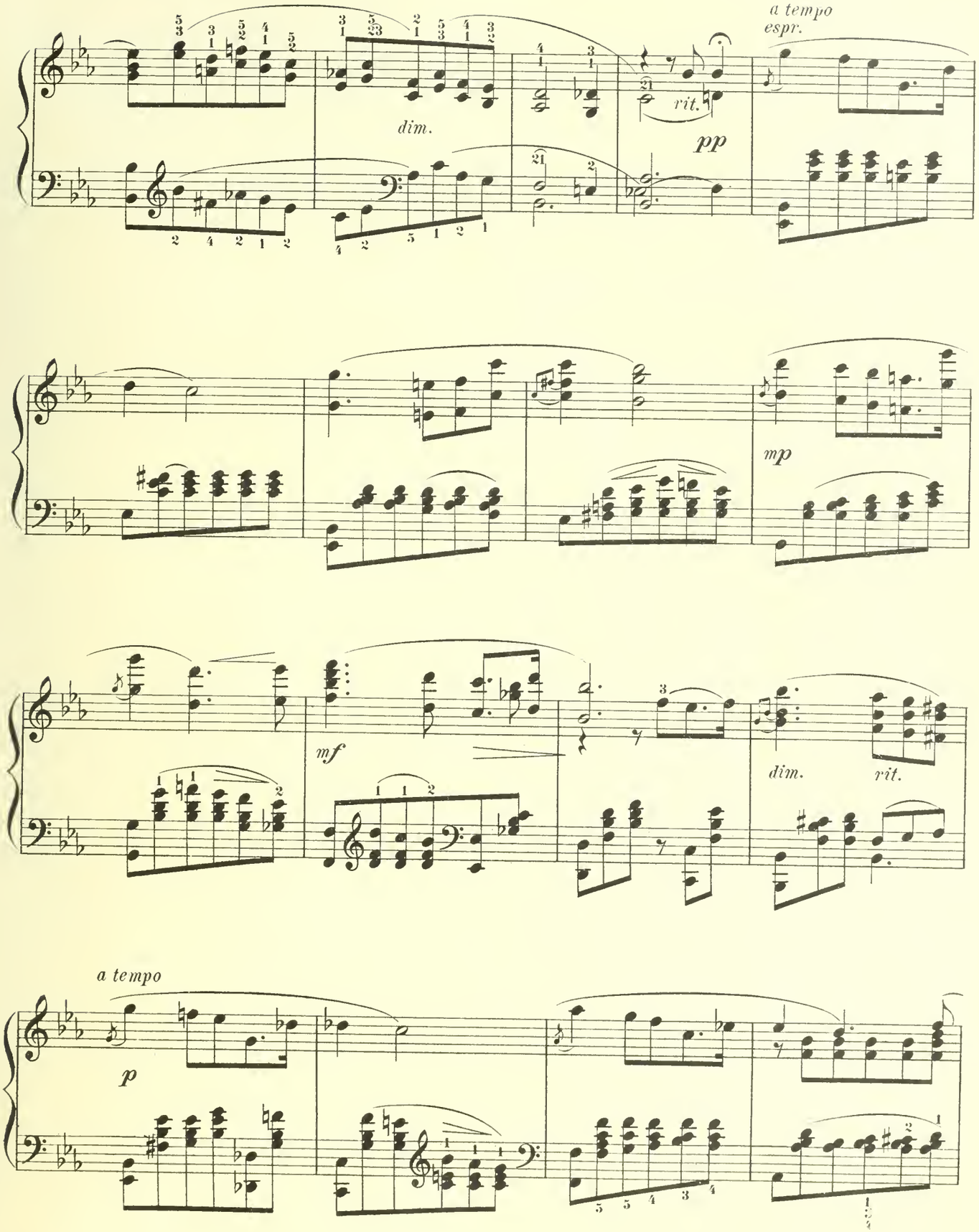
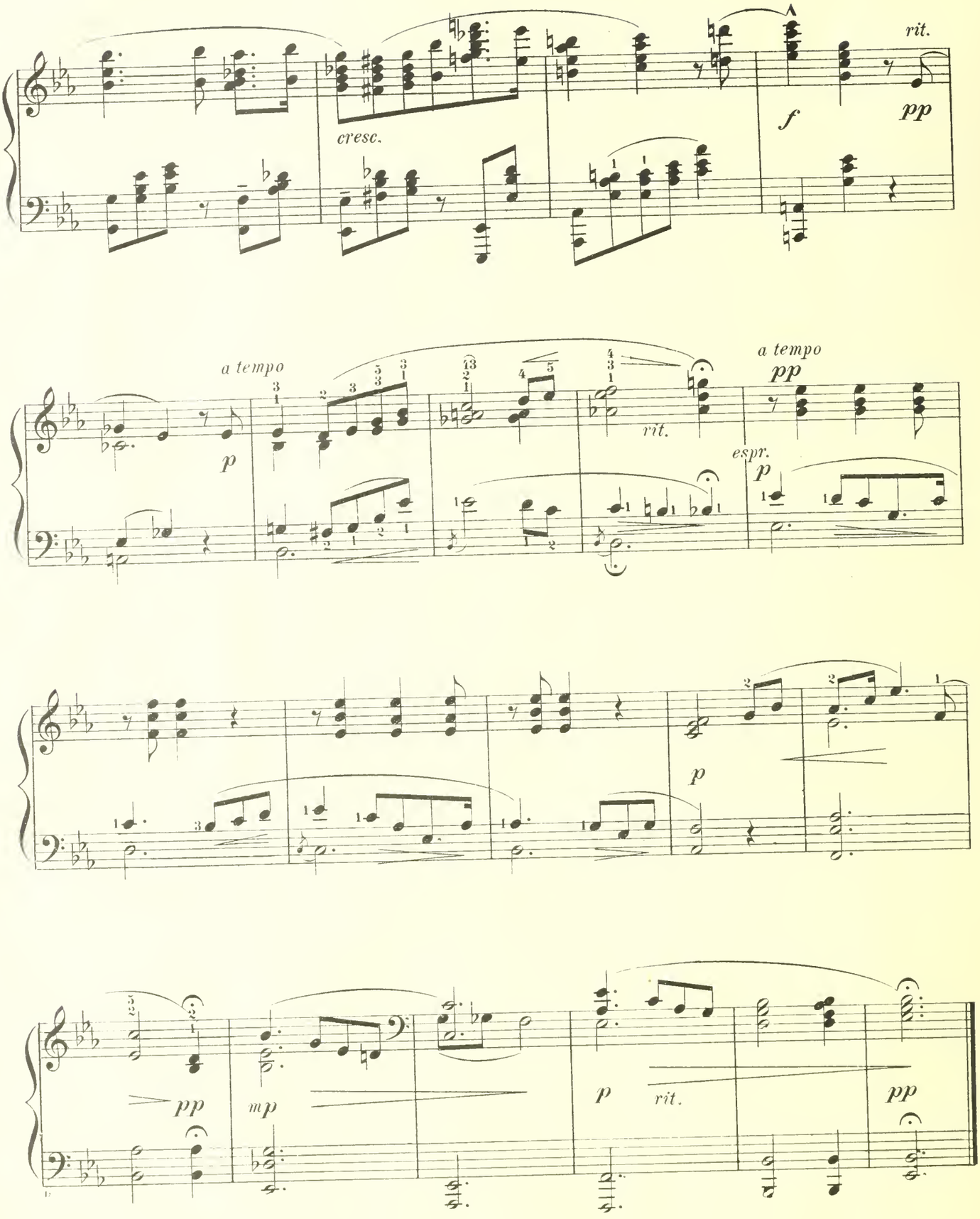

espr.
mp
cresc.
poco
a
poco
f
ff
meno f.


a tempo
espr.
dim.
rit.
pp
mp
mf
dim.
rit.
a tempo
p


cresc.
f
rit.
pp
a tempo
p
rit.
a tempo
pp
espr.
p
p
pp
mp
p
rit.
pp

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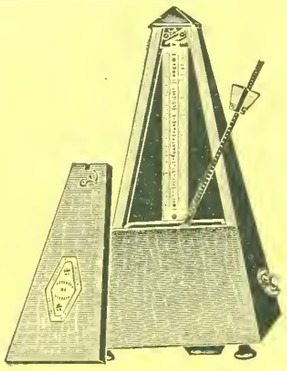

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THE MUSICIAN

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MUSIC AT THE UNIVERSAL EXPOSITION

E. R. KROEGER.

When the Exposition management first considered the question of music, it was decided that a "Bureau" consisting of three persons should be selected to direct its affairs.

Mr. George D. Markham was chosen Chief of the Bureau. Mr. Markham has been for twenty years a loyal and liberal supporter of the St. Louis Choral Symphony Society. He is a practical man of affairs, and has a wide acquaintance with musical conditions in the United States.

Mr. George W. Stewart of Boston was chosen Manager of the Bureau. His long and successful experience as Manager of the Boston Festival Orchestra proved his fitness for the post.

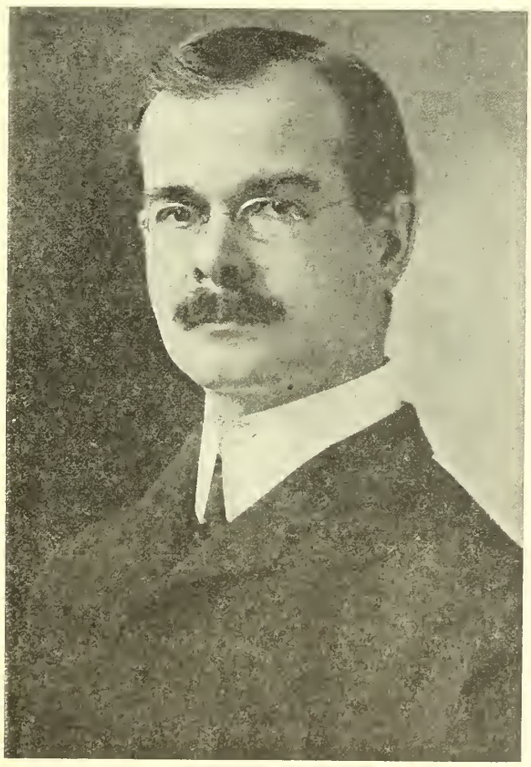
Mr. Ernest R. Kroeger was given the title of "Master of Programs."

Should the Bureau of Music adopt the standpoint of aiding in developing the musical education of the country, or should it frankly choose the position of entertainment? That was the question. The authorities having had charge of the Columbian Exposition were consulted. There the musical scheme had been planned with great elaboration. Nothing could be too good for the people. It was predicted that musical art throughout the land would receive a great impetus from the plan proposed at Chicago. What was the result? Despite the pains and care taken to make it a great success, the general feeling was that it was not so.

The Chicago officials informed the St. Louis Bureau in the most emphatic manner that a scheme of high class music at any Exposition would be a serious mistake; that the crowd in attendance would not have it at all; that the energy, enthusiasm and money spent in this direction would be largely thrown away. It goes without saying that this subject was much debated by the members of the Bureau of Music of the Louisiana Purchase Exposition. None of them were willing to ignore high grade music altogether, and yet cold facts had to be taken into consideration. The Exposition management had granted the Bureau $450,000 to be expended upon musical features. How to appropriate this sum and secure satisfactory results was the problem. It was finally decided that a large portion of this appropriation should be spent upon military bands. Not only were the best bands in the United States to be engaged, but also some of the best foreign bands.

In the interest of this plan Mr. Stewart went to Europe, where (after considerable negotiation) he succeeded in engaging the British Grenadiers' Band, whose reputation is international. The *Garde Républicaine* of Paris (by many considered to be the finest band in the world) will also probably come. The Philharmonic Band of Berlin, under the celebrated conductor and composer von Blon, was also engaged, and of course a large number of bands located in the United States were engaged. Sousa and his band appeared at the opening of the Exposition. Eight attractive Band Stands will be placed in different parts of the Grounds, and three bands daily will be heard.

The Orchestra was also determined upon. Eighty-five picked men, accustomed to playing under celebrated conductors, were engaged. It was necessary to engage the players at fixed salaries in order to secure their services, but this would be a great



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expense to the Bureau of Music unless the Orchestra could be utilized elsewhere. This has been happily arranged. There will be located on "The Pike" a large "concession" known as the "Tyrolean Alps." It is an enterprise backed by some of the leading business men of St. Louis. Mr. Stewart negotiated with this company for the use of the full Orchestra each day it is not employed at Festival Hall. A distinguished Vienna conductor will be engaged to conduct the concerts in this connection, the program of which will be of a bright and attractive nature. The Orchestral concerts to be held in Festival Hall will be under the direction of Mr. Alfred Ernst, who has been conductor of the St. Louis Choral Symphony Society for the past nine years. He is rapidly attaining a foremost place in his chosen line. Other celebrated conductors will also direct special concerts. Max Bendix will be concert master.

A great organ, the largest in the world, has been built by the Los Angeles Art Organ Company (formerly the Murray M. Harris Organ Company) and has been installed in Festival Hall. It has already been tested at the factory, with most excellent results. M. Alexandre Guilmant, the renowned French organist and composer, will give a series of recitals, beginning August 15th, and continuing for six weeks. These will undoubtedly be of great benefit to students throughout the country, who will greatly profit by M. Guilmant's interpretations. Seventy-three of the foremost American organists, whose names are mentioned elsewhere, will also give recitals. Their programs will be made with great care, especial attention being given to the fact they must not be too heavy for the general public. There will be an admission fee of ten cents to the organ recitals. Twenty-five cents will be charged for orchestral and choral concerts. American composers' works will appear on almost all organ and orchestral programs. They will be placed among compositions by Europeans, and will thus receive equal consideration.

Three compositions will be especially written for the Exposition by American musicians of reputation. Mr. John K. Paine will write a hymn, the poem being by Edmund Clarence Stedman. Mr. F. Van der Stucken will write a march, and Mr. Henry K. Hadley a set of waltzes.

Some well known Choral Societies will give concerts of standard and modern works. The Choral contests will also attract much attention, and a number of prominent societies have signified their intention of participating. The prizes are quite large; sufficiently so as to cause keen competition.

Contests between bands will be held in September, for which prizes aggregating $30,000 will be given. The rules are very exact and are of such a nature as to improve materially the work of bands throughout the land.

It has not been considered wise to have much in the way of pianoforte or chamber music recitals. Experience has proven that there is very little interest shown in them by Exposition crowds. There may be some experimenting in this direction, and if found in any way successful it will be continued.

Other features are being considered by the Bureau which will be announced later. It may be seen from the foregoing that the St. Louis Exposition has profited by the experience of past Expositions, and will endeavor to provide for the entertainment of visitors rather than for their education. At the same time, there will be no sacrifice of dignity, and the general plan of operation proves that the music offered will be of good quality and will be interpreted by musicians of standing and ability.

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THE ART OF LISTENING.

LOUIS C. ELSON.

Although America is making wonderful advances in almost every branch of musical education, there is one fault to be found with most of the systems employed in this country. They dwell too entirely upon the making of music, and altogether too little upon the art of listening to it. In kindergarten, school and college there is almost always a single purpose set before the student,—to read notation and to sing the intervals thus read. Naturally in this statement we refer to the training of those who are not educating themselves for a musical career,—the general public. But even with the student who is aiming to be a musical executant there is too much stress laid upon performance and too little upon intelligent auditorship.

The average student, in a class lesson, imagines that his chief task is done when he has finished his own performance. It should be impressed upon such a pupil that an equally important task is the study of the performance of others. Teaching is, in its highest development, only a faculty for intelligent criticism. The so-called "lessons," which Liszt gave so frequently at Weimar, were merely the highest order of criticism upon varied performances by the artists there assembled. Teaching by imitation, by the playing of a work by the master and the copying of this performance by the pupil, was much more seldom in evidence there than teaching by comment.

To obtain the ability to criticise correctly one needs to carefully compare different performances, and this forms the first chapter of the art of listening. It is well to hear different artists in the same work, carefully memorizing the salient points of each performance, and to reason out the causes of any marked difference of interpretation. In piano work it is essential to note differences of dynamic force, of shading, of phrasing and of pedaling; in vocal numbers, to compare variations of style in "Bel Canto," in Coloratura, in dramatic effect, in management of breath and in intonation. Careful comparison is the only method of attaining the critical faculty in the higher branches.

But the foundation of such critical ability must be laid in the class-room. It is by no means necessary to listen constantly to artistic performance in order to form the musical judgment. To watch carefully the work of fellow-students is often more fruitful of practical results to the young musician. The old Latin saying—"Quod licet Jovi non licet bovi,"—applies to much concert work. We can recall Rubinstein as playing the "Moonlight Sonata" in half-a-dozen different ways (from a full moon to a crescent), according to his mood, and we well remember his trick of swooping down upon the keys, like a hawk upon a chicken, from fully two feet above the key-board. We can imagine the remarks of a teacher to any student who would dare to imitate the eccentricities of such a genius!

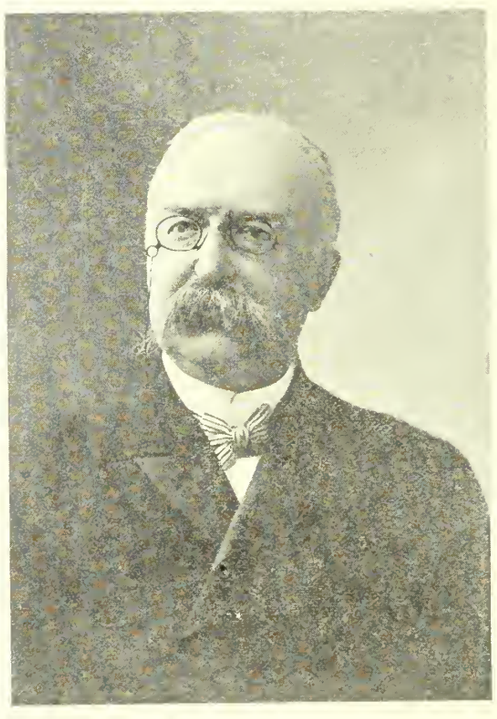
But from the work of a fellow-student there is much to learn. Let the young musician place himself mentally in the position of teacher, let him think of each fault committed, as he detects it, and ask himself how he would explain the error or correct it.

There is, however, much more that should combine in the development of audition and music-thinking. One must become familiar with musical form. This is the foundation of all phrasing. Phrasing has been well termed "the punctuation of Music," but few can imagine the errors that sometimes appear in the class-room by false punctuation on the part of a student.

In language such errors are more palpable, more readily perceived. It is said that an amateur actor once gave a totally unexpected meaning to a Shakespearian phrase by false accent. It was in "Othello," in the scene where the hero, torn by jealousy, imploringly asks Iago, "Is she not honest?" Whereupon Iago responds, half-questioningly, half-doubtingly, "Honest, my lord?" But the young Roscius responded with conviction, "Honest? *My Lord!!*" which ought thoroughly to have reassured the Moor. One imagines that no such glaring misconception of the text can occur in music, but equally strange readings are sometimes made by the students of Bach or Beethoven.

Probably three-quarters of those pupils who plough through the Two-Part Inventions have no conception whatever of the beautiful and intricate treatment of themes that they are performing, and it is unfortunately sometimes the case that the teacher is also ignorant of the musical embroidery that is being reproduced. Here then is something that well repays the most faithful audition. The two canons, the second in double counterpoint of the first, in the second Invention, are easily detected and followed by the ear, if the pupil's attention be called thereto. The clear double counterpoint in the ninth number is also an easy matter for the young auditor to grasp.

It has become the fashion, with those who are extremely modern, to look condescendingly upon Mendelssohn's "Songs Without Words," but these hypercritical people should recall the fact that Von Bülow, not a sentimentalist by any means, constantly em-



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ployed these for expression, form and phrasing. No two of them are quite alike in form, although almost all of them have a similarity of shape. The listener can be profitably employed in comparing these one with another, and especially in noticing the freedom with which some of the second phrases (consequents) are treated in Nos. 1, 2, 3, 7, etc., both in the first appearance of the theme and in the return.

Almost all of Chopin's works are an easy and delightful task for the auditor, for here there is clearness of shape as well as of expression.

Orchestra audition should be approached by the string quartette route. This, of course, takes the student out of the class-room into the concert hall. As regards the appreciation of the form, the architecture of such works, the Mozart and Haydn quartettes would afford the most chaste and intelligible examples; but the student should by no means imagine that comprehension of form is the Alpha and Omega of his study in audition. The ability to follow different parts simultaneously is a faculty that can be cultivated to an extraordinary extent, and one can certainly study this to the best advantage in the Beethoven quartettes.

Rousseau, in the 18th century, stated that he did not believe that any human mind could thoroughly follow more than two melodies at one and the same time. Herbert Spencer, taking a somewhat similar view of the subject, told an English musician, a few years ago, that modern music had gone far beyond the physical ability of the brain to receive its manifold simultaneous sensations. But the musician trains himself to perceive even when he does not entirely follow the different themes. This training is the highest point of auditorship. Probably the contrapuntal works of Bach are as noble a route to this acquirement as any in existence. We have already seen the foundation of intelligent audition laid in the "Two-part Inventions;" we now step to a higher plane by listening to the three-part ones,—"Symphonies" they were originally called. Add to the study of string-quartette the disentanglement of a fugue, and the art of following simultaneously lines of musical thought will soon grow apace. The two-voiced fugue, No. 10 in the first book of the "Well-Tempered Clavichord," will be an easy beginning; the four-voiced fugue, No. 7 in the second book (Mozart's favorite fugue), will be quite facile with its three delightful canons.

In symphonic audition one *must* begin with Haydn and Mozart. It is almost an absurdity to see people unfamiliar with the simple classics, sit through works by Debussy, D'Indy, or Richard Strauss, and go into rhapsodies of delight. It is simply impossible that they could have heard or followed the various complex themes, the subtle modulations, the intertwined tone-colors of such modern and often colossal works.

The good old Dr. Ferdinand Hiller (who was pilloried as Beckmesser in the "Mastersingers of Nuremberg") once said to the writer of this article: "You in America ought not to jump at once to the over-swollen works of the present. You should grow to these things gradually. We in Germany were bred upon the milk of Mozart and Haydn before we came to the stronger viands. It is unhealthy to do otherwise."

Dr. Hiller was perhaps too conservative, but something like this process ought to take place the world over. Richard Strauss himself was nurtured upon the old classics. The auditor must follow a similar path if he would grow to real musical strength.

In outlining what musical audition demands, and the value of cultivating the art of listening, I have spoken of the musical student first and foremost; yet a similar plan might be adopted by those who have never played and never expect to play or sing a note. But the musical student is especially favored with opportunities in this direction, opportunities which he too often neglects, in the belief that performance (or virtuosity) is everything. The class-room should be much more of an audition-school, and much more constantly so, than it is at present.

PROFESSIONAL READING.

An "experienced teacher," on being asked by a board of education to whom she had applied for a position, regarding the books on teaching that she had read, gave "The Village Schoolmaster," by Goldsmith, and "Tom Brown's School Days," together with two or three popular novels. According to statistics some of the States ranking high educationally show a low record in professional reading.

It is a law of nature that when growth ceases decay commences. When the teacher ceases to grow he is bound to grow fogy. Methods, topics, ideas, all advance. The "self-sufficient" may pride themselves upon avoiding the fads which *fade*. Yet even in these there is invigoration. It is more wholesome to wrestle with the waves than to be caught in a dead calm. In the animated discussions sure to result

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from these innovations there is a whetting of original thought, an analysis of results, increase in power of expression; and in the maintenance of such principles as to the individual seem right there is a gain of mental power and discipline. The principle or method may be proven faulty, mistakes come to every one who tries. But the boy defeated in the ball game knows that power is gained even through present defeat.

Never before did the educational press offer such excellent facilities. Quality, scope, adaptability and price are alike safe from criticism. Specialization is here as prominent as in the school-room work. Whatever the sphere, there are certain periodicals especially adapted to it. The teacher's aim should be to find them. The chances are that a union of two or more will be necessary. One treats upon the great educational topics of the day; another makes a specialty of telling us what others are doing and how they are doing it; a third dwells largely on child study, nature study or some other special topic. A few attempt to unite all these features; yet this is as impossible to do fully as for one person to attempt to teach the branches of the common school and of the college. Select carefully, having first familiarized yourself with the characteristics of the leading publications; but do not think for a moment that you are economizing by curtailing the amount of professional reading.—*Bessie L. Putnam in The School Gazette.*

HOW TO PRACTICE.

FRANCES C. ROBINSON.

So much time is wasted,—just practiced away, simply because so few really know how to practice, that it seems worth while to offer a few suggestions on this all-important subject. The caption "How to Practice," is somewhat a misnomer, however. Teachers and pupils universally think of and talk about "practicing" instead of studying, which is the more important idea, and which is too often not considered. As the teacher learns how to teach by teaching and by studying the best methods so the pupil learns to practice well, intelligently, by carefully studying piano practice, and by applying himself thereto.

Systematic practice of the piano must be learned by the individual who would hope to become anything more in the musical world than a strummer of low class ditties. But the learning may be accomplished in a much shorter time than is usually occupied if the learner has the fortunate help of one who has learned and who is an efficient teacher.

My remarks are intended particularly for the pupils themselves, and so I shall address myself as follows:

If you have acquired right muscular conditions and position of the arms, hands and fingers at the piano, give earnest heed to the following:

When a composition is assigned to you by your teacher to be learned, do not take it to the piano until you have read it through and through. At the piano is not the place to learn how the hands are to play in relation to each other. This is, or should be, exclusively a mental operation unaided by the hearing, excepting the primary steps in the study of rhythm, in which no one questions the right of use of the hearing sense. If you are a harmony student (which you should be) study the chord formations and their connections, the melodic construction and the phrasing (a judicious use of the various touches and their qualities). In every composition you may attempt to perform, however great or small, the form (melodic construction) and the phrasing (touches and qualities) of it should be studied and understood before the fingers are employed. Then study and practice the following essential principles in the mechanism of good piano playing:

1. The right reading of notes and keys. Do not look at the notes and imagine you see one representing a certain key of the piano. What do you know? Not what do you imagine or what is your idea? Imaginations and ideas are not in the market just now. We want and must have facts. "Piano playing," says W. S. B. Mathews, "is mainly an operation of the mind;" therefore a knowledge of notes and keys must precede finger movement. This knowledge is to be followed by using

2. The right finger upon the right key. Do not permit yourself to play even a short passage through once with other than the right finger upon the right keys, tho' you may make no audible mistake. By so doing you create a careless habit. Habit is a fearful, a strong master; therefore, habituate yourself to right methods. How often a pianist has been brought to grief just because he did not observe this second essential while practicing. The way of the transgressor is indeed painful and hard for both pianist and auditor. The taking of right keys by right fingers must be accompanied by

3. The right use of the finger, the hand or the arm, according to the touch and quality employed. All that can be said about right muscular conditions, and right position of arms, hands and fingers,

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right up-stroke and down-stroke—right phrasing, belongs to this third essential. Neglect this and the observance of the former will not make a pianist of you. Take heed.

Having observed these three essentials in the mechanism of piano practice we find other things to consider. Not the least important is:

4. The right time—Rhythm. Do not count the notes, but count with (or in) time, and adapt the finger movement to the count instead of the reverse. Time is regularity of motion. When regularity of motion ceases with the learner of rhythm, the whole soul of the formative pianist is musically disorganized. Remember, however, that a count is not supposed to occupy time—to be the length of a tone. It should be spoken decisively, occupying as it were no time. The regularly recurring counts simply measure or divide tone-lengths. Therefore, instead of quarters in 2-4 measure indicating tones each one count long, a tone continues from count to count as the swinging of the pendulum of the metronome or clock continues from tick to tick. It is necessary to speak the counts (thinking alone will not fill the demands of the law of rhythmical development in the pianist) promptly and imperatively, yet gently; thus aiding the employment of a supple and firm musical touch. Have a metronome and use it; not always, but occasionally. Now, to be concise, I offer the following suggestions regarding some things to be emphasized in practice:

1. Accuracy in note reading and time value.
2. Learn the leading motives and phrases with their answers. Note the repetitions of the motives.
3. Practice the piece in short sections or periods. The habit of repeatedly playing a piece from beginning to end in practice is a waste of time, cultivates loose habits, uneven playing and stumbling.
4. Practice thoughtfully.
5. Practice slowly.
6. Avoid stumbling.
7. Practice much with hands separately.
8. Observe carefully the fingering.
9. Note accurately the marks of expression and phrasing.
10. Practice the hard places until they can be played with the same finish as those that are easy.
11. Be regular and systematic in practice, giving definite time for exercises, etudes and pieces.
12. Study the music away from the piano to become more familiar with its form.
13. Having gained the technical part of the piece, study its interpretation, its sentiment, the musical content, until it can be played with finish and style.
14. Intelligence, application, perseverance, a high ideal and a love for the work, are essential to success.

TONE AND ITS LAWS.

ARTHUR ELSON.

It has been shown in a previous article that tone differs from noise in the fact that the vibrations causing it are regular and continuous,—at least recurring often enough for us to see that they are regular. The question then arises, as to how two tones may differ from each other. We find that there are three properties which enable us to distinguish tones,—loudness, pitch, and quality.

In speaking of loudness, it is necessary to distinguish between apparent and actual loudness. Thus some sounds seem louder than others because they are more shrill and piercing, and the untrained ear will mistake differences in pitch or quality for differences in force of tone. To the scientist, loudness depends entirely on one thing,—the amplitude of vibrations of the body causing the sound. That this is true may be readily shown to the eye by striking a large tuning fork. The two prongs of the fork are seen to swing to and fro, causing the tone, and as the prongs make shorter and shorter swings, the tone gradually dies away. As a result of experiments, it has been found that loudness of tone varies as the square of the amplitude of vibrations. That is, if the tuning fork is made to vibrate twice as far as before, the tone is four times as loud, and so on.

That loudness of tone varies with distance from the ear is at once apparent. The actual rate of variation may be obtained by considering the shape of the sound-waves. Our tuning fork gives off impulses that move outwards in all directions at once, producing spherical waves. The impulse from the fork being the same, at two feet away this impulse is spread over a surface four times as great as at a distance of one foot from the fork. The intensity, then, varies inversely as the square of the distance, twice the distance giving one-fourth the intensity, and so on. Before leaving our tuning fork, we may try an interesting experiment to show that sound waves can neutralize each other. Hold the vibrating fork upright, and slowly turn it until the two prongs form a plane at right angles to the direction from the ear. The

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tone will then cease to be audible, though the prongs are vibrating. The reason, as indicated, lies in the fact that in this position the waves from one prong neutralize those from the other, and no vibrations reach the ear,—two sounds, exactly equal in pitch and power, thus producing silence.

The property of pitch depends entirely on the rate of vibrations—that is, the number of waves formed in any given time. We have seen that the human ear can perceive the presence of these waves between the limits of 16 and 38,000 per second. The lowest tone used in music is the so-called 32-foot tone, given by an open organ-pipe 32 feet long. This has 16 vibrations per second, while the highest note on the piano has about 4,160.

In the organ, we find that shorter pipes give higher tones. But in studying the relation of length to pitch, it is much easier to use the simple instrument called the monochord, or sonometer. This consists of a single wire, strung on supports in such a way that a movable bridge can alter the length of string set in motion. As long ago as the fifth century B. C., the Greek philosopher Pythagoras used this method to obtain the lengths of string giving the scale intervals.

The vibration-rate of a stretched string depends on three things,—the length, the tension, and the weight of the string. The so-called Canons of the Stretched String may be stated as follows:

The number of vibrations varies inversely as the length of the string. Half the length gives twice the vibration-rate, three-fourths of the length gives four-thirds of the vibration-rate, and so on.

The number of vibrations varies directly as the square root of the tension. Thus four times the pull on the string will cause it to vibrate twice as fast, and so on.

The number of vibrations varies inversely as the square root of the weight. Thus, with two strings of the same length and at the same tension, one must be four times as heavy as the other to give half the vibrations, nine times as heavy to give one-third, and so on. This law is independent of the material used in the string.

These laws are all applied in stringing a piano, for the upper wires are short, tightly drawn, thin, and made of steel, while the lower ones are long, less tightly drawn, thick, and wound with heavy copper or wrought iron wire. In the violin, where the strings are of the same length, the remaining laws are illustrated by the varying thickness and tension, and the wiring of the G-string. In wind instruments the length of the tube is the main point.

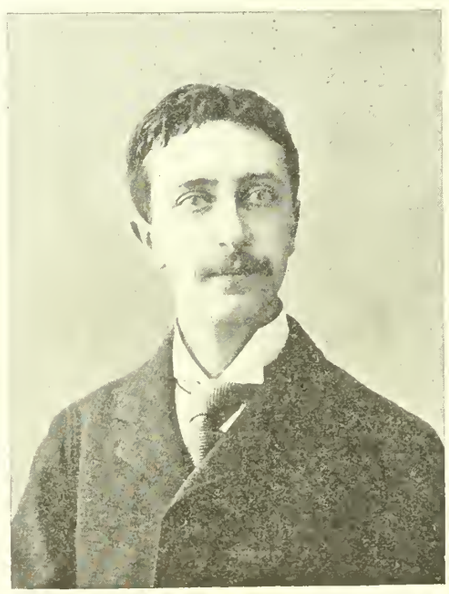
Returning to the monochord, we increase the vibrating rate by moving the bridge and decreasing the length of the vibrating part of the wire. It will be found that half the length will give an octave above the open string, thus showing that the octave above a note vibrates twice as quickly as the note itself. The scale of Pythagoras was based on the relative lengths and vibration-rates given in the following table: Note—Comparative. Vibration-rate. Length of String.

Keynote.	1	1
Minor second	16-15	15-16
Major second	9-8	8-9
Minor third	6-5	5-6
Major third	5-4	4-5
Perfect fourth	4-3	3-4
Diminished fifth	36-25	25-36
Perfect fifth	3-2	2-3
Minor sixth	8-5	5-8
Major sixth	5-3	3-5
Minor seventh	16-9	9-16
Major seventh	15-8	8-15
Octave	2-1	1-2

In the scale of nature, however, the two major seconds 2—3 and 6—7, or the tones D—E and A—B in the key of C, would show differences in the ratio of 10-9, and not 9-8. There would be, then, two sorts of major tones, one with a slightly smaller interval than the other. Applying these ratios to the scale of middle C, at 264 vibrations a second, we should find D giving 9-8 as many, or 297, E 10-8 of C or 10-9 of D, making 330, F 352, G 396, A 445½, B 495, and C 528. In the scale of nature, sharps and flats are less than a semi-tone distant from the natural note. As given in Pole's Philosophy of Music the ratios are 25-24 for a sharp and 135-128 for a flat.

In answer to the question why we do not use the scale of nature, or true intonation, a cursory examination of the intervals will show two excellent reasons. First, we could not, as now, use the same note for C-sharp and D-flat, and second, if we modulated any distance from the key of the scale, we should find the new scales inaccurate. Yet the intervals of the natural scale are remarkably sweet when the ear is accustomed to them, and this system was formerly considered the correct one. John Sebastian Bach gave it its death-blow, by dividing the scale into twelve equal semi-tones, as we have them to-day. He enforced his ideas by writing the wonderful set of preludes and fugues known as the "Well-Tempered Clavichord," which employed all keys, both major and minor, in the new scale system.

There have been various standards of pitch adopted, which differ considerably from one another. Thus, for the octave above middle C, the average English rate is 540 vibrations a second. Germany gives it about 528, while in the French normal diapason it has 517 3-10. The philosophical, or physical, pitch, figured upward from a theoretical single vibration, makes the rate 512. The American concert pitch



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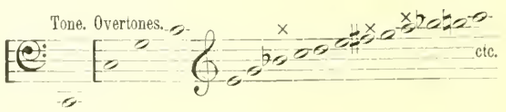
is variable, but is much higher than any other, while the classical pitch, used a century ago, was about the same as the philosophical pitch.

We come now to a study of the quality of tone, and to understand this we must revert to our vibrating string. Hitherto we have considered the vibration as affecting the whole string. But it is a fact that while the string is in motion as a whole, it may subdivide in halves, thirds, quarters, and so on, each of which may have its own little vibration while the main vibration is going on. As the portions, or ventral segments, of the string must be some fraction of it, less than the whole, it follows that the partial tones blending with the fundamental note must be higher in pitch. Application of the law relating to length of strings will show that the vibration-rates of these tones must be 2, 3, 4 or more times as great as the rate of the fundamental. The tones produced by these fractional parts of the string are called overtones, harmonics, or upper partials. In wind instruments, they are produced by subdivisions of the air-column in the tube.

The harmonics can readily be produced without the presence of the fundamental tone. If we are able to touch a vibrating string lightly at some definite fraction or aliquot part of its length, we stop its vibrating as a whole, but allow the fractional parts of the string to vibrate on each side of our finger. The point of rest between any two vibrating segments is called a node. We do not need to touch every node, a single one being sufficient to cause the subdivision. Thus the violinist, touching the string lightly one-fourth of the way along, will cause it to vibrate in four parts, each part giving a tone two octaves above the open string. Skillful violinists can make the string subdivide into as many as eight parts, while the great Paganini, by the use of thin strings, was able to obtain twelve, giving a tone three octaves and a perfect fifth above the open string.

An experiment with the piano will show the presence of these harmonics in any note. Place light pieces of paper on each set of wires, put down the pedal to allow free vibration, and then sound any note, preferably a low one. Those strings whose pitch corresponds to that of the harmonics of the note struck will be set into sympathetic vibration, and the paper will be shaken off those wires while remaining on all others.

If we figure out the pitch of the harmonics, we find that they always occur at definite intervals above the fundamental, forming what is called the chord of nature. They proceed upward by an octave, a fifth in addition, a fourth, and so on, as the following table will show:



Those tones marked with an x are not exactly in pitch with our scale. It is the presence of these overtones *in varying quantity and intensity* that causes all differences in color or quality of tone. Were they all present in the same intensity, all tones of the same pitch and loudness would sound absolutely alike, whether produced by trumpet or violin, by voice or by instrument.

QUESTIONS.

What are the three properties of any tone?

What two things cause a variation in loudness of tone?

What does pitch depend upon?

What limits of vibration are used in music?

What three things affect the vibration-rate of strings?

What is the law of length?

What is the law of tension?

What is the law of weight?

What ratios show the relative vibration rates for the interval of an octave? A perfect fifth? etc.

What two reasons prevent our using the scale of nature?

Who gave us the tempered scale that we use at present?

What are some of the standards of pitch?

When a string vibrates, does it vibrate only as a whole?

What are segments? What are nodes?

How may we produce harmonics without the fundamental tone?

What names are given to the partial tones produced with the fundamental?

What is the chord of nature?

With a string of given pitch, what interval above it will be sounded if the string is subdivided into five parts? Into six parts? etc.

What causes differences in the quality or color of a tone?

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QUERIES AND ANSWERS.

Will you kindly explain the exact difference between slurs and ties? I have trouble in distinguishing them. M. F. B.

The slur, or sign of legato, connects notes *on different degrees of the staff,* indicating that the tones must be smoothly joined. The tie connects notes on *the same degree of the staff,* and means that none after the first shall be struck.

1. *What is tonality?*

The word means, etymologically, the quality of being *tonal,* or standing in legitimate tonal relation to other tones. In its usage among musical writers, it appears to have the same meaning as the word "key," but applied in a much broader sense, as indicating a *cluster of related keys.* The table of musical quantities might read about as follows: A small cluster of single tones makes a chord; a larger cluster of tones makes a key; a cluster of related keys makes the tonality. Thus, a piece of music is said to be in the key of C,—for example, the third of Beethoven's pfte. sonatas. But it does not remain in this key all the way through; the keys of A minor, G major, F major, and many others, related to C major by nearly similar key-signature, will also appear in company with C, and these constitute together the *tonality* of the piece. It is in the key of C only so long as it remains within the cluster of seven tones which form that key (not counting such accidentals as may arise from the use of embellishing-notes). But it is in the Tonality (the tonal territory) of C, even when digressions are made into the nearly related keys which attend C. Therefore it would seem more accurate to say "sonata in the *tonality* of C," the tonality being defined by the principal key, that which occurs first, or which predominates, in the piece.

In classic writing, adherence to a central tonality, or (key) as axis of the modulatory movements, has always been strictly insisted upon. Certain styles of modern music, in which this principle is repudiated,—in which a sweeping use of any and all keys is made, without any acknowledged center, and without regard to a principal key as modulatory basis, are said to be lacking in Tonality.

2. *Why is the measure-sign called the measure-signature?*

Sign and signature have the same meaning. It does not matter which term is used. "Measure-signature" seems, however, the preferable name, because of its analogy with "key-signature."

3. *Can the syllable ti be used for the seventh step of the minor scale?*

If the minor syllables are made to correspond with those of the same major mode (for instance, A minor the same as A major), then the syllable "ti" will naturally accompany the 7th step. But if the so-called relative syllables are used (A minor the same as *C major),* then the choice of "ti" may cause confusion.

HOW TO BEGIN A TRUE MUSICIANSHIP.

W. S. B. MATHEWS.

It will be no news to the readers of this journal that a great deal of current instruction in music, even when given to children from an early age and long continued, fails to develop musical playing, sound taste, or any kind of reproductive musical intelligence. In other words, after ever so many years of so-called "edueation" the student is nevertheless not a musician, either in kind or in degree. He is still outside the magic chambers of tone.

Almost every teacher of harmony has been surprised that even one or two years in theory still accomplish very little in changing the studcnt's musical state. Some things he knows at the end of the lessons which he did not know before; but the sensitive musical hearing and the taste for rational design and sequence in tone-work, not to mention the elusive question as to what the music means—all these his harmony teaching has failed to form.

Several careful and serious teachers have instituted systems of ear-training, and by laborious attention (at high cost to each pupil) turn out pupils who after three years are able to hear and write simple and short diatonic melodies, and occasionally to hear and write a second voice played simultaneously with the first, but the phrases, or "melodies," as they miscall them, are short, rarely exceeding three measures.

One of these teachers has publicly stated that the next thing after his printed course would be experience in hearing polyphony, and he would bring in chords only after this introductory course of five years. This is too long for the results attained.

Going over the ground again it is evident that we do not form the ear, and we somehow fail to bring all the different kinds of our musical knowledge together into active association at the finger points. I take it for granted that all will go with me thus far.

A Chicago teacher, formerly from Maine, Miss Blanche Dingley, has proposed and experimentally demonstrated a new solution for this problem, of singular boldness and originality, but, as experiment shows, of splendid practieability. As the work involves nothing which any good musician might not carry on easily, I propose to summarize the work

W. S. B. MATHEWS.

here for the convenience of any who may care to experiment in turn, the more so because I think the kind of musical effects which she first introduces to the ear, and the order in which they follow, are instructive. Of course the things we are after are musical *hearing,* musical *feeling,* and musical *intelligence,* as demonstrated upon the keyboard or the blackboard, or orally.

She carries on her work in Saturday morning classes, which are obligatory (without extra charge) to all her privatc piano pupils and to those of her assistants. The classes are graded aecording to musical cxperience.

Before beginning the class she expects every pupil to have had at least fiftecn private lessons, in which, besides the usual beginning in reading, use of hands, and general opening of the pianistic situation, the pupil must have learned at least one scale and have acquired some means of forming others, (either to pick them out by ear or to superimpose triads, à la Hauptmann). She must have been given a little instruction in hearing and forming triads, major and minor, and in hearing them as major or minor when played. She must know the clefs and the easy note values. Then she enters the class.

The first work of the class is to hear major and minor, marking them as played, the music being cadences of from five to fifteen chords in key, but not confined to triads. Sevenths, chromatics, etc., are freely admitted to render the passages musical. The pupil simply has to hear the primary colors of major and minor, and nothing else. The chords are played at the rate of about one a second, and the pupil marks (at the board or on paper an upright vertical stroke for major and a shorter stroke for minor. When three cadences have been heard, the teacher pauses and takes reports. The pupil called upon reads her marks; others are given and the teacher states which is right. The work goes on with other three cadences, and so on, for about five lessons, when diminished colors are introduced, and later the augmented.

To discriminate these four primary harmonic colors requires nearly the whole year (twenty to thirty lessons) before the class becomes infallible. But after a month the attitude of the pupils towards music is very much changed. They have already learned to listen and are beginning to hear and enjoy.

The second step is to hear roots, and to identify the root in any position of triad playing in their hearing. They sing the root, each individual, as asked. It is entirely ear, at this point. This work oceupies attention for one or two lessons, and is then brought up from time to time. It prepares for what follows and is very useful for gaining the instant attention of the class upon those mornings when pupils are careless.

The third step is to hear series of chords in key (i. e., cadences of convenient brevity—six to fifteen chords) and to mark the key-place of each chord as heard, at the rate of one a second, played in connection. They mark Arabic numerals, 1, 2, 3, etc. When three cadences have been marked, reports are taken, and the true marking is certified by the teacher, if any have it. Otherwise she states that all are wrong, leaving the matter until later. She never repeats a chord or effect to give a second chanec, but brings up the old chord again later on as entirely new matter, until they suddenly discover that they have marked a series of cadences in different keys, which were absolutely the same progressions. This "now or never" principle she considers central and vital.

The ear work of the first year consists only of these three ingredients: to diseriminate major, minor, diminished and augmented; to hear roots and sing them, and to follow places in key; all this in major keys as a rule.

This ear work is supplemented with what might be called work in practiee-theory, or practical theory work, of a most important kind. In the first class lesson she begins to test knowledge of tonality. Each individual has to answer (write or play, as asked, instantly) a succession of such questions as: "If C is one, what is 5? If C is one, what is 7?" and so on. Orally each pupil answers as asked. When writing as many pupils stand at the board as convenient, the others using pads. When playing, as many sit at the keyboard as convenient (generally three) and the others stand near enough to follow and correct when asked. At the end of this lesson a new key is added, and the quiz at the next lesson gives questions interchangeable, as: "If C is one, what is 7? If G is one, what is 5? If G is one, what is 7? If C is one, what is 5?" and so on until she is satisfied that all the pupils pass easily from one key to the other. A new key is added at every lesson until all are mastered in this way.

Meanwhile, the second lesson has introduced the writing of intervals, merely as staff symbols, without analyzing for definite compass. This is followed by intervals written in scales and clefs (both clefs being

SUMMER SCHOOL

employed constantly, one at a time, from the beginning). Then after some exercise on writing thirds and sixths, she comes to writing triads upon each staff degree. These they write as staff symbols, and if unable to tell whether a given triad is major or minor they go to the piano and play it, and decide by ear. She never permits measuring or counting the half steps, because she wants the ear to be sure and the knowledge of triads both sure and quick.

By this time at least three keys will have been introduced, and they go on to add new ones, after first reviewing these harmonically.

To know a key, in her meaning, is to know upon which degrees major triads stand, upon which minor, and where diminished; to be able to play as asked, the major triads in the key (changing the tonic as often as possible, so that the whole fabric is kept in mind and ready) the minor triads in the key of X, the diminished, etc. All these are played as yet in the fundamental position, with one hand only—1-3-5.

This kind of exercise is carried out in writing or playing to the same questions, and orally. In writing, the designated clef is always made at the beginning, but in writing triads no signatures are given, but the chromatic signs added as needed; in writing scale tones, a clef and signature are written for each single note asked for. The pupils get so expert at the writing of triads that one pupil of nine years has been known to write ten triads, with numerous changes of clef, in the space of two minutes. This means a clear head and positive knowledge.

It is not possible within these limits to trace this interesting course in detail. But the following is the net result. At the end of a year the pupils know all the scales positively, the major and minor chords and diminished in all keys, can hear roots, can take down successions of chords in key, and can instantly write or play anything they know. The second year goes on with like work, mainly in minor tonalities, which are made just as sure and thorough. The third year takes sevenths, and many other additional elements of good hearing and musical knowing.

Forty minutes of every class is spent on earwork. It is obvious that to hear melody is no trick at all to ears able to hear places in key. And it is equally obvious that when music has thus been established as something to hear and to know by hearing, and to write or play because one has heard it, a grand foundation has been laid. When a book of this system is published further particulars of her way of administering the work will be available. But there is nothing in this farther than the cleverness of a highly sensitive musical nature combined with a very clear head. Meanwhile any good musician might conduct such work successfully, and if conducted such work has the most important bearing upon the progress in playing and the firmness of a musical memory. But greatest of all the benefits is the sensitive musical ear. This is where we commonly miss it.

QUESTIONS AND ANSWERS IN MUSIC FORM.

PERCY GOETSCHIUS, MUS. DOC.

7. *The Period.*

What is musical Form?

Form in music, as in anything else in nature, is simply the exhibition of the principle of Order.

A composition has good form when all of its parts are arranged in systematic order, with regard to the contents and character of each, and its relation to all the other parts; so that each member, besides being so rationally conceived as to convey a definite and entirely intelligible impression by itself, shall stand in rational proportion and relation to its fellow-members. A sensible arrangement of the various members (phrases, motives, and the like) will exhibit both agreement and contrast, both confirmation and opposition; for we measure things by comparison with both like and unlike. Our nature demands the evidence of a certain degree of uniformity, as that emphasizes the impressions, strengthening them, and making them easier to grasp and enjoy (for we *enjoy* only that which we comprehend); at the same time, our nature also craves a certain degree of variety, to counteract the monotony which must result from too persistent uniformity. When the elements of Unity and Variety are sensibly matched, evenly balanced, the form is good.

A composition is faulty in form, or is "formless," when the members are jumbled together without regard to proportion in relation.

How can the Form of music be defined?

Chiefly by the Cadences, which are the punctuation marks of music, and establish metric order just as is done by the meter and the rhyme of poetry; but also by the Melody, which fixes and displays the relation of one member to another.

Other elements besides Cadence and Melody enter into the process,—such as Style (the character of the rhythm or of the accompaniment, for instance), Register, Dynamics, Expression, Instrumentation, and so forth; but they are mainly of consequence in illuminating the form and bringing out its details with greater force and distinctness, after it has been established by cadence and melody.

What is meant by the Members of the Form?

The figure, motive, phrase, period, Part or section, subject, etc., are members of music form. The first three have already been exhaustively explained.

What is a period?

A period, in music, is (in a sense) a Double-phrase; that is, it is the association of two phrases, sufficiently coherent, and similar in contents, to represent unity,—the unity that exists, for example, between a question and its answer. As the phrase generally covers four measures, it follows that a period will probably contain double that number, or eight measures; this, however, will depend as usual upon the location of the cadences. Of the two phrases which together form a period, the first is called the Antecedent, the second the Consequent.

The first phrase being only one-half of the entire period, it is clear that it must end with that incomplete or lighter grade of interruption which was defined in our preceding chapter as the semicadence; the perfect cadence appears, usually, at the end of the second phrase,—as termination of the whole period. For an illustration of the regular period, see Beethoven's first sonata (op. 2 No. 1), *Adagio* movement, first eight measures;—the Antecedent begins with two brief preliminary tones which—as the reader will recall—are not to be counted; the semicadence falls in the 4th measure, upon the first and second beats; the Consequent is preceded by seven preliminary tones (16ths), borrowed from the cadence-chord *c-e-g*, the Dominant harmony of F major; the perfect cadence stands in the 8th measure, occupying, like the semicadence, the first and second beats. See, also, the "Trio" of the next movement of the same sonata, first ten measures;—the semicadence *fills* the 4th measure, and, although there is no "interruption" whatever, it is evident from the change in style that the Consequent begins in the 5th measure; the perfect cadence is made upon the Tonic harmony of C major, with the keynote at top and bottom, and on the accent,—but *not* in the 8th measure; this period is therefore irregular in dimensions. See, further, the first eight measures of the *Largo* movement; observe how brief the perfect cadence is. Also the first eight measures of the following *Scherzo*. See, further, the first eight measures of the first sonata (op. 2, No. 1); in this period the Consequent phrase also ends with a semicadence,—in the 8th measure; this does not disprove the "period-form," but merely indicates that the design is to be extended beyond the period-form, into other phrases, without a complete interruption. Observe the eight measures which follow, and their relation (in melody and style) to the first period.

Do eight measures always make a Period?

No. There is no rule or formula in music (or anywhere else) that may be accepted as "always" valid. We have just seen a period, in the first sonata of Beethoven, which covered *ten* measures. Why? Simply because the impulse of the melody chanced to urge the current of the second phrase past its legitimate point of repose, and shifted the cadence ahead two measures. Such "extensions" of the phrase and period designs are not at all infrequent.

And another exception:—if there is no semicadence in the center of the 8-measure sentence, it proves to be a single (large) phrase, and not a period. This is somewhat rare, but has been listed among the possibilities in a former answer. See Beethoven, sonata op. 10 No. 2, second movement, first eight measures; there is not the slightest symptom of a semicadence in the 4th measure, nor any indication of a new beginning in the 5th. This, then, is an 8-measure phrase.

Must the two phrases of a Period be alike?

According to the first answer in this chapter it is clear that a certain degree, or quality, of agreement is necessary between the two phrases of a period,—if the form is to be intelligible and satisfactory. Sometimes the similarity is almost complete, only excepting the inevitable difference between the semicadence in the center, and the perfect cadence at the end. In other cases, on the contrary, the principle of contrast prevails, so that the melodic formation of the Consequent differs wholly from that of the Antecedent; but even then, uniformity of rhythmic and harmonic style, and close general resemblance, are carefully preserved. For illustration, see No. 28 of the Songs Without Words, measures 4 (or rather 5) to 12; the melody of the Consequent, beginning on the sixth beat of measure 8, is almost identical with that of the Antecedent, excepting the last four tones. No. 23, measures 7 to 15; this is a period of *nine* measures; the Consequent, containing five, begins in measure 11,—compare it carefully with its Antecedent, and note the points, both of resemblance and of difference. No. 27, measures 5 to 12; the rhythmic resemblance is close, but the melodies differ greatly.

Do two associated phrases always form a Period?

I have already said that no rule is valid "always." See No. 4, from the first double-bar (middle of measure 5) to measure 13; the first phrase extends to measure 9, closing with a *perfect cadence,* on the accent; the following phrase is so nearly *its exact counterpart, cadence and all,* that it is manifestly nothing else than a *repetition* of the first. These two phrases are not "Antecedent and Consequent;" the whole sentence is no more than one phrase, repeated.

Genuine, conscious enjoyment can come only through understanding; and the degree of gratification (when pleasure is the object) is proportionate to the degree of comprehension. Strange impressions are always attended with some tinge of fear; and no knowledge is ever after as startling as when it was new. Whatever baffles our intelligence may interest us, amuse us, tickle our senses, but it cannot edify or satisfy us, cannot give us real joy until its joyous burden is realized. The recitation of a poem in an unknown language may entertain our curiosity; but who would not more fully enjoy its translation into his own tongue?

SUMMER SCHOOL

HARMONY LESSONS.

THOMAS TAPPER.

I.

Third Lesson.

A word in conclusion on Intervals. The few simple rules already given should enable one to name correctly any possible interval from the basis of the major scale measurement.

Whenever a fourth, fifth or octave is found to be major we call it Perfect. Many reasons are given for this. One is ingenious: In the major interval the upper tone belongs to the major scale of the lower tone. Thus C-E (major third); E (the upper tone) is found in the major scale of C (the lower tone). The reverse, however, is not true. That is, C is not found in the major scale of E.

In the case of C-F, or C-G, or C-C, either tone is found in the major scale of the other. This quality of being major both ways leads one to find a name to distinguish these major intervals from those which are major in one relation only.

The pupil must note, also, that the interval next smaller than major is minor; but the interval next smaller than a Perfect interval is never minor; it is Diminished.

II.

TRIADS IN MAJOR.

Let us assume that intervals are thoroughly familiar. Now, make it a habit to associate the interval and its two sounds together. Keep continually practicing with the voice the sounding of all intervals from a given pitch. This will give you something to think upon as you go about your daily tasks. You may do it as you walk or ride, for the vocalization may be practiced effectively, though quite inaudibly.

At first learn to approach the

Augmented second through the Major third,
" fourth " " Perfect fifth,
" fifth " " Major sixth,
" sixth " " Major seventh.

After a little practice, the Augmented Intervals may be taken without the aid of the others.

III.

As an invariable rule students of Harmony should *hear* what they write. All the distress that the study of Harmony has caused is due to this simple fact—students do not hear what they write. There is, naturally, no inspiration to write on this basis.

One part writing is the key and the cure. Let this become well established; then practice sight-reading in two and in three parts; and finally the four voices will stand out clearly.

As a preparation in making Triad Connections, the following suggestions will be found helpful:

(1) Sing the Major Scale until the tonality in which you take it is well established in the mind.

(2) Sing with each tone its 3rd and 5th, but aim principally to emphasize the scale. Thus, in C major:

C eg, D fa, E gb, F ac, G bd, A ce, B df, C.

(3) Sing each Triad alone, many times and in many orders, C E G, E G C, G C E, G E C, C G E, E C G, etc., *listening with all possible* concentration to the individuality of the tone group.

(4) Analyze the Intervals of each chord to ascertain the kind of 3rd and 5th in each Triad.

(5) As a result of this analysis group the Triads of the same structure together. How many classes do we find? Three.

(1) Triads with Major 3rd and Perfect 5th.
(2) " " Minor 3rd " " 5th.
(3) " " Minor 3rd " Diminished 5th.

TEST.

Analyze each of the following as to the 3rd and 5th and state in what keys it may be found:

(1) C Eb Gb.
(2) A Cb Eb.
(3) F A C.
(4) Eb G Bb.
(5) D F A.
(6) B D F.
(7) F♯ A C.
(8) F Ab C.
(9) G Bb Db.
(10) E G Bb

ELEMENTARY GERMAN.

F. C. BURKART.

Dreizehnte Lektion.—Thirteenth Lesson.

gewöhnlich, usual, usually.
täglich, daily.

German adjectives used as adverbs do not add any syllable as in English.

zu Mittag essen, to dine.
zu Abend essen, to take supper } change the position of words in: Ich esse um ein Uhr zu Mittag, I dine at one o'clock. Ich esse um sechs Uhr zu Abend, I take supper at six o'clock.

Ich esse Brot *zum* (=zu dem) Fleisch, I eat bread with meat. The preposition *zu* governs the dative.

Meinen Kaffee *trinke ich* mit Milch und Zucker, I drink my coffee with milk and sugar.

When a sentence begins with the object of the verb or any other word which is not its subject the verb precedes the subject.

Ich esse, but er isst. Man isst, one eats.

Lesestück.

Ich esse dreimal täglich. Meine erste Mahlzeit ist das Frühstück, meine zweite ist das Mittagessen und meine dritte ist das Abendessen. Ich frühstücke um acht Uhr. Ich esse um ein Uhr zu Mittag und ich esse um sechs Uhr zu Abend. Ich esse Brot, Fleisch, Gemüse und Obst. Ich trinke Wasser, Kaffee, Thee, Milch, Schokolade u. s. w. Ich esse Brot zum Fleisch. Meinen Kaffee trinke ich mit Milch und Zucker.

Sprechübung.

Wie oft essen Sie täglich? Nennen Sie die drei Mahlzeiten! Um wie viel Uhr frühstücken Sie gewöhnlich? Wann frühstücken Sie am Sonntag? Um wie viel Uhr essen Sie zu Mittag? Was essen Sie? Was trinken Sie? Was isst man gewöhnlich zum Fleisch? Trinken Sie Ihren Kaffee mit Milch und Zucker? Trinken Sie schwarzen Kaffee? Essen Sie mehr Obst als Gemüse? Trinken Sie nur Wasser?

Wortschatz.

essen, to eat.
trinken, to drink.
die Mahlzeit, the meal.
das Frühstück, (the) breakfast.
das Mittagessen, (the) dinner.
das Abendessen, (the) supper.
frühstücken, to breakfast.
zu Mittag essen, to dine.
zu Abend essen, to sup.
das Brot, (the) bread.
das Fleisch (the) meat.
das Wasser, (the) water.
der Kaffee, (the) coffee.
die Milch (the) milk.
der Thee, (the) tea.
die Schokolade, (the) chocolate.
dreimal, three times.
täglich, daily.
gewöhnlich, usually.
wann, when.
wie oft, how often.
das Obst (the) fruit.
Gemüse, vegetables.
der Zucker, (the) sugar.

Vierzehnte Lektion.—Fourteenth Lesson.

Nom. Sing.—der, die, das; ein, eine, ein.

Dat. Sing.—dem, der, dem; einem, einer, einem.

Masculine and neuter nouns remain either unchanged or take an *e* in the dative singular. Feminine nouns have all cases alike in the singular.

The prepositions *mit* (with), *aus* (from, out of) and *zu* (to, for) govern the dative. Ex.: mit einen Löffel (with a spoon); aus einer Tasse (from a cup); zum (=zu dem) Mund (to the mouth) and zum (=zu dem) Frühstück (for breakfast), zum Mittagessen (for dinner), the names of the meals being used with the article.

Nom. Sing.—er, sie, es; Acc.—ihn, sie, es.

LESESTÜCK.

Read and translate:

Zum Frühstück esse ich Obst (Apfelsinen, Birnen, Erdbeeren u. s. w.) Eier oder Fleisch und Brot. Ich trinke Wasser und Kaffee. Wasser trinkt man aus einem Glas, Kaffee trinkt man aus einer Tasse. Das Fleisch schneidet man mit einem Messer und isst es mit einer Gabel. Das Brot bricht man und führt es mit der Hand zum Mund.

Copy and answer the following questions:

1. Essen sie Obst? 2. Essen sie Fleisch oder Eier zum Frühstück? 3. Woraus trinkt man Wasser? 4. Woraus trinkt man Kaffee oder Thee 5. Womit schneidet man das Fleisch? 6. Womit isst man es? 7. Schneidet man das Brot? 8. Womit führt man es zum Mund?

WORTSCHATZ.

To be committed to memory:

Apfelsinen, oranges; *Birnen,* pears; *Erdbeeren,* strawberries; *Eier,* eggs; *das Glas,* the glass; *die Tasse,* the cup; *schneiden,* to cut; *das Messer,* the knife; *die Gabel,* the fork; *brechen,* to break; *bricht,* breaks; *führen,* to take; *woraus,* out of (from) what; *womit,* with what.

Fünfzehnte Lektion.—Fifteenth Lesson.

The preposition *nach* (after) always governs the dative. Ex.: nach der Suppe (after the soup); *in* (in) also governs the dative when it indicates a certain time. Ex.: im (=in dem) Sommer (in summer), im Winter (in winter). Names of the seasons take the article. Hence: *im* (not in) Sommer.

The dative plural of all nouns ends in *n.* Ex.: mit Kartoffeln (with potatoes).

LESESTÜCK.

Read and translate:

Zum Mittagessen haben wir immer Suppe. Suppe isst man mit einem Löffel aus einem Teller. Nach der Suppe essen wir Fisch mit Kartoffeln. Dann essen wir einen Braten oder Geflügel mit Gemüse. Als Nachtisch essen wir im Sommer oft Erdbeeren mit Zucker und Sahne; im Winter haben wir Trauben, Nüsse, Aepfel, Birnen u. s. w.

Write and answer the following questions:

1. Haben Sie immer Suppe zum Mittagessen? 2. Womit isst man Suppe? 3. Woraus isst man Suppe? 4. Was essen Sie nach der Suppe? 5. Essen Sie Gemüse zum Braten? 6. Essen Sie Erdbeeren mit oder ohne Zucker? 7. Womit essen Sie Ihre Erdbeeren? 8. Was für Obst essen Sie im Winter?

WORTSCHATZ.

Immer, always; *Suppe,* soup; *der Löffel,* the spoon; *der Teller,* the plate; *Fisch,* fish; *Kartoffeln,* potatoes; *dann,* afterwards; *Braten,* roast meat, roast; *Geflügel,* poultry; *Nachtisch,* dessert; *ohne,* without; *oft,* often; *Sahne,* cream; *Trauben,* grapes; *Nüsse,* nuts; *Aepfel,* apples.

Sechzehnte Lektion.—Sixteenth Lesson.

Note again the use of the article in the following exercise: *das* Abendessen, *das* Mittagessen, *der* Thee.

The comparative of most German adjectives is formed by adding *er* to the positive. Ex.: einfach (simple); einfacher (simpler).

The comparative of the adverb *gern* (gladly, with pleasure) is *lieber* (more gladly, rather).

Sie trinken gern Thee, you like to drink tea.
Ich trinke lieber Schokolade, I like chocolate better.

LESESTÜCK.

Read and translate:

Das Abendessen ist einfacher als das Mittagessen. Wir essen kaltes Fleisch mit Brot und Butter, dann und wann auch Sardinen oder einen Hummersalat. Wir trinken entweder Thee oder Schokolade. Der Thee ist ein gutes Getränk. Sie trinken gern Thee, aber ich trinke lieber Schokolade.

Copy and answer the following questions:

1. Welche Mahlzeit ist einfacher als das Mittagessen? 2. Essen Sie kaltes oder warmes Fleisch zum Abendessen? 3. Was essen Sie zum Fleisch? 4. Was

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trinken Sie lieber, Thee oder Kaffee? 5. Was für ein Getränk ist der Thee? 6. Nennen Sie andere (other) Getränke!

WORTSCHATZ.

einfach, simple; *als,* than; *kalt,* cold; *warm,* warm; *Butter,* butter; *dann und wann,* now and then; *Sardinen,* sardines; *Hummersalat,* lobster salad; *entweder—oder,* either—or; *gut,* good; *das Getränk,* the beverage; Plur., *die Getränke; gern,* gladly, with pleasure.

ELEMENTARY ITALIAN: REVIEW.

LESSON XXV.

Translate:

Io ho la rôsa. Io ho úna rôsa. Tu hái il libro. Hái il libro? Egli ha úno spêcchio. La mádre ha dúe spêcchi (or spêcchj.) La mádre ha il libro. La madre ha il páne. La zía ha un'ôca. Mío fratêllo ha un cáne. Il re ha úno scêttro. Nói abbiámo un fióre ed úna péra. Abbiámo délle pére. Il fanciúllo ha un fratêllo ed úna zía. La fanciúlla ha un pádre, dúe sorêlle, ed úno zío.

La cása ha dúe pôrte. Il re avéva dúe castélli. I castélli êrano grandíssimi. I fanciúlli avévano tre pére. Il re avéva tre caválli. Mía mádre ha dúe sorêlle. Quánti (*how many*) fratêlli avéte?

Il gátto è un animále. Il sónno è il fratêllo délla môrte. L' uccêllo è sul tétto. Sêi tu nel giardíno? Luígi è da mío pádre. I caválli sóno alla pôrta. Il fanciúllo è sótto l'álbero. Quésto líbro è pel pádre. Il cáne cascáva nell' ácqua. Ora abbáia e nuota álla ríva.

VOCABULARY.

(*To be committed to memory.*)

Abbaiáre, to bark.	*Oca,* goose.
Animále, animal.	*Il páne,* bread.
Castéllo, castle.	*Pel,* (*per il*) for the.
Da, at the house of.	*Péra,* pear.
Gátto, cat.	*Pôrta,* door.
Grandíssimo, very large.	*Il re,* the king.
Io, I.	*Rôsa,* rose.
Líbro, book.	*Scêttro,* sceptre.
Luígi, Lewis.	*Sónno,* sleep.
La môrte, death.	*Sorêlla,* sister.
Nuotáre, to swim.	*Spêcchio,* mirror.
	Sul, on the

LESSON XXVI.

To be read aloud:

Molière giacéva da mólti giórni ammaláto; un súo amíco giudicò a propósito d'inviárgli un mêdico. Il sêrvo vénne a dir a Molière che úno eccellentíssimo veníva a visitárlo. "Dítegli," rispósc quésti, "che sóno ammaláto e che perciò non ricêvo vísite.

(Molière had lain in bed, ill, for several days. A friend of his thought it advisable to send a physician to his house. The servant went to Molière and announced that a very expert doctor had come to make him a visit. "Tell him," said Molière, "that I am ill and therefore can not receive visits.")

The definite article, combined with *Da, Cón, Su,* and *Pér.*

In Lessons VIII and XI an explanation of the forms assumed by DI, A, and IN in combination with the definite article *Il* was given. DA, *from, by;* CÓN, *with;* SU, *on,* and PER, *for, through,* are affected similarly. *Da il,* etc., gives the forms *Dal, Dái, Dállo, Dágli, Dálla* and *Dálle. ·Cón il,* etc., becomes *Cól, Cói, Cóllo, Cógli, Cólla, Colle. Su il,* etc., becomes *Sul, Súi, Súllo, Súgli, Súlla* and *Súlle. Pér* is combined with the article only in certain cases. *Pér il* becomes *Pél* and *Pér i* becomes *Péi; Pér lo, Pér gli, Pér la* and *Pér le* are not contracted.

Translate:

Dálla città; Pél re; Súlla nêve; Cólla dônna. Passeggiáva (*I walked*) pel práto. Passeggiavámo péi práti cólle ragázze. La nêve è súlla têrra. L' uómo cascáva dálla finêstra (*window*). La dônna córre cói figliuôli. Tornavámo dálla città col pádre e cólla mádre.

Translate into Italian:

From the moon; On the ground; With the children; From the fire; For the lady; For the ladies; Through the world; With the birds; On the horse; From the wine. The dogs came back with the horses. The lady came back on the horse. The lion came back with the dog's tail. I see (védo) the light of the moon on the sea. The girl is running with the flowers.

LESSON XXVII.

Translate:

Mía zía è álla chiésa. Dóve è Luigi? Dóve sóno i ragázzi? E túo pádre nel giardíno? Egli è nel giardíno. Io avéva déi fióri. Il re ha del ôro e del argênto. Egli ha ánche del danáro. Luígi ha délla cárta e dell' inchiôstro. Gli stranièri hánno del danáro. Mia sorêlla ha gátti, ma mía zia ha uccêlli. Vi sóno álberi e fióri nel giardíno.

Ecco úna bottiglia di víno. La regina ha un gran número di caválli. Noi avrémo úna caténa d' argênto. Avéva égli déi fióri? Si, avéva déi fióri e déi pômi.

(In the above sentences care should be taken to render correctly such phrases as *déi fióri, del ôro, del danáro,* etc. They are examples of the "partitive genitive" and are to be translated as *some, a number of,* etc.)

VOCABULARY.

(*To be committed to memory.*)

Anche, also.	*Egli,* he.
Argênto, silver.	*Inchiôstro,* ink.
Bottíglia, bottle.	*Número,* number.
Cárta, paper.	*Oro,* gold.
Caténa, chain.	*Pômo,* apple.
Chiésa, church.	*Ragázzo,* boy.
Danáro, money.	*Regina,* queen.
Dóve, where?	*Stranièro,* stranger.

To be read aloud:

Chiêse talúno in prêstito ad un amíco la sómma di sêi Luigi. "Non ne ho addôsso che tre sóli," rispóse quésti. "Ebbêne," replicò l' áltro, "dátemi intánto cotésti tre; mi saréte debitóre del rêsto."

(A certain man asked his friend for six louis. "I have only three with me," was the answer. "Well," replied the other, "give me three for the present; you may owe me the rest.")

LESSON XXVIII.

EXERCISES IN ITALIAN COMPOSITION.

Translate into Italian:

See (*ècco*) the fire! Where is the fire? It is near the brook. It is in the grass. Is the grass green? The grass is not green. It is dry. The fire burns in the grass because it is dry. There is wind among the trees. The wind increases (grows). The fire increases. The fire runs over the grass. The fire runs through the meadow. The fire is near the brook, but the brook does not burn. There are always fires (*fuôchi,* h inserted to preserve the hard sound of c before i) in the spring. The dry grass burns. Then it becomes (*divénta*) black.

To-night (*stanótte*) the moon is full (use *tóndo,* round). The light of the moon is sometimes green. The moon rises (*sórge*) among the trees. The moon sometimes rises among the clouds. The moon is not always round. Sometimes it is crescent. The moon grows. There is a man in the moon. He has a dog. He has also a bundle of thorns. The moon is always very beautiful.

EXERCISES IN REVIEWING THE VERBS SO FAR PRESENTED.

Translate into English:

Amerò sèmpre la mádre; ci sóno quáttro caválli nel práto; avéte un pômo? hái un fióre? canterémo stanótte; siête onoráti? sêi stánca? Ora si véde la lúce délla lúna (Lesson XIV). Eravámo dispregiáti; èra brútto; eravàte stánchi? avéva il piède nel fángo; trovàva il secóndo cavállo; párli álla mádre? corréva cói cáni; correvámo dálla ríva; gli uómini bévono víno; parleréte sèmpre? parlávi álla sorêlla? il cavállo cáde; il cavállo cásca nell' êrba; i caválli pórtano gli uómini; i fanciúlli giuocano; il pádre rispónde al figliuôlo; lascerémo la città; tornerémo all' êrba, ágli álberi; le dônne bádano al cáne; mía sorêlla chiáma il gátto.

Following is a third list of musical terms literally defined. Former lists were given in Lessons XII and XXIII.

Códa, tail.

Dal cápo, from the beginning; precisely, from the "head."

Morêndo, dying.

Smorzándo, extinguishing, calming.

Perdêndosi, losing itself.

Rubáto, robbed, stolen.

Gruppétto, little knot.

Giocóso, frolicsome.

Appoggiatúra, a leaning.

Fioritúra, a flowering.

LESSONS IN MELODY-WRITING.

PERCY GOETSCHIUS, MUS. DOC.

FIFTH WEEK.

The contents of last month's lessons *must first be* reviewed. In our preceding lesson we learned that the "narrow leap" (a third) could be made from any step of the scale, either upward or downward, without risk of disturbing the sense of the key, or of creating any difficulty for the singer. Every *wider* leap than that of a third, however, is attended with some such risk, and almost always involves some condition; therefore it would be unwise to grant the beginner unlimited freedom in the use of "wide leaps" (beyond a third).

One of the conditions involved by a wide leap is that it should—as a general rule—be followed by a change of direction. That is, after leaping *upward* a fourth or more, the melody should turn and progress *downward;* and after a wide leap downward, the melody turns and moves upward (as shown in Ex. 8). This rule operates most naturally and fully in connection with the Active scale-steps, when so applied as to confirm their regular progression,—which may be interpreted for the pupil's use as follows:—

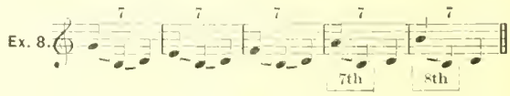
(1). Any wide leap may be made *downward to the the 7th scale-step,* because the latter will then turn and *ascend,* according to its rule.

(2) Any wide leap may be made *upward to the 6th scale-step,* or

(3). *Upward to the 4th scale-step.*

Thus (in C major),—the downward leaps:

All good.



(The fourth of these illustrations contains a wide leap of the seventh, from *a* down to *b;* the seventh is one of the most irregular leaps, and one that is generally to be carefully avoided; in this connection, however, it is perfectly good. The last illustration shows the leap of an octave; it is *always* good.)

Further,—the upward leaps:

EXERCISE 5. Write 4-measure phrases, as usual; the rhythm uniform quarter-notes (or 8th-notes); in any key up to three sharps or three flats; 3-4, 3-8, 4-4, 6-8 measure. The melodics will now contain stepwise progressions, skips of a third, repeated tones, and *wide leaps to the Active tones,* as shown above.

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Each melody, when finished and approved, must be played, and sung if possible.

Sixth Week.

The direction taken by each of the Active scale-steps, thus far in our lessons, confirms the *natural,* or inherent, inclination of the tone. The 7th step, if left to itself (so to speak) will naturally rise; the 6th and 4th steps will naturally fall.

This natural tendency may, nevertheless, be overcome by exerting gentle force in the contrary direction; that is to say, the 4th step may—if approached from the 3rd step—be *pushed on upward* to the 5th step; and, in the same manner, the 6th step may be pushed up into the 7th; and the 7th step may be pushed *down* into the 6th. Thus (in C major) :—

Note. The teacher must not forget that the child, or beginner, needs to be limited strictly to the legitimate and natural melodic movements,—at least for a while. The time will come, of course, when he will discover that almost any melodic progression is possible and justifiable; but by that time he (and happily his teacher also) will have learned to discriminate between the simple, legitimate movements which justify themselves, and the irregular, involved movements *that are always subject to some attendant condition.* These "attendant conditions" I am admitting to his attention no faster than he (with ordinary intelligence) can comprehend and control them.

Observe, further, that the new trait, explained in this lesson, adds no more than the progressions 3-4-5, 5-6-7, and 8-7-6, to the material of foregoing lessons. It is a significant addition, however, as it makes the entire octave-scale available, both ascending and descending.

Exercise 6. Write 4-measure melodic phrases as usual, employing (besides legitimate stepwise movements, repeated tones, narrow leaps, and the wide leaps of Exs. 8 and 9) the successions 3-4-5, 5-6-7 and 8-7-6. The rhythm uniform (quarters or eighths). Review the directions given in Exercise 5.

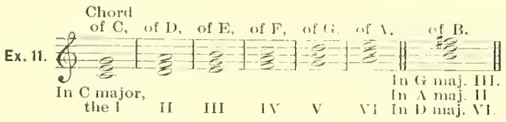
Seventh Week.

In our first lesson, mention was made of the two great fundamental groups of related tones,—the KEY and the CHORD.

The word chord is an abbreviation of "accord," and therefore signifies a body of tones which mutually *accord* (or blend) with each other. The scientific demonstration is lengthy (it may be found in my "Tone-Relations," chap. III),—the fact itself is quickly and easily stated. The necessary accordant condition is secured by placing the tones one above another, *a third apart;* that is, avoiding the association of any tones that are neighbors on the keyboard or staff. Thus, the chord of C,—the chord built upon C, the chord of which C is the "root,"—will contain the tones or letters *c, e* and *g;* and it always contains these tones, be their arrangement and location as they may.

The chord of D contains the tones *D-f-a* (or rather, these letters; whether they are modified by accidentals, or not, depends upon the *key).* The chord of E is always *E-g-b;* the chord of F, always *F-a-c;* the chord of G, always *G-b-d;* the chord of A, always *A-c-e;* the chord of B, always *B-d-f.* And this is the full table of elementary chords.

The chord takes its name, as is seen, from its root, which is the lowest of the three tones, *when the tones are arranged in thirds.* But the pupil must also acquire the habit of numbering these three-tone chords (or *Triads,* as they are called) according to the scale-step which their roots occupy; that is, according to the key they are in:—the chord of C, in C-major, is to be called the I (the One); the chord of D, in C-major, the II (the Two); and so on.



The most important chords, and the only ones the pupil needs to know at present, are the I, the IV, and the V,—those upon the first, fourth or fifth steps of any key. To the V, another 3rd may be added (above), as this,—though a dissonant tone,—greatly improves the sound, without affecting the natural movements of the chord. It is then called the Five-seven (V7).

Exercise 7. The pupil is to memorize the "spelling" of each of the seven triads, by letter (viz. *"c-e-g," "d-f-a,"* etc.). Then he is to write Ex. 12, extended to all major keys up to four sharps, and four flats; then to find and play them; then to recognize them as played by the teacher, at first seeing the keyboard, and then with his back to the player,—in which case the keynote must always first be given. This discipline should be very long and thorough.

Eighth Week.

The next melodies may contain any series of three (or more) tones that are derived, *in any order,* from any one of the four chords given in Ex. 12. Thus:—

The chord-line of the I, in C major—

Rules: (1) The rules of the Active steps are not binding, excepting when the group of chord-tones *ends* with an Active scale-step; in that case, the latter must, of course, progress correctly. Thus:—

(2) Generally, the melody *turns* when the group of chord-tones is finished,—as in Nos. 2 and 5 of Ex. 14.

(3) At present, the group of chord-tones should correspond to the measures or half-measures, *not* extending over the bar. That is, the chord-line should not lie partly in one metric group and partly in another, but should serve as a means of marking the rhythmic clusters of beats; in a word, *begin* the chord-line at an accented beat.

Exercise 8. Write 4-measure phrase-melodies, as usual, using all the foregoing melodic material, but chiefly the groups of chord-tones just described; the rhythm uniform. Use all the major keys up to four flats and four sharps. Each melody, when finished and approved, must be played, and sung.

PARSIFAL.

II.

ANNA ALICE CHAPIN.

The Six Scenes of the Music Drama.

The first scene of "Parsifal" is a forest glade through which passes the foot-worn path that leads from the Castle of Monsalvat to the sacred lake. The dawning daylight falls upon Gurnemanz, one of the oldest and noblest of the Grail Knights, and two young esquires asleep under the shadowing trees. The matutinal trumpet-call, faint and solemn from Monsalvat, awakes Gurnemanz, who shakes the two boys awake. All three sink on their knees in morning prayer, as the distant reveille continues, slow, soft and impressive, floating down through the woods. As the last notes dies away, they rise briskly, ready for the day's work. Two knights come down the path from the Castle. On Gurnemanz's enquiry as to the King's condition, they reply sadly that sleep has not come to him, and that the healing medicine brought him by brave Sir Gawain has given him no ease. His wound burns more bitterly with the sunrise, and soon he is to be borne down to the lake to bathe in its cool waters in the hope of release.

"See!" cries one of the young esquires, looking off through the trees, "who comes,—mounted on a wild mare that flies as though with winged feet?"

"Kundry!" exclaims one of the knights. "What brings her now? She alights,—she comes!" Kundry, dressed in the pelts of wild beasts, with a snake's-skin girdle, and tangled, night-black hair, staggers into the glade. She brings balsam for the King's wound, having sought it through far countries. Having pressed the phial into Gurnemanz's hands, she flings herself sullenly upon the ground, and remains there, glowering and restless, as the King's litter is borne down the sloping path. The train halts while Amfortas faintly laments his misery, and accepts Kundry's flask of balsam with courteous thanks. He is then carried on to his bath in the lake, whispering a prayer for the coming of the Guileless Fool.

The two boy esquires and two older youths remain with Gurnemanz in the glade. They shrink from Kundry, who still crouches on the ground, and speak to her rudely and mockingly,—for which Gurnemanz reproves them, reminding them of all her services. On their appeal he tells them the story of the King's downfall, the lost spear, the wicked sorcery of Klingsor, the Magic Garden, the enchantress who had enslaved Amfortas, his suffering, and the divine message concerning the coming of the Guileless Fool. All the tragic tale does he tell,—save that one thing that he cannot know, Kundry's part in what has come to pass. How could he guess that the wandering, half-savage, witch-like servant of Monsalvat could, in another guise, be she whom he himself describes as "a woman fair as sin?"

As he completes his story, sounds of excitement rise from the lake shore, and a wild swan, fatally wounded, flutters into the glade, and sinks dead upon the moss. A knight, following hastily, pulls an arrow from its breast. The other knights and esquires troop up from the shore, bringing with them a lithe, frank-eyed boy with the roughest of tunics upon his person, and a bow in his hands. He is Parsifal, whose name, in Arabic, means Guileless Fool.

He looks about him wonderingly,—answering to all their questions: "I know not." When Gurnemanz reproaches him for wanton cruelty, he is seized by remorse, and breaks his bow, saying: "I knew not. I meant no harm." The knights bear the dead swan away, and Gurnemanz further questions Parsifal. He learns that he has lived with his mother, Herzeleide (Heart's Sorrow) in the wilderness; that his father is dead; that he fashioned his bow and arrows to keep away wild beasts; and that one day he saw men that rode on horses and glittered all over, and followed them. "I have followed them far, but not yet have I overtaken them," he states, simply. Since

SUMMER SCHOOL

leaving the wilderness, as a matter of fact, he has gone about killing giants, and doing great and foolhardy deeds, yet remaining so simple that he sees no merit in his achievements. Kundry, rousing herself from her sullen dreams, looks up: "Thy mother is dead. As I rode by, I saw her dying. She sent thee her blessing,—Fool!"

Parsifal falls upon Kundry as though to tear her in pieces, with the primitive impulse to kill that which has hurt him. On being dragged away by Gurnemanz, he staggers, fainting with emotion, and the supremely humble Kundry brings water with which to revive him. Then she finds herself assailed by drowsiness. the sinister approach of that fatal trance through which Klingsor is wont to summon her. She struggles against it,—yields,—and sinks down in a dense thicket, totally vanquished by heavy slumber.

Gurnemanz, in the hope that Parsifal may be aided and strengthened by the great sacrament about to be solemnized, leads him through the woods, and past the grottos and cascades, to the Grail Castle. There in the great Hall, or Chapel, where the Grail is daily unveiled, the knights assemble. Amfortas is supported up onto the raised throne whereon he fulfills his sacred office. Tortured both bodily and spiritually, he begs his knights to set him free from his great obligation. His voice is upraised in the tragedy of human sin and human suffering storming against the white walls of Heaven in the hopeless torment of revulsion with itself. But religion is pitiless in its forms as it is merciful in its creeds, and Amfortas is held inexorably to the fulfillment of his offices. He raises the sacred Cup above the praying knights. The great bells of Monsalvat ring rhythmically; the boys' voices mingle with an almost impalpably faint choir of angel-voices far aloft; and the wine and bread, blessed by the Grail-radiance, are tasted reverently, on the long crescent table which so closely recalls the ancient pictures of the Last Supper. The light fades from the Grail, the voices die away, Amfortas droops, overcome with the agony of his wound and of his conscience, and the great Hall is emptied, while the bells ring solemnly on.

Through it all Parsifal stands motionless, spellbound, confused, amazed, dumb. "Knowest thou what thou hast seen?" demands Gurnemanz. The boy shakes his head. In a rage at such stupidity the old knight thrusts him out of the Hall, as an angelic voice, high, high above, sings softly:

"By Pity enlightened,
The Guileless Fool."

The curtain falls to the sonorous clangour of the bells.

The Second Act begins in Klingsor's tower. The magician, arrayed in Arabian robes, and surrounded by necromantic implements of all sorts, sits before a metal mirror, in which he can see mistily reflected the approach of Parsifal. He lights magical incense, and with mysterious gestures, calls upon Kundry to come to him. She appears in the dim blue light of the burning incense,—a white wraith,—a lost soul; and he gives her his commands. She struggles against them, but consents at last with a peal of laughter which sounds as though it stormed up from Hades,—then vanishes.

The tower sinks, and reveals the Magic Garden into which Klingsor has transformed the desert. On one side rises his Moorish Castle, and in the distance gleam the mountains. Into this place of red roses and tangled creepers, of sunlight and flickering shade, of women who seem half flowers and flowers that are half women, comes Parsifal, the Fool. They circle about him, they dance for him, they touch him with light hands, they whisper to him softly: through it all he looks at them with frank, boyish, admiring gaze, but unclouded tranquillity of demeanor. He asks them if they are really flowers; he jests with them cheerily enough,—but adds that if they want him to dance and sport with them they must make more room. They laugh, chide, cajole, caress; and then—a voice calls, clearly and softly through the garden: "Parsifal." A shadow seems to fall upon the sunny, flower-like sport of the maidens. They draw back, in silence. Parsifal stands motionless, full of memories of his mother, from whose lips he last heard his name. When he turns to look, Kundry is before him,—unimaginably beautiful, incredibly enchanting,—lying on a bank of flowers and gazing at him. "Farewell, thou—Fool!" laugh the Flower-Maidens, and, like rose-leaves blown by a gust of wind, they disappear into the Castle.

Kundry, fulfilling her evil master's commands, calls Parsifal to her, and plays upon his love for his dead mother to effect his downfall. She touches his heart by her tender reference to the beautiful and sorrowful Herzeleide, and by her graphic and pitiful account of her death. Then she whispers: "Thy mother lived and loved, Parsifal: so do thou too live and love. Thy mother blesses thee to thy heritage of life, through me, in this first kiss of love."

She leans over him and kisses him. Her kiss awakens the sleeping consciousness of Parsifal. Through a sympathy which is already almost divine, he recalls Amfortas and his lament before uncovering the Grail. He recognizes in his own storm-wracked heart the root of what brought about the King's bitter sufferings. He rises, pushes the enchantress away, and presses his hand to his breast, crying: "The wound! The wound! I feel it burn in mine own heart!"

Therefore Kundry has no power to move him. He sees at last; the Fool has been taught. He understands not only Amfortas and himself, and all easily-tempted, sin-racked humanity,—but Kundry the temptress as well; understands and pities her. In retrospect he sees the mystery of the Grail, and kneels before the memory. He accepts the burden of atonement, praying for further enlightenment and strength. To him Kundry, stirred out of her dreary rôle, tells the story of her curse, and of the doom which sends her,—sinning and serving alternately, over the weary world. Then, tried again by the madness and fury of her terrible work, she turns from him, baffled and outraged by his divine pity, and calls upon her master. Klingsor appears upon the Castle-ramparts, and drives the Spear at the youth's breast. The shaft is suspended above Parsifal's head; he takes it, and makes the sign of the Cross.

Klingsor disappears; the Castle falls in ruins; the garden sweetness and wealth die before his eyes. The roses wither in wind-tossed heaps: Kundry falls, with a cry, under a rain of faded flower-petals and dead leaves.

"Thou knowest where we two shall meet again," says Parsifal, and so leaves her. Bearing the sacred Spear he passes with slow step and bent head from the magical place which he had entered a laughing Fool.

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The third act opens in a quiet, sun-flecked part of the Monsalvat woodlands, where Gurnemanz, now a very old man and something of a hermit, is living in a hut. It is Good Friday morning, and the earth is bright with spring.

Amfortas, torn too sorely by his wound and his remorse, has long since refused to perform the offices of Kingship, and the Sacred Cup has remained unveiled. The knights, deprived of the beneficent light of the Grail, have grown old and sad, and, instead of a noble Brotherhood, have become a scattered band of melancholy men, who, separated and well-nigh hopeless, still pray for the restitution of the sanctity and happiness of Monsalvat. Titurel, no longer blessed and resuscitated by the Grail each day, has at last died the death of common mortals, and the knights have prevailed upon his son to uncover the Cup once again and once only, on this Good Friday morning, in honor of his obsequies.

Kundry is found by Gurnemanz in a thicket, moaning in her sleep. He awakens her, and finding her pallid and almost lifeless, revives her with water and kindly care. Rising unsteadily to her feet she goes quickly to work, carrying water to the hut, and moving about, silently and humbly, like a servant. But one word she speaks,—her old cry: "Service—service!"

Then a knight in full armor approaches across the shining meadows. He bears a Spear, which Gurnemanz, amazed and overjoyed, recognizes and kneels before. The stranger reveals himself to the aged knight as the careless boy who killed the wild swan, long ago, and also the redeemer for whom they have all been waiting,—Parsifal, the Guileless Fool. He has traveled through the world, suffered and fought and resisted countless temptations, and now, nobly proven, and of fit humility as well as strength of soul, he has returned, to take upon himself the sovereignty of Monsalvat, the restoration of the Spear, and the guardianship of the Grail.

Kundry bathes his feet in the sacred spring, and dries them on her hair. Gurnemanz anoints his head with oil, blesses him, and does him homage. Together they divest him of his armor. Then the two men go slowly through the woods to Monsalvat; Kundry, to whom Parsifal has granted absolution in a kiss as full of sanctity as though he were indeed the Redeemer, follows trembling, with outstretched hands.

In the great Hall two solemn trains of men meet with clashing choruses;—one is that bearing the wounded Amfortas; the other is that bearing the dead Titurel. Once more Amfortas, now almost dying, with weakness and pain, is helped up the steps to the throne. But, confronted by the covered Grail, his determination breaks down, and with bitter lamentations he declares that he cannot again touch the sacred Cup. Better far that death which he feels drawing nearer! He staggers down the steps, baring his wound with frantic gestures, and bidding them all plunge their knives and daggers into it, one by one,—so avenging the Grail's dishonor and granting him peace.

"One weapon alone serves for that," says a voice, gently; and Parsifal, advancing between the knights, stretches out the Holy Spear, and touches the wound in the breast of Amfortas.

Suddenly he is healed, and, with the others, sinks upon his knees in understanding and reverence, as Parsifal ascends the throne.

The Grail is uncovered;—once more the ruby light streams out over the kneeling knights,—the white dove of celestial benediction floats softly down in the radiance, above the new King's head. And Kundry, stealing, blindly, nearer and nearer the glory, sinks down at last, her prayerful face upturned in the light of the Grail. At last she has found that sleep from which there shall be no awakening to honor. The forgiveness of God has granted her the ineffable mercy of death.

So ends the sacred Festival Play of Parsifal.

E. A. MACDOWELL.

FREDERIC S. LAW.

I.

Much has been said of establishing a distinctively American school of music; various theories have been advanced as to the direction such a movement should take. A marked nationality, however, as illustrated in the biography of Grieg in a recent MUSICIAN, can for several reasons hardly be expected of a possible American school of music, nor is it, when broadly considered, desirable. Intensely national traits not only tend to narrow inspiration by degeneration into mannerism, but predicate certain conditions which do not make for prosperity or comfort in other directions. A poor country, one more or less isolated from the rest of the world, will be pretty sure to possess a rich folk-lore, a store of folk-music in which traditions, myths, legends are melodiously embalmed and handed down from one generation to another. The more oppressed by poverty, the more ground down by governmental tyranny, the more a people is driven to seek relief in the ideal world opened to it in music and poetry, and the more sharply its individuality is stamped upon these outlets of the soul. Even the popular festivals and rejoicings that delight the American traveler in foreign countries, the carnivals and regattas which he would fain transplant to his own land, argue conditions which he would be far from wishing to prevail at home. The unrestrained gaiety of out-door life, the childish pleasure of the populace in the fête, are too often the outcome of a determination thus to forget the miseries of every-day life. Where people have happy, comfortable homes they are not wont to seek enjoyment outside of them with such abandon, nor are they apt to voice their feelings in songs which touch the heart with their pathos, and form the nucleus of a distinctively national art.

What some call the true folk-songs of America were the offspring of toil and hardship under the lash of the taskmaster. The unhappy slave, bowed under the burden of enforced labor, dreamed of heavenly chariots swinging down to him from the blue above, of the rolling waters of the river which was all that separated him from the promised land of his visions, and sang of them in the true folk tone and spirit. In these plaintive songs, full of longing and appeal, have we not been told, by a foreigner, that we possess the germ of a truly national art? Has not the same foreigner kindly shown us the way by writing a "New World Symphony" for our guidance? The negro, however, can hardly be said to be genuinely American; the peculiarities of his music are African. He is comparatively a newcomer on this continent—and so, for the matter of that, are the rest of us. The Puritan of New England, the Quaker of Pennsylvania, the cavalier of Virginia, were all immigrants. Moreover, so different were their modes of life, their manner of thinking, their interests, that all they had in common was the maternal tongue. To their descendants millions upon millions of other immigrants have been added, lacking even that bond. Under these cosmopolitan conditions a characteristically national art seems out of the question.

To my mind the problem may be best solved by declaring that since there are but two kinds of music —good and bad,—American music shall be good music. That surely will be distinction enough, and will leave all free to bend their energies to that patriotic end by whatever means may seem best calculated to bring it about.

It is well known that the subject of this sketch, who has been selected as the typical representative of American music at its best, is not in sympathy with the attempt to draw inspiration from the melodies of the slave. It is his judgment that when native color is desired it can better be secured by borrowing from the red man rather than from the black. This he has done in his *Indian Suite* for orchestra, and in one number, *From an Indian Camp*, of his *Woodland Sketches*. In both cases a dignified and impressive effect is obtained by the use of genuine Indian themes, particularly in the wailing dirge of the suite.

Another stand that Mr. MacDowell has taken is in opposing the movement to further the development of native talent by concerts or special occasions devoted exclusively to music by American composers. He holds that to single out one nationality and thus to avoid a wholesome competition is a tacit confession of weakness. Like Mrs. Battles, he asks no favors; he believes in the full rigor of the game; American music which is good can bear comparison; if it cannot—it deserves to fail. There is doubtless something provincial, not to say parochial, in the movement to which he objects. Its day is now over, but it must be admitted that it has done good service in the past. Mr. MacDowell's suggestion for a policy to take its place is thoroughly practical and eminently applicable to present conditions. On every concert program, he says, let one or more American compositions appear—not because they are American, but because they are good. In other words: let American composers ask for no consideration on the score of nationality; let them stand upon their artistic ability. Equal opportunity only can be fairly demanded; more they should not ask; with less they should not be content.

II.

Edward Alexander MacDowell was born in New York city, December 18, 1861. One of his early teachers on the piano was Teresa Carreño. In spite of great talent, there was nothing about him of the traditional wonder-child fettered to his instrument and striving to do a man's work with the slight physique of tender years. It is refreshing to learn that he was boy enough to try to escape sometimes from the drudgery of practicing, and that he was even known to appear before his stately preceptress with hands in a condition familiar to parents of "human, soaring boys," after they have been engaged in playing leap-frog and in other sports allowing contact with mother earth.

When fifteen he was taken to Paris, where he entered the Conservatoire. His teachers were Savard in theory and Marmontel on the piano. In time Germany attracted him; knowing what we do of his art at present, it is hard to imagine France detaining him long. Under good advice he went to Wiesbaden the summer of 1879 and studied with Louis Ehlert, the well-known writer and critic. In the fall he entered the Conservatory at Frankfort, where he was the pupil of Carl Heymann, one of the most gifted of modern pianists, whose brilliant career was prematurely cut short by loss of reason. In composition he was the pupil of Joachim Raff, whose influence proved the strongest yet brought to bear upon the young American. It accounts for much in the direction of MacDowell's after-development. Not that he is in any sense a reflection of his tutor. His art is in many respects on a higher plane—deeper, more closely knit and serious, and thoroughly individual. One cannot imagine MacDowell as the composer of some of the ephemeral, hastily-finished compositions which undoubtedly lower his master's artistic level. Raff's cramped financial circumstances unfortunately led to the production of so-called pot-boilers which could find willing publishers and a ready sale to the public. But the romantic coloring of his works, his consummate contrapuntal skill, his original and essentially modern instrumentation, all acted powerfully on his pupil, who was, moreover, at just the age to be most strongly influenced by the weight and authority of such a personality.

Raff's interest in him led to a close friendship between the two, and in 1881 gained him the position of head teacher in the piano department of the Conservatory at Darmstadt. The next year, not long before Raff's sudden death, his master introduced him to Liszt. This meeting brought him an unexpected honor. Liszt, whose generosity towards young artists

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was one of his noblest traits, was so much pleased with the young man's compositions that he secured a hearing for him before the exacting society, the *Allgemeiner Deutsche Verein.* On this occasion he played his first piano suite (Op. 10), which was warmly received. He did not stay long in Darmstadt; he found the routine and strain of conservatory teaching too much for him. He made several successful concert tours, and in 1884 settled at Wiesbaden, where he divided his time between composition and teaching.

This was also the year of his marriage. His wife had been his pupil, and the story of their first acquaintance has in it the elements of an amusing little comedy. It is so well known that it can do no harm to repeat it here. She had gone abroad with the intention of studying in Frankfort under Clara Schumann. She, however, referred her to Raff, who in his turn advised her to study with his pupil, a talented young countryman of hers. She was naturally intensely disappointed—to cross the ocean to study in Germany and then to be sent to an American for lessons! She might as well have staid at home. Nor on the other side were the reflections of a much more agreeable nature. The earnest student knew that his countrywomen were not noted for assiduity in study;

he took it for granted that the applicant was like the average American girl, and merely wanted to toy with what was to him a serious matter. In his reply to her letter of inquiry he intimated as much; expressed his unwillingness to accept her as a pupil, but consented to give her a trial—with a result but little dreamed of at the time.

In 1889 he returned to America and at first made his home in Boston. In 1896 he received the degree of Doctor of Music from Princeton University—the first time this degree had ever been conferred by that institution. During the same year the gift of $150,000 for the endowment of a chair of music in Columbia University, New York, resulted in his appointment to the professorship thus formed. The donor was a private individual, and it was understood at the time that Mr. MacDowell was to be the first incumbent. Great hopes were entertained as to the wide-reaching influence which such a chair occupied by the foremost musician of the country would exercise. Unfortunately these hopes have not been realized. At this writing Mr. MacDowell has just resigned, the resignation to take effect at the end of the collegiate year. He wishes to devote himself to composition more closely than is possible while holding an academic position, but it is no secret that dissatisfaction with the lack of artistic appreciation for his labors and their slight result have had no small influence on his resolution to relinquish it.

III.

Without belonging to the small number of highly-specialized virtuosi who devote their lives to keeping in the pink of condition for the concert-room, Mr. MacDowell is a pianist of unusual force and ability; and one too, it is gratifying to add, whose "drawing" power is second to none before the public. This was conclusively shown in his recital tour last season, which was a veritable triumphal progress through the country. Crowded houses and enthusiastic audiences greeted him at every turn during the entire tour, which extended from the Eastern seaboard to the Pacific coast, and practically covered the whole of the season, since in May he played his own D minor Concerto, by special invitation, with the Philharmonic Society of London. It was his sabbatical or seventh year of service at the university, which relieved him from the duties of his post. As an interpreter of his own compositions he plays of course with an authority lacking in any mere executant, and it is significant that it was in this phase that his appearance aroused the greatest interest. It may be that this points to a possible course of action for the future, which, it is to be hoped, may be realized. An artist-composer who can so illustrate and popularize his own works has hardly been known since the death of Brahms. Ill-health keeps Grieg a recluse; Strauss does not appear as a pianist, aside from accompanying his own songs and playing the incidental music to "Enoch Arden"; St. Säens is the only composer in Europe who now makes occasional appearances as an executant.

It only remains to conclude with a hasty glance over Mr. MacDowell's compositions. It is needless to speak at length of their characteristics—the spontaneity of melody, enriched by the most original harmonic effects; the nobility and dignity of conception; the love and understanding of nature in her most intimate moods that they betray; the evidences of consummate knowledge of the technic of composition in all its varied branches. A survey of their titles shows that the modern tendency to associate definite images and thoughts with musical expression holds him in its ban. We find almost no trace of the classical terminology; no symphony, no trio, quartet, or quintet—only two piano concertos and four suites: two for piano, two for orchestra. Even the sonatas are qualified by characteristic titles which evoke an atmosphere and awaken the fancy in a manner totally different from the calm impersonality of the classicist.

His larger works are published not only in this country but abroad, where they are heard quite as frequently as at home. For orchestra there are four symphonic poems—*Hamlet and Ophelia, Lancelot and Elaine, Lamia, The Saracens and the Lovely Alda,* and the two suites already mentioned. The latest catalogue shows between forty and fifty songs, and naturally a great preponderance of works for the piano. Of these, first in importance come the four great sonatas: the *Tragica* (first), the *Eroica* (second)—with the motto, *Flos regum Arthurus,*—the *Norse* (third)—dedicated to Grieg, —the *Keltic* (fourth). Their complexity and difficulty are such that few pianists can cope with them even technically, not to speak of giving them an authoritative interpretation—hence the wish expressed above, that the composer himself might familiarize the public with these truly colossal works, which yet remain sealed books to the mass of concert-goers.

It is not given to all composers to be great alike in large and small forms, yet MacDowell has shown his genius as unmistakably in the two or three page piano sketch as in the involved sonata or fully scored symphonic poem. Indeed, the dewdrop often reflects the blue of heaven with greater charm than does the wide expanse of lake or river. For one instance out of many it is only necessary to mention the delightful *Woodland Sketches,* which, from their comparative technical simplicity, their exquisite truth to nature, have made him more largely known than any of his works in more extended forms. The naïvely charming *Wild Rose* bids fair to be to him what the *Menuet à l'Antique* is to Paderewski, the *Polish Dance* to Scharwenka, *Narcissus* to Nevin—a veritable obsession; the public apparently never tires of it. Other similar sets are the *Sea Pieces, New England Idyls, Fireside Tales.* To these may be added musical illustrations of poems—modern songs without words—by Goethe, Heine, Tennyson, and other poets; also a large number of études, all but one, a *Concert Etude* in F sharp, provided with poetical and characteristic titles.

Many miscellaneous works can here only be referred to, among them a romance for violoncello with orchestral accompaniment, four-hand music and solos for the piano, transcriptions for the piano from composers of the eighteenth century—Bach, Rameau, Couperin, etc.; part songs, both for mixed voices and for men's voices.

THE STUDY OF NATIONAL MUSIC.

FRANK H. MARLING.

The term "National music" is here meant to describe the peculiar national characteristics which are revealed in the popular songs and dance tunes of the common people. These being as a rule simple in construction, maintain their popularity for a long period, being handed down from generation to generation, without much alteration. The originality, variety and beauty of these traditional tunes and folk-songs, it would be difficult to exaggerate, and the student also finds that in their investigation light is thrown upon the interesting manner and customs of various peoples, so that apart from its musical attractions this study possesses genuine historical value. It is a gratifying fact that so many music-lovers are now turning their attention to this topic, and that it is so frequently the subject of lectures and papers, especially by the members of music-clubs. Although the literature on this theme in the English language is by no means exhaustive, there is a considerable number of volumes bearing upon it. One of the leading authorities in this line is Carl Engel, a scholar of German birth, who lived in London for a number of years, and devoted himself with painstaking thoroughness to antiquarian research in musical fields. He has issued three books, all touching more or less directly on this theme. One of these is a guide to its literature, and is called "The Literature of National Music." In it Mr. Engel gives accounts of the books relating to national music which have been published in various countries. His knowledge is wide and varied, and few scholars have followed up so faithfully this particular department of music-lore. He takes up Songs, National Tunes, Dance-Tunes, Sacred Music, Musical Instruments, and Treatises on National Music. He tells us what works to consult on each subject. Mr. Krehbiel, perhaps the best informed writer on such matters in the United States, speaks of it as a useful aid to the student in the most difficult feature of his study—the procurement of evidence and authorities.

A more exhaustive work by the same author is an Introduction to the Study of National Music. This

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comprises researches into popular songs, traditions and customs. It is doubtless the most comprehensive critical work on the music of the nations in our language, the entire subject being carefully analyzed, and a logical and consecutive treatment being given to each of its divisions. Mr. Engel discourses with ability and force the musical scales of the different nations, tells us a great deal that is interesting about the construction of national tunes, and discusses their melody and harmony. The psychological character of national music also receives full consideration, and such topics as the union of music and poetry, the various national dances, the different occasions on which music is employed, and the affinity between the music of certain nations are canvassed by the author with learning and impartiality. An invaluable feature of the work is the unusually profuse selection of typical airs and examples which crowd its pages and will form a rich source of delight to the eager seeker after such material. Mr. Engel's third volume in this field is called "The Music of the Most Ancient Nations," in which he deals with the music of the Assyrians, Egyptians and Hebrews. It is a monument of erudition, and is besides a distinct and original contribution to the history of the subject, many new facts and views being advanced. The value of the work on this difficult and much debated field has been acknowledged by competent scholars. The illustrations of ancient musical instruments which abound in the volume are of great assistance in studying the subject, and have been compiled with great industry from many sources.

Another work dealing with the music of the ancient nations is by another English antiquarian, William Chappell, whose book is entitled The History of Music (Art and Science). It was originally planned to cover the subject thoroughly down to modern times, but the author only lived to complete the first volume, which stopped with the Fall of the Roman Empire. The author was an independent and original investigator and supports his views, which are often at variance with the accepted authorities, with great vigor and acuteness. The illustrations are largely taken from Wilkinson's great work on the History of the Egyptians, and are well worth the attention of the student.

Coming down to more modern times we find a capital all round book for the ordinary reader in The National Music of the World, by H. F. Chorley, an English critic of note, who was for many years the music critic of the London Athenaeum, and exercised a commanding influence in English musical circles. Though not without strong prejudices and marked limitations, Mr. Chorley was a man of wide information, sound judgment and taste, and a forcible and effective writer. These qualities appear in the volume under consideration. He divides his theme into four groups, Music from the East, Music from the South, Music from the North, and Music from the West. It is especially full on the music of European countries, which is discussed with an intimate knowledge of the material and a picturesque style, which make it delightful for the general reader, apt to be repelled by the less attractive form in which the more severe researches of the profound scholars are cast. A charming accompaniment to Mr. Chorley's book, and one which will doubtless by many readers be regarded as its most useful feature is the very large number of examples of national airs which are used as illustrations of the subject, and very happily reinforce the written descriptions.

The subject of the music of savage races is one that possesses attractions for many minds, but unfortunately there are comparatively few works which treat this branch of the art with any fullness. Until ten years ago, only scattered and fragmentary references to it could be found in various volumes, but in 1893 there was brought out in London a volume which for the first time essayed to treat the subject in a scientific and comprehensive spirit. It is the work of a German savant, Richard Wallaschek, and is called Primitive Music. In it the author has taken up the origin and development of the music, songs, instruments, dances, and pantomimes of savage races. No one who has not made researches in the field can realize how difficult it is to obtain reliable information in it, and what a still harder task it is to reduce the isolated and fugitive facts into a coherent and orderly form. Students therefore are under deep obligation to Mr. Wallaschek for this first attempt toward a consecutive and critical arrangement of the material. The volume covers an exceedingly wide range, embracing as it does a very general view of primitive music in Africa, Australia, the South Sea Islands, Asia and America. The author claims that the main constituent of music has always been rhythm, and that melody is only an accessory, and discusses in addition singing, singers and composers in primitive times, and gives an analysis of the mode of singing all over the savage world. There are also quite elaborate chapters on savage instruments, and an attempt is made to describe the basis of our own modern musical system, as it evolved from its crude and barbarous stage.

WHAT CONSTITUTES A MUSICAL NATION?

HENRY C. LAHEE.

Rubinstein in his autobiography writes: "As to the degree of musical appreciation possessed by the different nations, I believe that Germany stands to-day at the head of the musical world, and this in spite of the fact that she is eaten up with pride in her patriotism, her pietism, and her sense of superiority to all other countries. Culture has but slender chance in a nation so absorbed in its bayonets and its unity; but in spite of all these drawbacks it must be confessed that Germany is the most 'musical' nation in the world."

The small German princes were liberal patrons of the musical art, and German unity for many years was the pretext for bitter complaints, inasmuch as it seems to have been expected that consolidation would destroy the glory of the principalities and in proportion reduce their appropriation for music.

Continuing the subject Rubinstein says: "The relative knowledge of music among Germans, French and English, stated arithmetically, would be somewhat as follows: Of the German people at least fifty per cent understand music; of the French not more than sixteen per cent; while among the English not more than two per cent can be found who have any knowledge of music. Even Americans have a higher appreciation of music than the English. . . . In America we find a little more music than in England. . . But it is only in Germany that one learns to what noble heights it may attain. In France, music has a special part assigned to it, is in a prosperous condition and well appreciated, but its recognition is far different from that given it in Germany. In no other land do we find the real merit of musical compositions so quickly discerned and accurately valued as in Germany."

A quarter of a century has passed since this judgment was pronounced, and it is quite possible that it might be modified somewhat if Rubinstein were able to visit this country again to-day. But whether pronounced yesterday or to-day or twenty-five years ago, the judgment leads us to ask what constitutes a musical nation, i. e., "a nation in which the real merit of musical compositions is quickly and accurately valued."

It is doubtless just and right to consider that nation the most musical in which musical appreciation reaches its greatest height, but one cannot help wondering why one nation is more musical than another. People frequently refer to the Folk Songs of a nation as an indication of its musical proclivities. But all the older peoples have Folk Songs,—even the North American Indians are now found to have several thousand ditties of that kind. These, however, do not make the Indians a musical nation.

Without the skill of the composer, who uses the Folk Song as a theme for his art, the Folk Song would amount to little or nothing.

Again we find the *love* of music quite strong in many nations which are not considered musical. Hundreds of thousands of people whom we should not class as musical or appreciative of music, may be seen in any large city dancing on the sidewalk to the strains of the barrel organ or the street band,—for which the musician professes a withering contempt.

It is evident, then, that we must look further than the natural, uncultivated love of music common in greater or less degree to all humanity, in order to find what Rubinstein calls musical appreciation. We shall find that in certain nations the wealthy and powerful classes have for centuries spent money freely for the development of the musical art. Orchestras have been maintained, performers have been sought out and brought forward to display their art, and composers have been able to hear their works performed. The effect of this liberality spread to the masses of the people, and thus Rubinstein was able to state that at least fifty per cent of the German people understood music. There are probably just as many absolutely unmusical people in Germany as in any other nation, but of those who are musical a greater proportion have been able to secure some degree of musical education than in any other nation.

It may be noted also that Rubinstein spoke particularly of the discernment of the real merit of musical compositions.

Music is often spoken of as a language. We should laugh at the idea of discerning the merit of a literary composition without a knowledge of the grammar of that language, and it is difficult to understand how people can pretend to appreciate music without some knowledge of its grammar. And yet that is what we find every day. The way in which this nation, which contains all the necessary elements, can become a musical nation is by giving every boy and every girl an opportunity to learn something of the grammar of music.

There is a movement on foot to establish elementary harmony as an elective study in the public schools, and this project formed an important subject of discussion at the convention of the Music Teachers' National Association recently held at Asheville, N. C. It is the most important movement in musical education since the introduction of singing into the public schools some seventy years ago.

It is the greatest mistake to imagine that playing the piano, or some other instrument, or singing, makes a person musical in the best sense. It is certainly not musical education, for the word education stands for something much broader and much deeper. A knowledge of harmony freely given to those who wish to take advantage of the privilege would help wonderfully to develop a musically appreciative nation. In fact it seems that to fill in at the top by importing great artists, and giving symphony concerts to audiences incapable of fully appreciating the works is very much like trying to put a mountain peak on stilts. The mountain peak needs a good foundation on which to rest. The concerts will be confined to few localities and to those who have the most money until the nation generally is educated to a degree of appreciation which will bring good music into greater demand and make it accessible to the masses.

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COMMENT.

The Prize Essay Contest closed June first. A report on the manuscripts submitted will be found in THE MUSICIAN for September. All manuscripts found available for this magazine, other than the four to win prizes, will be purchased at regular rates.

* * *

Mr. Kroeger's article (see page 247) on the music of the St. Louis Exposition was written some weeks ago. It is a clear statement of the scope of a great undertaking. This unusual interest in music, coupled with the great interest in education, sets the St. Louis Exposition above all others as an exponent of our national educational effort. The music, the Education building, the meeting of the National Educational Association, and of the National Music Teachers' Association, form a rare combination to attract the teacher, and the musician.

* * *

Every teacher who gathers a summer class for the study of any department of music will find this issue of THE MUSICIAN of unusual worth. No music magazine has ever approached in value the series of articles which are so well-prepared and so practically arranged for these pages.

* * *

As review work for classes that have already been over the ground as well as for advanced work of others who have not yet begun the work, the lessons in Melody, Form, Harmony, Italian and German are thoroughly practical. Dr. Goetschius is an authority of the first order on the subject of music theory. The splendid arrangement of his Melody-Lessons into brief outlines, each sufficient for a week's work, is a distinct help as well as a novelty. In the same manner, this author's lessons in *Music Form* may be easily divided into weekly portions.

* * *

The Harmony lessons really began in the April MUSICIAN; two issues being devoted to Intervals. This subject should be made familiar to every music-student. By taking up the Major Intervals first and deducing them from the Major Scale the simple test of all intervals is found. In the present issue Triad study is begun.

* * *

A delightful Summer Class-work is found in a complete review of the German and Italian lessons from the first issues of THE MUSICIAN which contain them to date. Students and teachers will note that the SUMMER SCHOOL LESSONS in these subjects are a simplification and review of all principles thus far taken up.

* * *

Mr. Arthur Elson contributes an interesting and practical article on Acoustics. The accompanying list of questions will well serve to fasten essential points.

* * *

Mr. Louis C. Elson offers a great deal of actual instruction on the subject of Listening, a matter too little discussed by teachers and students. No inconsiderable part of all music instruction should have to do with the cultivation of this—the fundamental music faculty. Read Mr. Elson's lecture to the class and let it be studied, and learned well.

* * *

The scope of Miss Chapin's talks on *Parsifal* makes them most valuable as teaching material. In the June issue of THE MUSICIAN the genesis of the story was taken up; in the present issue the opera story as Wagner has it is related. In the August issue the music will be discussed and described. Keep these articles for future reference. They are invaluable as a guide to one who studies the opera and hears its music; no less valuable are they to others who may have to prepare a club paper.

* * *

Mr. Law's interesting biography of Mr. MacDowell may be prepared by a class member, in question form, as a general class-test.

* * *

No one can speak with more authority on music than Mr. W. S. B. Mathews, whose splendid article on the *Basis of True Musicianship* is worthy of the closest reading.

* * *

Here is a group of practical, instructive, original articles arranged in a comprehensive manner, inspiring to a class, bringing in fact to that class the best utterances of lecturers and instructors of the highest order. Work over these pages with your class—or read them—and in either case their worth must be apparent.

* * *

In the August MUSICIAN the course of SUMMER SCHOOL LESSONS will be brought to an end. In September a series of Examination papers will be provided here as a general test on the work.

* * *

The article on page 272 of this issue of THE MUSICIAN concerning the Music Teachers' National Association, will be found of timely interest. Mr. A. L. Manchester, the author of this, was president of the Association from 1900 to 1902. In the August issue we shall present an historical sketch of the Incorporated Society of Professional Musicians of Great Britain, written especially for THE MUSICIAN by Edward Chadfield, Esq., of London, the Hon. Secretary of the Society.

FUNDAMENTALS.

Not more of light, I ask, O God,
But eyes to see what is;
Not sweeter songs, but power to hear
The present melodies.

—FLORENCE HOLBROOK.

Here is a prayer from the heart!

How can the prayer be answered?

Who shall open the million of eyes to see, the ears to hear, and train the hands to execute? Who shall inspire the souls of little ones to move towards nature's great treasure house of wonders of sight and sound? Who but the teachers?

Shall we ask for a new heaven and a new earth, before the old heaven and the old earth have passed away?

Whence this ceaseless cry for new things?

Why this disregard for the world as it is? Why does the teacher of but slender experience cry for new methods? Is not the answer to all of these inquiries found in the fact that too little regard is paid to the history of the pedagogic art, and that young teachers have too little knowledge of the world of art and nature, as it lives and breathes about them at the present moment?

Why are complicated and cumbersome systems of nature and art presentations built up and paraded before the teachers? Is it not because many are unable to approach the subject as a friend and lover of it, and are dependent upon a card introduction from some one who is assumed to be nearer to the heart of the subject than they?

Let the teacher herself once feel the thrill of joy that growing power gives, the material in her hands becomes glorified; every tone, every word becomes a joy because it takes the learner nearer to that condition in which the joy springs in the heart from sources before unknown.

The dull eye, the heavy ear, the languid hand, all, go with a failure to perceive in the little daily music task, those germs of power that make for eternal happiness.

THE MUSIC JOURNAL.

C. K. JAMISON.

It is not putting it in the least too strongly to say that the Music Journal is indispensable to the teacher who would keep up with the times, and teach well and thoroughly. Intelligent, earnest teachers deplore the large number of inefficient teachers and the writer believes one way, and one of the best ways, of correcting this evil is to urge them to subscribe to one or more of the best music journals and then to read the same faithfully each month. We thus get at the ideas of eminent teachers,—ideas which are the result of experience and education. Not many of us have the privilege of meeting these celebrated men and women.

It is a good plan to make it a rule that all pupils must subscribe to one good musical magazine, and it is then the teacher's duty to make sure that they become interested in, and read, the same, "talking over" the articles with them. My pupils and I meet once a month in order to discuss our magazines, and the subjects about which we have been reading. The amount of information the young will receive and retain in this way is surprising, and most encouraging. It is an excellent custom. When the time for renewal of subscriptions comes around, if any show a lack of interest or a waning ambition and enthusiasm, it does not take ten minutes to stir them up again to a genuine interest and to make them feel that, after all, they ought not fail to renew for anything in the world. Then consider the teacher's duty to herself. We all know that the farmer who reads his weekly agricultural paper is a better farmer than his neighbor who rarely reads a line. It is also conceded that the business man who regularly reads his trade journal, and keeps fully posted, is more progressive and successful than his competitor who reads nothing that relates to his business. It certainly follows that the teacher who reads his educational paper, and who thinks most, makes the best educator. Perusal of a good musical journal enlarges the horizon of the ignorant or narrow musician. It is the writer's great wish, too, to see our musical magazines home magazines. A musical journal should be such that it attracts the attention of, and interests, the general public. All persons should be intelligent on matters musical. Sometimes in ordinary conversation a few commonplace remarks will interest a family man in subscribing to a musical journal. I have sometimes said merely this: "Your boy who is just home from school would be utterly ashamed to say he did not know who Tennyson was, or Ruskin, or Washington: but does he know even the names of some of the great musicians who have lived? Or is he ashamed that he does not?"

Persons are content to be wofully ignorant regarding musicians and musical topics, who would blush to know as little of other matters. How is it? Were not Bach, Beethoven, Wagner and hosts of others as truly great as Michael Angelo and his fellows, or as distinguished as our great poets? Assuredly yes—but the difference is: our schools teach us about artists, poets, etc., and (no one knows why) pass over musicians. I advocate home-reading to cover this deficiency. I say to parents: take a musical journal, get some books on the lives of the great musicians, get a good history of music, and resolve that no longer shall this one subject be neglected in your family.

ALL MANNER OF MUSICIANS.

EDITH LYNWOOD WINN.

Musicians are full of surprises. Their vagaries are only understood by the most tolerant and generous, as well as discerning, friends. I think that musicians are like an open-faced watch. They may say one thing to-day and another thing to-morrow, but they do not dissimulate. They positively cannot talk "nothings." I know some splendid artists in a certain symphony orchestra. They are a failure with "the four hundred" because they are unable to indulge in small talk when off duty. They are always ill at ease in fashionable circles.

I admire a society woman who, in the midst of artificiality and much that is, to say the least, based upon false standards, maintains the charm of sincerity. I admire, indeed, the woman who, if necessary, can indulge in the "small talk" of her social set; but I like to know that she is deeper.

I played recently in a fine old Pennsylvania town. "What kind of people do you enjoy most in your travels?" said my old friend, the girl of much Latin and Greek. "I like professional people," I replied. "Well," she said, "of all people in the world I think the lightest people and the most uninteresting are these musicians who are on the concert stage."

Now, I am devoted to my friend. We have little in common in our busy professional life, but I told her of the inner life of artists—that life of struggle and defeat, of over-sensitive longing and of rude and almost crushing failure. I told her of the warm sympathies and of the loving kindnesses of these children of emotion. I told her the best—the very best—about all of them, and she listened attentively. "Perhaps," she said, after a few moments of reflection, as I concluded, "Perhaps I do not understand them. They seemed so hard and so careless."

Professional people are rarely understood by those out of the profession, but no one in these days can "patronize" an artist. He is so immeasurably superior to the very women who pay him fabulous prices to entertain their guests after a dinner party that he cannot cater to anyone. An artist is often ill at ease in society because he is too much of a recluse to have learned the customs and usages of society. Were he bound down by a book on etiquette he would lose all the freedom of the artist. If he stooped to play a part he would not be an artist at all. The artist is unique. He plays as he feels, acts as he feels, says what he feels (sometimes makes enemies), and lives just as he likes to live. If he has a careful wife she sees to it that he has a necktie on when he goes to his studio, and she sends his suits to the tailor, but woe be to that man who has married an artist and a dreamer. Both artists find angel's food rather unpalatable at times. Many men who have traveled farthest toward greatness have traveled alone, and often they have been inspired to great things by a really unhappy love affair. There is no life that has not its love-story. It is contrary to human nature, but the love-story killed by Destiny's sharp stroke makes many a man a recluse, a patriot, a scholar, an artist among artists. Think of Savonarola; think of Ruskin, and Von Bülow! The cares of domestic life have often clipped wings that soared, but there is no man in all the world *who is a man* who would not choose perfect love and domestic happiness to the plaudits of a hundred worlds. So it is with women, and even more so, for women need love and protection much more than men.

I shall never plead for the artist bachelor. He loses something that is deepest and truest in life; there are, however, some natures so deep that when they bury love they bury it forever, and no one may enter in. "I will pour my passion into music, so that it turns to what is best within myself," said George Eliot.

Many a man plays with extraordinary feeling under the influence of adversity, disappointed love and the pain of loss. The richest years of Paderewski's musicianship and artistic development may have been the years of sorrow after his wife's death. All is placid now. He is rich and he has married the wife of his old friend, whose home he entered with all the warm friendship of the Polish race. Madame Gorsky, or Gorska, as we call the present wife of Paderewski in Paris, was a hard-working musician, a teacher of piano, and a very clever and refined woman. She is an excellent business woman, and she takes care of Paderewski's funds with much profit to him. The satisfied Paderewski! Does he pour his "passion into music," as George Eliot would have said, now that the long years of study, hardship and sorrow are over? I heard him this year. I should say that he plays less emotionally, more intellectually, and with no diminution of poetic feeling, but the fire of passion is not in too much evidence.

Do we grow blasé in music as we grow older? Are we too satisfied? I am not finding fault with Paderewski. In the new phase of his life he will create something finer even than *Manru*. He will, perhaps, leave something more to the world than the memory of his phenomenal pianistic virtuosity.

Among the world's greatest married men one might think of Gladstone, Bismarck, Tennyson, Browning, Bach, Mozart and many others. It has become an established opinion among critics that musicians are noted for domestic infelicity. That is absurd. There are just as many musicians who are happily married as is true in the ordinary walks of life. There is not an artist-woman the world over who does not envy her happily married friends, if she herself is on the very top round of the artistic ladder. So says Calvé, so say scores of others; so say I, and I am but a feeble star in the musical firmament. A woman is a woman still, though Destiny decrees that she shall give all her powers to a self-centred artistic life. Of all people in the world, musicians have the finest instincts. Perhaps poets are as delicately organized, and painters as well. Now musicians, above all people, must marry for love. The reason for so many unhappy marriages among musicians is that they idealize people, and *living with the real* is a shock to their delicate organism. The musician is delicate, nervous, irritable and capricious. Whoever lives with such a man must understand and love him deeply.

Sometimes it is necessary that musicians marry contented, helpful women, who will leave them to their own lives and minister to their material necessities, like dutiful wives. That is not ideal, even if it is a safe relation. Greatness is often strengthened by home adulation. That Malibran was the guiding star of De Beriot's life is, without any question, true.

Why should many a divine spark be crushed out by the stress of domestic life? Why should it be? Poverty is not so bad. If a man is a man at all he will surmount that, but he cannot rise above companionship with a woman who is a species of domestic comet. Musical genius is not the least fitted for domestic life. Every musician should fulfil his destiny and marry when he finds the right one. The purest, happiest and noblest geniuses have more often been married men and women than unmarried people. In the realm of poetry would you not have liked Whittier to have been married? Would you for an instant have had Eugene Field a bachelor? Love is, indeed, the first great element in creative work. The men who have loved write well enough; the men who have married write better. Do not cite Beethoven. All his life he longed to be loved as he wished to be loved, but Destiny forbade. If all men were like Liszt and Paganini it would shake the foundations of the State, but they thought higher than they lived. We must study some men's works and not their lives to understand them fully. There is a divine spark in the lives of most musicians. There is an instinct that reaches and towers. When you are moved to a high degree of exaltation by the voice of a great singer and his or her art; when you bow your head and thank God that you have heard a great pianist or violinist; when you hear the combined power of a magnificent orchestra, as it blesses you with the wonderful tone effects of the Ninth Symphony of Beethoven, think that you are honored, for you have been in communion with the very God-like element in those artists—you have come into relation with the best and truest and noblest in their lives. Oh, it is generous to see the best and the most enduring of all their aspirations through their music!

I am inclined to think that a man exalts his art only as he lives on a high plane of thought and feeling. Moral obloquy has naught in common with the purity and depth of a musical life. The loves of musicians make or mar their future. A love that owes nothing to brain and refined imagination can have but one effect upon the high-strung and sensitive musician. He will abhor it. It will actually crush his art.

Do you think for an instant that an easy-going, pleasure-loving bachelor can speak to the heart of that man and woman who listen to his voice as he sings the cradle song of a little child? Has he stood by the cradle when a little one passed out and alone into the Infinite? Has he sat with bowed head while one whom he dearly loved suffered that a little life might come into this old world to give added cheer and warmth to it? Think of Schumann-Heink and her home, and you will never wonder why she has won her way into the very hearts of the American people. I have never heard the work of any men, save two, who were unmarried, and who, as artists, did not display a lack of *finesse*, a cool indelicacy and an intellectuality that was devoid of the power of deep passion. You will say that those who have loved, even if they have remained single, portray strong passion in music. Yes, no woman can sing with power and pathos until she has loved. That is why Madame Marchesi wishes all her pupils to have an affair of the heart in Paris. If I were some of them I would defer the love episode until I reached American soil again. One who drinks bitter dregs never sings with the power and sweetness that belong to youth and unalloyed happiness.

The great trouble with musicians, and they are often maligned, is that they mistake psychic attraction for love. They are in love with love. One mistake only seems to make them long to find what real love is; hence they marry and are divorced and marry again. I am a Yankee to the very heart's core, and a Puritan at that; but, with all natural repugnance to this kind of unsettled married life, I believe that many musicians could not fulfill their highest mission in life if they were tied to domestic companions who irritated them and who became positively hateful to them. I am not excusing musicians for all their misdemeanors. They suffer more than the world knows. An ordinary woman can adapt herself to almost any man if he is kind to her and can keep her in a comfortable way. Not so the artist and musician. She craves more than ordinary companionship and love. She longs for the highest and deepest. "After all," said my friend, the society woman, "the first thing a girl should consider is whether a man is able to support her; opportunities are not so very frequent, even among the wealthy, and she ought to accept a good offer when it comes."

I sighed. That kind of philosophy hurt my finer feelings. "Do you think," said I, "that we should have had many great tragedies, many beautiful poems and the divinest of melodies, as well as the most wonderful of harmonies, if love meant no more than you imply by your words?" My friend, the society woman, smiled faintly. She is too well-bred to antagonize, and she reads character as well as I do, if not better.

"Oh, you are so impractical, my dear," she said.

"I am only true," I said, looking straight into her eyes. Her face twitched. She went to the window, and she was quiet for a long time.

I sat down and played the Berceuse by Godard. The professor and his wife dropped in, and he played with me till my violin and I were lost in the shadows that evening brought with her. Then I sang the songs of Schumann's "Love and Life."

"Child," said the old professor, for so he called us all, "Child, I wish you would play and sing like this always." There was a hand on my shoulder. My friend, the society woman, spoke. Her voice was gentle and affectionate, and there was a strange pathos in it.

"I envy you your life, little one," she said.

"Eine schöne Seele findet man darin." I had found at last the beautiful gem that lay hidden under my friend's woman-of-the-world impenetrability. She envied the freest and happiest spirit in the world—the professional musician.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.

SUNSHINE AND MUSIC.

A LAUGH is just like sunshine,
It freshens all the day,
It tips the peaks of life with light,
And drives the clouds away;
The soul grows glad that hears it,
And feels its courage strong—
A laugh is just like sunshine
For cheering folks along.

A laugh is just like music,
It lingers in the heart,
And where its melody is heard
The ills of life depart:
And happy thoughts come crowding
It's joyful note to greet—
A laugh is just like music
For making living sweet.—*Our Dumb Animals.*

THE CRUMBLING OF THE SWITCH

CHARLES F. EASTER.

Some years ago, no teacher considered himself quite equipped unless he dispensed his knowledge within easy reach of a good hickory tree, to which he could rush in case the spirit should move him, cut off a stout switch, and then trim the unlucky pupil. He dusted alike the coat-tails of all; not so much because he was angry as because he considered it to be a necessary part of the regular curriculum.

One naturally wonders whether the healthy condition of the switch at that time did good or harm.

The Germans tell a story which runs something like this: A certain workman, before going to his duties in the morning, always made it a point to give his wife a good thrashing. He believed that such a proceeding would stimulate her to greater energy during the day and make her a better wife in general. He came home one evening, found the breakfast dishes still on the table, and his wife in tears. "Well," he inquired, "what is the matter?"

"I'm afraid you don't love me any more," she sobbed.

"Why not?" he asked.

"Because," she replied, "you went away this morning without giving me even one little slap."

This certainly is an argument in favor of the hickory, and an excuse for the old saying, "Spare the rod and spoil the child;" but here, as elsewhere, we have the other side of the question.

A piano teacher, to whom we will apply the well-known and time-honored name—Brown—furnishes us with the other side. Brown had a pupil, and the pupil had a finger which, instead of curving gracefully, stuck out straight and seemed to be pointing at the name on the fall-board of the piano. Brown told her a number of times to curve it, but finally lost patience and knocked it down with a pencil.

The young lady went away and advertised Brown as such a monster that, for some time, he had trouble in getting a hired-girl.

Brown estimates that his bit of strenuousness has cost him about a hundred dollars, and says that, hereafter, whenever he feels inclined to knock anything down, he will try his hand at ten-pins.

To the best of the writer's knowledge, it was about twenty years ago when the first worm—at least, the first worm in this neighborhood—crawled beneath the biting bark of the switch and began its decay.

It came about in this manner. Mr. Smith, in addition to teaching school, taught the choir. Every Friday afternoon, he assembled them in the hall outside of the schoolroom and rehearsed them for the coming Sunday. On one of these occasions, he left as monitor a dazed-looking youth whom rumor credited with having once washed down as far as the neckband on his shirt and who, without being any great credit to the father of his country, was called Washington. "Washington," said Mr. Smith. "I know you cannot tell a lie. Sit here at my desk and let me know who misbehaves during my absence."

When the teacher had returned after the rehearsal, Washington handed him a slate upon which he had scribbled five names.

"So, so," said the teacher, pushing back the cuff on his right hand. "A., B., C., D., E., come out here." He had marked the time of a minuet, mazurka, waltz, and two-step on four of them, and had begun a lively polka on the trousers of the fifth, when that youngster began to yell at the top of his voice: "I didn't do notin', teacher; honest I didn't!" "How's this, Washington?" questioned the teacher. "This boy claims to be innocent."

Washington looked around in a dazed sort of way and then replied: "That's right. So many of them misbehaved that it was easier to put down the names of those that were good. You whipped the wrong boys."

The teacher's first impulse was to knock some of the real estate off Washington; but, before he could carry out his intention, the boys, including those who wept a moment before, burst into a roar of laughter.

The sight of a pupil, writhing in agony one moment and splitting with laughter the next, is enough to make any teacher thoughtful. This and perhaps a guess that better explanations and less whippings would give better results, thenceforth induced Smith to lay aside the switch.

The tongue comes properly under the heading of the switch. It cannot raise a purple line on the skin, but it makes in the heart a wound which remains tender long after that on the skin is gone and forgotten.

Statistics may show the contrary, but there seem to be about as many heroes and cowards, learned and ignorant, honest and dishonest people now as there were twenty years ago when the switch played such an important part in the matter of education.

At the present day, we meet an occasional teacher who whips his pupils with his tongue; an occasional teacher who is constantly telling the parents to whip their children; a piano teacher who raps his pupils over the knuckles with a pencil; a violin teacher who jabs his pupils in the short ribs with the bow; and a few teachers who use the strenuous method in the parochial schools: but all of these are a very small number, when compared with the large army of instructors, who look with favor upon *The Crumbling of the Switch*.

REQUEST ARTICLES.

No. 1. "MENDELSSOHN'S SISTER."

F. C. R.

We received a polite little request from one of our young people for a picture of "Mendelssohn's sister," with some remarks relating to her. We are pleased to respond. We offer our young subscribers *two* pictures of Fanny Cecile Mendelssohn (sometimes the second name is spelled Cäcilia), who was the elder sister of Felix Mendelssohn and who, in the year 1829, was married to W. Hensel, a painter, of Berlin. It is quite usual to allude to her as Madame Fanny Cecile Hensel, formerly Fanny Mendelssohn. She was born at Hamburg, Germany, Nov. 14, 1805, and was a little girl of three years when Felix was born. When Fanny was born her mother said: "Our little one has Bach fugue fingers;" the saying proved to be prophetic, for later in life she excelled in playing Bach's fugues. In 1824 Moscheles said of her: "Fanny Mendelssohn is extraordinarily gifted; she plays Bach's fugues by heart and with astonishing correctness; in fact, she is a thorough musician." Moscheles was a celebrated teacher of music, as our readers probably know, and one of Felix Mendelssohn's masters, or instructors. When Fanny was seven years old and Felix four there was a war between Germany and France and the French occupied Hamburg for a time. The Mendelssohn family escaped to Berlin and there the children began regular piano-forte instruction with their mother for teacher. The Mendelssohn family was a rich and influential one and the parents people of great culture. After their mother laid the foundation they became pupils of first one, and then another, celebrated teacher, until able to return to Berlin again. Here they became pupils of Ludwig Berger, for the piano, and of Henning for the violin, while they studied thorough-bass and composition with Zelter.

The Mendelssohn family loved *Music in the home* and every Sunday they held informal musicales which attracted many distinguished musicians. Zelter, Moscheles, Spohr and others were regular attendants. At these musicales Fanny always played the piano (she was a brilliant and beautiful pianist by this time). Felix was devotedly attached to his sister Fanny. Some time you will read the books "Mendelssohn's Letters," etc., and will see by them how dearly he loved her, and the value he placed upon her judgment and musical ability. When her death occurred in 1847 the shock was so overwhelming to him that his health declined from that hour, and six months later he, also, passed away.

In the publication called "Mendelssohn's Songs Without Words" there are six of Fanny's compositions. They are: Opus 8, Nos. 2, 3, 12; Opus 9, Nos. 7, 10, 12. Besides these she published, in her own name, four books of melodies and "Songs for Piano;" two songs for voice; one part-song; a trio for piano-forte and stringed-instruments, in all reaching to Opus 11. Some time you will wish to read her journal, letters, etc., which are published in the work "Die Familie Mendelssohn," by S. Hensel. The body of Mme. Hensel was buried in Berlin and engraved upon her tombstone is a line of her own music.

[We invite our young people to send in requests and anything that we can possibly provide will be given with pleasure.—THE EDITOR.]

FANNY MENDELSSOHN

OUR LETTER-BOX

CLUB NEWS.

We give, in full, three very interesting letters from the St. Cecilia Music Club. We print the three because each one offers a different suggestion for other Clubs to consider. Some of the hints that we consider good ones are: (1) That of each pupil bringing ten facts about the composer, or musician, whose picture is to be shown at a certain meeting; (2) That of a roll call and each member responding to the name of a certain well-known musician; (3) Club pins, or badges. The letters deserve careful reading by all our boys and girls. Helen M. Booth, Emma Badger and Nellie Stearns, of the same club, also have sent good letters. As a rule we do not publish more than *one* letter from each club because, sometimes, our Letter-Box-space would be filled with just one club's affairs. A very good way for clubs to do is to appoint one person (each member in turn) to send us a report of any club-exercises that may contain useful hints for other clubs to follow. Appoint a Club Reporter, as it were. The following three letters are the ones referrred to above:—

ACADEMY OF THE HOLY NAMES, POMONA, CAL.

EDITOR OF THE MUSICIAN:

Dear Sir: I am taking music at the Academy. There are about thirty pupils besides myself who come here for the same purpose. All of the scholars meet together Wednesday afternoons at three o'clock in a large, well-lighted school-room.

Sometimes we are sent to the blackboards and are told to draw two staves, the treble and bass. We are then given a list of words and asked to write the note corresponding to each letter of the words on the lines and spaces or on the added lines and spaces above or below the staff. At other times we are given primers and music tablets and we work the lesson assigned to us at our seats. For this work we are given twenty or thirty minutes. At the end of this time we are called to attention.

Either our teacher or one of the scholars reads a list of facts about some noted musician. These notes give us a general idea of the life, character, and struggles of these great men. It also gives us an idea of the work we must do if we expect ever to become even good players, and perhaps some day noted players. We also review the facts learned in previous lessons. The musicians we have studied about are Chopin, Mendelssohn, Wagner and Rubinstein.

The name given to our Club is "The St. Cecilia Club." We, as a class, are striving by our good work to be worthy of a name. It is our wish that every one may become interested in the work done by these Clubs. Respectfully,

GERTRUDE WATERMAN.

EDITOR OF THE MUSICIAN:

Dear Sir: My home is in Ontario, and I come every day to the Academy. I take music lessons there, and am working very hard. I have Czerny's Studies, Clementi's Sonatines and Ganschal's Album. We have a St. Cecilia Club, composed of about 25 or 30 members. On St. Cecilia's Feast we had a *musicale* in her honor.

Each girl received a St. Cecilia pin as a souvenir of the occasion. Our Club meets once a week to study Theory of Music and Harmony. We also read the lives of the composers. Each pupil brings in 10 facts about the musician whose picture is shown to us at the meeting. We enjoy our work very much.

Respectfully, MINNIE HUBBELL.

EDITOR OF THE MUSICIAN:

Dear Sir: We are very much interested in our Club and I thought you would like to hear from us. We meet every week. Our President calls the roll, and we answer to a Musician's name. My name is Liszt. We study Harmony and then we read the lives of the Composers. Sometimes we have Musical Games, and whoever is best receives a prize.

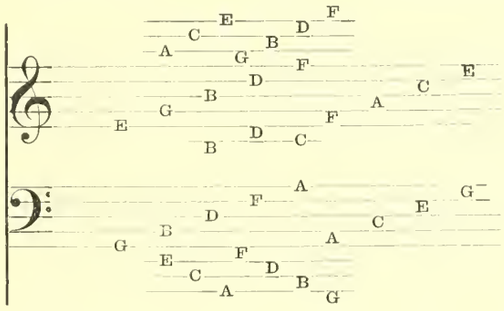
Respectfully, MABEL WILLIS

A DELUSION DISPELLED.

MADAME A. PUPIN.

Many persons seem to have inherited the belief that it is an exceedingly difficult thing to learn to read notes. There have been opera singers who never learned to read notes at all, but were taught all their music by note. Certain alleged teachers advertise devices of diffcrent kinds, by which one can learn to play on an instrument without the trouble of learning notes. These devices are in reality much more difficult than the easy task of acquiring a knowledge of the staff. But as long as this delusion prevails, everyone will fight shy of the staff notation, or, at least, will regard it as an almost invincible foe, instead of attacking it boldly and conquering it by a few well-directed efforts.

The trouble must be at the start. Had I a beginner for a pupil, I should not make the slightest suggestion about the difficulty of the task, but should say: "You may learn to read notes in a day if you will; in a week, with half an hour's practice every day, you will read well and every day's practice will make you a better reader." The lesson would begin like this: Notes are written on the lines and spaces of a staff of eleven lines, with added lines above and below. Five of these lines are for the bass and five for the treble, with a short line in the middle. Example—



Question.—Name the 5 lines of the treble.
Answer. . . . . E G B D F
Question.—Name the 5 lines of the bass.
Answer. . . . . G B D F A
Question.—Name the 4 spaces of the treble.
Answer. . . . . F A C E
Question.—Name the 4 spaces of the bass.
Answer. . . . . A C E G
Question.—Name the 3 added lines above.
Answer. . . . . A C E
Question.—Name the 3 added lines below.
Answer.—The same, reversed . . . E C A
Question.—Name the 4 spaces above.
Answer. . . . . G B D F
Question.—Name the 4 spaces below.
Answer.—the same, reversed . . . . F D B G

It must be a pretty stupid person that could not learn this in half an hour. Every one who tries it will be delighted to find how easy it is. Just observe how much more simple and logical it is to learn the notes on the two staves at the same time, instead of requiring a beginner to learn, first, the treble and then some months later introduce to him a staff with different letters for the lines and spaces.

When the student can answer the above questions instantly, let him take a piece of music, or a book of studies, as Cramer's or Czerny's, and read—or name—for five minutes, all the notes on the five lines of the treble staff, omitting the spaces and added lines. Then for five minutes read lines in the bass. Then for three minutes spaces in the treble and for three minutes spaces in the bass. Then devote three minutes to reading added lines above and three to added lines below. Then four minutes to spaces above and four to spaces below. This practice amounts to exactly thirty minutes, and when the line and the two spaces between the bass and treble are learned, it will include thirty-five notes.

This exercise might be repeated several times a day. After several days' practice one should find it easy to recognize each note at once. Then he may write with a lead pencil the figures 1 2 3 4 5 on the keys of the piano, which represent the five lines of the bass, viz., G B D F & A and 1 2 3 4 5 on the E G B D & F of the treble and put a X on the C between. (These marks are easily erased). After this, when the student names the notes, he may touch the keys that correspond to them.

After practicing lines separately and then spaces until the notes become familiar, try reading them as they come in the piece, touching at the same time the corresponding key.

If more persons would study this way before trying to play pieces or airs, how easy the playing would come to them. Technical exercises for the fingers should accompany this practice, especially if they are done without notes.

Again some complain that they cannot understand time. Anyone who can pile up small coins in piles of one dollar each ought to be able to understand time. The first thing is to learn the relative values of the notes, rests and dots, and this is simple as the name of the note gives its value, as—whole note, half note, quarter, eighth, sixteenth, etc. And the second thing is to recognize the fact that each measure in a piece contains the same value. No one would find it difficult to understand how ten or twenty persons could each have a purse containing exactly one dollar, and yet the coins in no two purses be alike. One could have a half dollar and two quarters; another a half, a quarter, two dimes and a nickel; another five dimes, eight nickels and ten cents, and so on in infinite variety. So if one measure has a value of one whole note, or four quarters, the value may be divided up into halves, quarters, eighths, sixteenths, etc. A good exercise is to divide up each measure into small change, that is, into sixteenths and thirty-seconds, and reckon the value of each note, rest or dot in sixteenths or thirty-seconds. Anyone who can thus subdivide his measures and find the same number of value notes in each measure will be able to read the most complicated form of time.

"But I cannot count evenly," says one little pupil. Ah, petite, you must be one of those who count as they play, instead of playing as they count. Anyone who does not walk on crutches may learn to count evenly. As you walk briskly down the street count with your footsteps—one, two, three, four; or one, two, three. You may walk slowly or fast, and thus learn to keep time in different tempos. To get an idea of rhythm, you may give a little stamp to your foot when you say one. In counting four this stamp will be with the same foot each time, but in counting three, it will be alternately, right foot and left foot.

Moral—If anyone tells you a thing is hard, just look at it carefully and perhaps you will find an easy way to do it.

MUSIC IN THE HOME

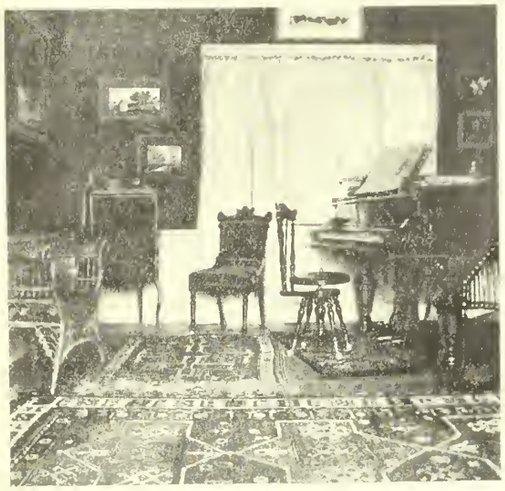
CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

PIANO CORNERS.

We shall be pleased to receive pictures of piano corners, or music rooms, from any of our readers, with suggestions for making the same artistic and attractive. We publish three this month. No. 1 just comes short of showing a well assorted shelf of



NO. 1

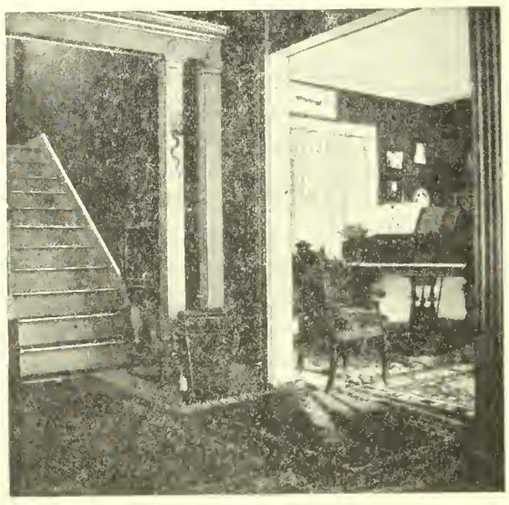
music books, running along the wall back of the piano. In No. 2 we see appropriate subjects in the pictures (The Madonna di San Sisto), fine sea-views, etc. No 3 presents a view of a reception hall, one portion of which is tastefully and invitingly arranged for music. If the picture were larger you would see the open fireplace and "cosy corners;" stands with marble busts, one of Shakespeare and one of Beethoven; a large revolving book-stand filled with the best literature (and all well used), a most inviting nook indeed.

HOW TO LISTEN TO MUSIC.

Many persons who have a love for music in a general sense, but who are untrained in the art, express a dislike for classical music. Probably the reason is that they do not understand how to listen to this kind of music, and we wish to attempt one or two helpful suggestions.

There are two ways of listening to music. In the one the ear follows constantly after the melody, to the exclusion of everything else. Both ears are on the "tune," and when there seems to be no tune it is thought there is nothing worthy of attention or interest. Now, a better way of listening is to keep part of one's hearing on the melody and, at the same time, to follow all the other parts. Listening to the alto, tenor and bass parts in church, or concert music, is a good way to begin. Try to follow those parts and to note the blending of each with the other, and all with the melody sung by the soprano. Then apply this manner of listening to instrumental music. It is easier for one who has not studied music to do this in listening to vocal music than it is in listening to instrumental music, for the reason that the voices are more distinct and not, as a rule, surrounded quite so intricately with other parts; but, very soon, almost anyone can learn to enjoy and appreciate harmonic effects in instrumental music. Every change that is rung in by the chords will be observed, and every light and shade, every detail, will claim attention.

The ability to follow what is sometimes called submerged melody has also to be cultivated. No doubt, a good deal of the dislike expressed for classical music is due to the submerged melodies. Many persons are like the child who asked her teacher when he gave the next piece to please give her one having the melody "on top." We can, if we will, train ourselves quite a little in the art of listening to the best music. Perhaps the distinction to be made between (so-called) popular and classical music is that the lighter kinds of music excite the senses principally, while



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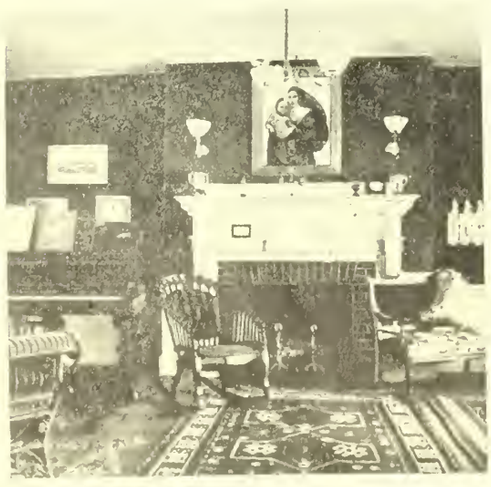


NO. 2

classical music appeals to the intellect as well as to the heart. No disparagement of the lighter kinds of music is meant by this. Rather, it is conceded that the chief purpose of music, as of all art, is to give pleasure, to touch man's emotions and thus to elevate his nature. A high standard, however, is desirable; but music is many-sided and is worthy of our interest and enjoyment on all sides. We may not all adorn our walls with masterpieces, but surely the engraving, etching, or inexpensive photograph may give us real artistic pleasure. As in pictures so in music. Tastes differ, characters differ, capacity for receiving pleasure differs in different individuals. To the trained musician classical music affords endless study in the domains of harmony, counterpoint, analysis and construction. It is also the mightiest of all music in its effect emotionally. It elevates, refines and leaves the hearer the better for having heard.

We cannot all be trained musicians, and get the most there is in classical music, but we can assist ourselves to an ability to get much good and much pleasure out of it by merely training ourselves to listen as intelligently as is possible to us.

OUR OPERA STORY.

(Synoptic Form.)

CARMEN.

Before telling the story of the opera of "Carmen" we shall refer to the composer of the music, viz.: Georges Bizet. When it comes your turn to attend this exciting music-drama say to yourself: "The composer was a Frenchman named Georges Bizet."

This Frenchman was born at Paris Oct. 25, 1838, and his death occurred so recently as June 3, 1875, Bizet dying, as you will see, at the early age of thirty-seven. He was a young man of superior musical ability and much was expected from him; his sudden, or early, death therefore came as a great disappointment to his many admirers and enthusiastic followers.

As a student he was a brilliant pupil and laureate at the Paris Conservatoire from 1848 to 1857. He studied composition with the renowned Halévy, who had been master, at the Conservatoire, of this and of other branches for many years. Later Bizet married the daughter of his illustrious teacher.

As composer of opera Bizet's first several attempts did not win for him much credit. His first real success was in September, 1872, when his interludes to *l'Arlesienne* and his Overture *Patrie* were received with marked public approval. His last effort was "Carmen." The story is, to say the least, a sombre one, but the music is very fine and it met with instant success upon its first presentation in Paris at the *Opéra Comique* on March 3, 1875. The name of our present day illustrious opera singer, Mlle. Calvé, is surely associated with this opera in the minds of *some* of our juvenile readers. Besides her fine voice, Calvé possesses wonderful histrionic ability and may be truly spoken of as the *creator* of the part of Carmen.

The story, synoptically told, runs thus:—

ACT I.

A troop of soldiers are waiting for the guard to be changed. Michaela, a village girl, appears; she seeks a brigadier (Don José), bearing a message from his mother. The officer on guard invites her to wait his arrival, but she refuses and departs. The relief guard and Don José come on; the square is crowded by young men. Don José is indifferent. Girls enter, and young men inquire for Carmen, who very soon asserts her desire for universal dominion by flinging at the silent and indifferent Don José the flowers she wears in her dress. The factory-bell rings. Girls hasten to their work. Carmen follows, but not hastily. She is exceedingly attractive and has succeeded in rousing our seemingly indifferent Don José; but the arrival, again, of Michaela, with a letter and purse from his mother, calms him, and he resolves to stifle this sudden admiration Carmen has succeeded in rousing in him; he decides that it is foolish and extreme and resolves to follow his mother's advice, or wishes, and devote himself to the girl Michaela. But scarcely has this more ordinary, quiet girl disappeared and returned to her humble home, and José is about to cast aside the flowers flirtatiously thrown to him by Carmen, than he hears a noise,—a disturbance in the factory close at hand. The girls rush out and José learns that between two of them a quarrel occurred just now and that Carmen (one of the two) had assailed and even wounded the other. You see the wild, untrained, unrestrained, passionate nature of this Carmen in her daring and wicked act. José, as guard, and responsible for order, etc., in that place, is ordered to take Carmen into custody and see that she is imprisoned. But in her sauciest and most flirtatious manner she undertakes to win his interest and admiration sufficiently to make his task of arresting her exceedingly difficult to him—or, better still, altogether impossible. She therefore says pert, saucy things and sings snatches of songs, finally overcoming him by her blandishments. Don José agrees to stumble at crossing the bridge, as if on purpose. Carmen will then push him down the embankment and make her escape. This plan is carried out successfully.

ACT II.

The second act displays an Inn. Carmen is here with some of her friends and admirers. They sing and dance and enjoy themselves finely, until presently

some officers and soldiers arrive. The captain is very soon fascinated by the brilliant Carmen. Then a new arrival, Escamillo, appears, the victorious bull-fighter of Granada. A hearty welcome is given him by all the soldiers and gypsies. But he soon leaves them for Carmen, to whom he devotes all his attentions. It becomes time to close the little Inn. Escamillo and the soldiers depart, but there are present two smugglers who are relying upon Carmen to assist them in escaping with their booty. She tells them what to do but is unwilling to accompany them, saying she is to wait the arrival of her lover. Then the smugglers ask her to try and induce her lover also to join their band. To this she agrees. Soon the enamored Brigadier (Don José) arrives and the onlookers now see Carmen undertake to persuade and to influence this hitherto fine fellow not to return to his official duties,—not even when he hears the trumpet call—but to remain with her and her jolly comrades. He utterly refuses to become a deserter and is about to quit her when a higher officer arrives, forces his way in and orders José out. Sabres are drawn and then Carmen calls for aid. Half gypsy that she is, her gypsy friends soon appear. They make a prisoner of the officer and José, with Carmen and the gypsies, is obliged to escape to the mountains.

Act III.

Scene: The Smuggler's Haunt.

Now we have a scene that would be pleasant (in part) to our boy readers—the smugglers' retreat, with their stolen goods strewn about. Poor José is there, but already longing for his mother and the good, gentle girl Michaela. Carmen is already half sick of him and his company. Probably, at best, she was merely amusing herself by forcing him to admire her and her songs and dances. But now Escamillo, the bull-fighter, arrives. In his fierce, wild way he loves Carmen. He knows nothing of this Don José, has never heard of him, but as Carmen ridicules José and he is about to upbraid her who should appear but the faithful Michaela, and José, disgusted and disappointed, leaves with the little maiden who has been his first (and only real) love.

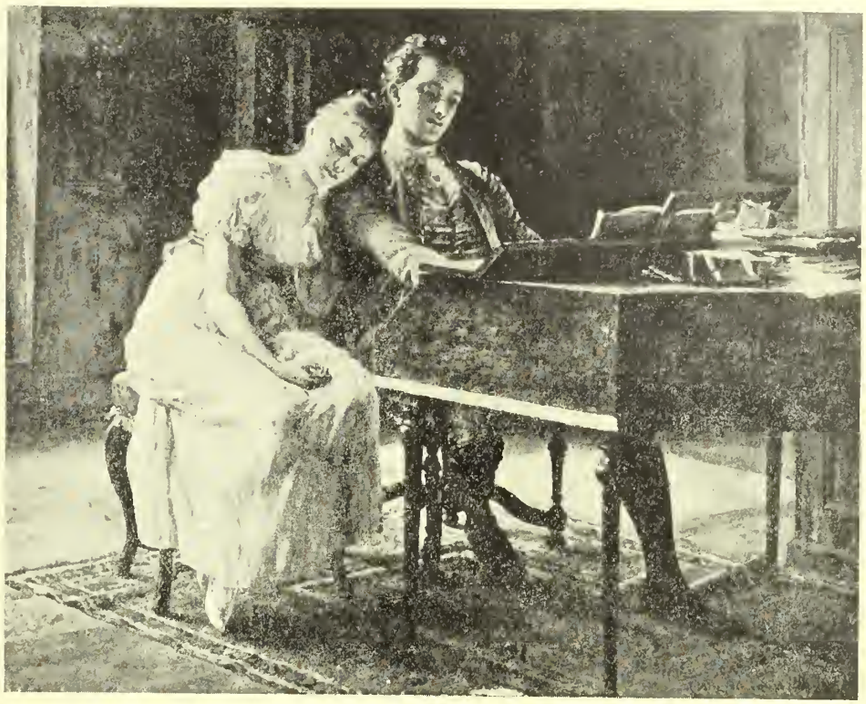
Act IV (and Last).

We see upon the stage arrangements for a bull-fight to begin. Escamillo is there and Carmen with him. Carmen is warned that José is searching for her and that José is a desperate man over the treatment received from her. His love for her still torments him. He meets her and endeavors to make her say she also loves him, but Carmen again taunts and flaunts both him and his love, and poor José, maddened at seeing that she will not be his, but will give herself to Escamillo, stabs her, and Carmen falls dead as the victorious Escamillo enters. A grusome story indeed, and one that we tell simply because this opera is one always included in present day repertoires of our Grand Opera companies.

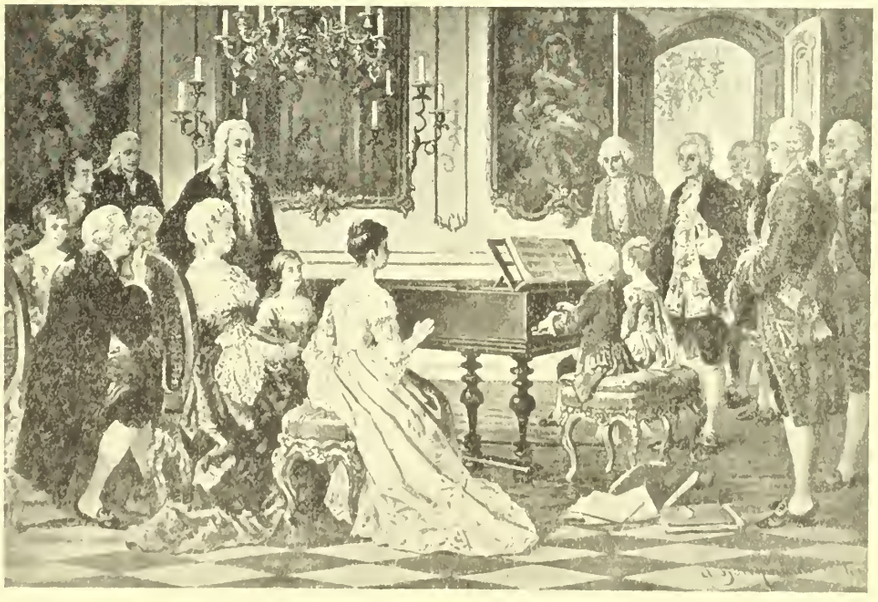
REQUEST ARTICLES.

Mozart's Childhood and Youth.

We present our young readers with two pictures of Mozart. In the first he is a little boy not quite eight years old, the sister with whom he is playing being a year or two older. In the second picture we see Mozart during one of his numerous visits to Vienna. It is supposed that he was about nineteen or twenty as shown in this picture. In response to a request from one of our young subscribers I shall tell a few things about Mozart, confining myself to the years represented by our illustrations. That he was a child-prodigy, a wonder-child, you all know. It is difficult for us even to imagine a little child with so marvellously correct an ear (i. e., correct or delicate musical hearing) as to be able to detect and remember to the next day a difference of half a quarter of a tone; or to think of a child so sensitive and susceptible to sound that the sudden sounding of a trumpet caused him to faint away. He was, as this shows, a delicate child and most delicately organized. In a letter written by his father we read that Mozart as a child and boy was too serious to be childish, and when sitting at the harpsichord, or engaged in anything in the shape of music, resented any attempt at fun or joking. He was a serious little fellow, in his music. His father says: "Indeed, from the precocity of his talent, and the extremely thoughtful expression of his countenance, many people feared that he would not live to grow up." Mozart's "first public appearance" is of great interest to many young people, and usually we consider his first performances upon the harpsichord as such, but if we wish to be very exact, on Sept. 1, 1761, when Mozart was but *five* years of age, he made his first actual public appearance in a musical play that was given in the hall of the University of Salzburg by some one hundred and fifty performers. The record reads: "Young counts, students and choristers of the chapel were included in the cast." Mozart's father, you know, was an intelligent, bright man, and while by trade a bookbinder, he possessed not a little talent for music, and upon leaving school went, for two years, to the University of Salzburg, devoting himself to the study of music as a profession. He became an excellent violinist and received appointments to some musical positions of quite good standing. It will be seen, therefore, that he was quite capable of superintending, and planning, the musical education of his children. In his musical encyclopædia Grove says: "God bestowed on Mozart extraordinary genius, but nearly as extraordinary is the manner in which his father fostered and developed it." Mozart's training was exceedingly systematic and thorough, but never hurried; it was a most gradual, natural unfolding of powers. In 1762 the father, having observed the rapid progress of his children, decided to travel with them and give recitals here and there. The first trip was to Munich, where their success was so pronounced that they passed on to Vienna, the musical centre. The reputation of these wonderful children had preceded them to Vienna, but the reality was found to far exceed all expectations and the Court and nobility were equally astounded and delighted. The Emperor "took a great fancy" to Wolfgang and in joke tried experiments upon the little fellow, such as covering the keyboard so that Wolfgang must play without seeing it—which was, of course, an easy task to so ready a player as this child. And so it was wherever they went; people, and especially the court people, royalty, etc., went wild over the children who played so wonderfully and were so interesting, as well. There was a brief period of trouble when the boy unfortunately was taken ill with scarlet-fever. People were



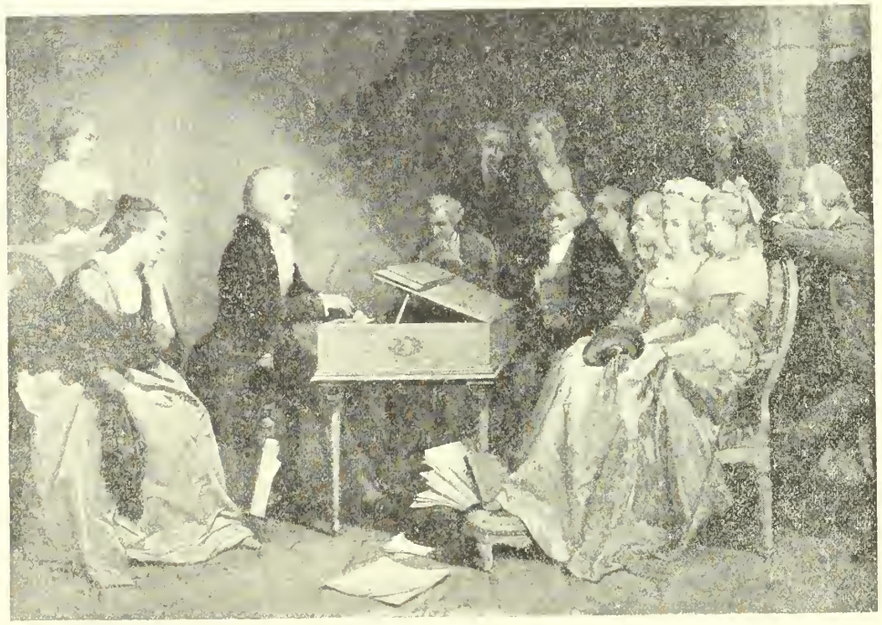
SONG WITHOUT WORDS



MOZART THE CHILD PLAYING TO A GROUP

afraid, for a long time, to have him among them as intimately as before. But in due time he was again playing to, and petted and pampered by, his grand patrons. The very first music used by Mozart was that which his father had written in a little book for his sister Marianne's study. They were progressively arranged exercises, studies and little pieces, etc. When Wolfgang heard them he felt a desire to write similar music on his own account, and the little fellow did, actually, when about five years old, compose a little minuet and, if I remember correctly, a little waltz. This led him into various efforts at composition, until later on he even ventured upon a concerto. But we read that he made this so difficult no one could play it. He was fifteen years of age when he composed his first symphony. Very few of Mozart's compositions were published in his lifetime. He left to the world seven hundred and sixty-nine compositions in all, ranging from the very largest to the simplest song-forms; church music, operas, orchestral works, chamber-music, piano-forte, songs, etc.

Here is one description of Mozart's personal appearance: "He was short, but slim and well proportioned, with small feet and good hands; as a young man he was thin, which made his nose look large,



MOZART GROWN UP PLAYING TO A GROUP

but later in life, as he grew stouter, one did not observe this effect. His head was massive and rather large in proportion to his body. He had a profusion of beautiful hair, of which it is said he was quite proud. He was always pale and his expression pleasant, for it is well known that Mozart was naturally most amiable and lovable. His eyes were well formed, of a good size, and the eyebrows and lashes good, but as a rule his eyes looked languid and his gaze was rather restless and absent. But when playing upon any instrument his countenance underwent a marked change; his gaze became settled and steady and calm; he became, in fact, a higher order of being than the ordinary everyday man." Our second picture shows Mozart at an age when he was very particular about his dress, and wore a great deal of embroidery and jewelry, after the fashion of his time. So elegant was Mozart's dress and appearance on one occasion that Clementi supposed him to be one of the court chamberlains. But best of all it is to know that he was unselfish and kind, unworldly and unsuspicious as a child. Says one writer: "The greatest of opera composers then living, inferior to none in all other forms of composition, yet he could not succeed in gaining an independent situation worthy of such a genius; he had to give piano lessons and compose for the market many an insignificant work to make a living for his family." Always industrious, he never neglected his duties, but a kindly nature such as Mozart's is not fitted for battling its way among the sharpers that always exist in business life.

GROWTH OF THE PIANOFORTE.

Instruments whose strings were struck by hammers, and which had dampers to stop the vibration of the strings after the keys were released, were invented in the early part of the eighteenth century. It is usual to state that Cristofori (or Cristofali), an Italian, was the inventor of the pianoforte, but there were at least two other men who invented pianos about the same time. These inventors knew nothing of each other and each one made his own discoveries. The Italians like to believe that Cristofori was the inventor, and they dispute all other claims to this discovery. The names of the three inventors were: Christopher Gottlieb Schroter, of Saxony, a Frenchman named Marius, and Bartolomeo Cristofori, of Italy. The instruments made by these men were called forte-pianos, because tones loud or soft could be produced on them, an effect which had not been possible on preceding instruments.

The modern pianoforte had two immediate predecessors,—the clavichord and the harpsichord—but if we wish to trace its origin we must go back many centuries. Proceeding in regular steps we should have first the Chinese *pien king*, which is said to be the oldest percussion instrument of which anything is known. It had a number of metal plates, varying in size, suspended on two horizontal bars. When struck in their order they gave out the notes of the Chinese scale. Second, there would be the dulcimer, an ancient Hebrew instrument, the use of which is mentioned in the book of Daniel; third, the psaltery, which was a species of the lyre or harp, and fourth, the virginal, a small, portable, keyed instrument which, when played upon, was placed on a table. The virginal was much used in Queen Elizabeth's time, she herself playing upon one. Fifth came the spinet, an improvement on the virginal. The spinet was made in the shape of a harp and was set upon a stand with legs. It has been called a "couched harp." Sixth came the clavichord and harpsichord. The clavichord was much like the spinet: its tone was agreeable and impressive, but weak. The harpsichord resembled the modern grand pianoforte in shape, but sometimes had two rows of keys, one set producing a softer tone than the other because the wires were struck one octave higher. In a number of these early instruments there were not as many strings as keys. Different pitches were produced by striking the same strings at different places. The virginal, spinet and harpsichord were quilled instruments: that is, the tones were produced by an arrangement of plectra, which plucked the strings, and these plectra were generally made of quills.

All the instruments named were unsatisfactory to musicians. They were inexpressive, incapable of accent and lacked resonance. There was a desire for a more enduring tone, and for this and other reasons Cristofori and the others experimented and worked until finally the pianoforte was invented. The mechanism of this instrument was quite different from all the others: no quills were used, but, instead, little hammers were arranged to rise from and fall upon the strings. But these early pianos were very different from those in use now: there were no pedals and the wires for each key were single, and were not so tightly strung as ours. Pedals were invented in 1670, but they were not at all generally used, for the pianos made in 1776 were without any. In 1783 John Broadwood (a celebrated English piano-maker) patented pedals, and from that time they were used. Before the introduction of pedals, pianos had draw-stops at the left hand of the player. When these were pushed in dampers were pressed on the wires. Drawing the stops out raised the dampers and left the wires free. It will be seen that any rapid use of these draw-stops was impossible and that many of the beautiful effects obtained to-day by the use of the pedals were then unknown. The earliest pianofortes had a compass of only four octaves or less. In 1793 keyboards were extended to five and a half octaves; in 1811 to six and a half, and in 1851 to seven octaves. Since 1851 three notes, or keys, have been added. The development of power, sonority and tonal brilliancy has been very marked in recent years.

Bach, Handel, Haydn and others of the great masters used only the instruments which preceded the pianoforte. In 1817 Broadwood presented Beethoven with a piano which had a compass of six octaves. Mozart used an instrument having only five octaves. Schumann and Chopin were the first to use the pedals artistically.

THE EIDOPHONE VOICE FIGURES.

It is commonly stated that Chladni, in the year 1785, was the first to call attention to the fact that when sand was strewn over the surface of a vibratory body, and a musical note was sung or played close to it, the grains of sand assumed regular geometrical forms, the same figure always accompanying the same note sounded. There is now reason to believe that Chladni's observations on this acoustical phenomenon were anticipated by an English student of science at one of our universities, but however that may be the remarkable patterns formed are termed "Chladni's Figures." They are indeed extraordinary productions, and as yet have baffled all explanation, though Tyndall and several other scientists have investigated the phenomena. Among those who have devoted much time and attention to the subject must be named Mrs. Margaret Watts Hughes.

Hitherto there has been some little difficulty in constructing a suitable apparatus for the purpose of studying these visible undulations of sounds. Tyndall used brass plates set in vibration by a resined bow. Mrs. Hughes has contrived a simple but most effective apparatus for showing the figures either in lycopodium dust, sand, water, and milk, or a colored paste. It consists of a tin receiver over which is stretched a thin membrane of india-rubber, and there is a tube which fits into the lower end of the receiver, the upper portion being furnished with a cup into which the notes to be tested can be sung or played. The cost of this is so trifling that all who care to see and study these extraordinary figures will be glad to know of the convenient little arrangement. As the book contains clear directions for operation, it is needless to describe the process. Suffice it to say, with a little practice these figures can readily be produced, and their formation from the materials strewn on the membrane well perceived by the operator. They are mainly of three types, geometrical, floral, and of a tree form. The wonder is that there is a distinct figure for every note sung into the receiver, and that form never varies. Mrs. Hughes gives drawings of the several notes of certain of our scales, and there are some well known tunes in sand figures. The lycopodium patterns are more beautiful; some of the photographs shown of these are indeed lovely. Perhaps still more beautiful and extraordinary are those produced from liquids; here we have star-like flowers, exquisite linear curves, and the foliage of plants of a fern type. Musicians who have some spare time will experience not a little pleasure in working with the Eidophone.—*Musical News.*

THE MUSIC STUDENT

CONDUCTED BY
EDWARD B. HILL

This department will be devoted to students' work and needs. Besides articles of inspiring nature contributed by leading writers there will be presented here every month definite lessons on various subjects. These lessons will be written by teachers of the highest authority. They will be presented in a simple and direct manner, affording the student personal instruction of the best order. These practical lessons will be increased in number from time to time. The privilege which THE MUSICIAN extends to students to correspond fully about all matters in this—or any other department of the Magazine—makes it of the highest value.

THE VALUE OF CONSERVATISM.

EDWARD BURLINGAME HILL.

A study of musical conditions since Wagner's death in 1883 will reveal an astounding growth in every direction. The influence of Liszt and his pupils, Hans von Bülow, Moritz Rosenthal, Emil Sauer, Alexander Siloti and many others, had given a tremendous impetus to a brilliant and exhaustive treatment of modern technique as well as an eloquent and vital style of interpretation which has carried the art of piano-playing to an extraordinary pitch of perfection. Wagner's convincing exposition of the true principles underlying the music-drama, and his unparalleled exploration of the immense resources of the modern orchestra were destined to be the basis for many years of all serious endeavor in these lines by progressive composers. Wagner also (in spite of Berlioz's superb performances of his own works) must be considered the true founder of the art of conducting, as we now understand it, as exemplified in the methods of von Bülow, Hans Richter, Felix Mottl, Anton Seidl and their talented successors. To-day orchestras and their highly gifted leaders absorb a large share of popular interest, and the status of orchestral concerts threatens almost to surpass that of the opera in the musical life of a large city. To this fact is to be ascribed the rise of the modern traveling conductor, who is practically a virtuoso playing upon a hundred instruments more or less. His devotion to special composers and his intelligent, highly-strung readings of their masterworks are to-day the subject of as much frenzied enthusiasm as Paderewski's performance of Beethoven's Sonata Appassionata, the Schubert-Liszt Erl-King, a Liszt Rhapsody or any favorite of the young piano student.

The composers of to-day are as remarkable a product of the enormous musical progress in our day as the virtuosi on the piano, the violin, or that titanic instrument, the orchestra. They possess a consummate mastery of all forms of composition; they wield the complex elements of modern orchestral technique with ease; their powers of musical expression are at once intense, elaborate and subtle. Among the most characteristic representatives of modern musical art are the so-called Neo-Russian school, which includes Balakireff, Rimsky-Korsakoff, Glazounow and Rachmaninoff; Vincent d'Indy, Gustave Charpentier, Claude Debussy and Alfred Bruneau of the younger French composers; Richard Strauss, Gustav Mahler and Seigmund von Hausegger among the Germans; Puccini, Leoncavallo, Giordano and others who are the most prominent in the modern Italian school of opera. The Russians believe in employing the folk-song as their thematic material (above all in orchestral music and opera), in order to emphasize as markedly as possible the piquant national flavor which they regard as the first essential in art. Strauss with his implicit faith in the infinite possibility of music to reproduce impressions, his tolerance of the most pronounced musical realism, finds an ardent disciple in Siegmund von Hausegger and a brother-in-arms in Gustav Mahler. Vincent d'Indy, the logical successor to the lofty principles and mystical atmosphere which are associated with César Franck, unable to resist temporarily the taint of Wagnerism, is now absorbed in considerations upon musical style. Gustave Charpentier, Bohemian by instinct, half-socialist by force of circumstances, has shown himself to be a genuine child of the century by choosing such subjects as the crowning of the "Muse of Paris" by shop-girls for a cantata, the torments of despair and the degrading revels in search of self-forgetfulness of a disillusioned poet for a symphony-drama, and, as a subject for his opera "Louise," called a "musical romance," has chosen the life of a working-girl. Bruneau, with his absorption of the Wagnerian point of view, is essentially French and ultra-modern in his operas written in collaboration with the late Emile Zola. Debussy, the fearless young revolutionist, is not content with devising a totally individual and distinctive use of the orchestra; he has invented a new system of harmony which is consistent and logical. His delicate imagination and subtle poetic fancy deal with exquisite subjects, such as Rossetti's "The Blessed Damosel," Mallarmé's mystic poem, "The Afternoon of a Faun," poems by Beaudelaire and Verlaine, and Maeterlinck's drama, "Pelleas and Melisande." The young Italian composers have listened to the Wagnerian sirens with the rest of the dramatic composers (Charpentier and Debussy are the only conquerors of this seductive influence), but they have developed the traditional qualities of the best Italian opera while profiting by the universal progress in dramatic art.

This is a brief outlook upon the music of to-day and its most salient features. On every hand we are confronted with new developments, ultra-modern traits, realism in music, exotic and extravagant use of the imagination, new procedures in harmony and disregard of traditional forms. The sum total of radical tendencies is considerable. In the midst of this froth, as it were, of rapid evolution and overhasty development, it is difficult to make any predictions as to the future of music, to distinguish in our feverish musical life what is purely transitory and superficial and what is genuine and permanent.

In this uncertainty of musical conditions, and the dubiousness of their outcome, it is obvious that no art-work which is the product of insufficient or irregular training, or which has been accomplished in ignorance or in refusal to study that which is in existence already, can hope to be anything but ephemeral and evanescent. Never was the necessity for broad and deep culture, a thorough drilling in the classic-forms and principles so overpowering and compelling as at present.

Nearly all the great composers have been conspicuous in their warm admiration for the works of some master previous to themselves, and the record of these devotions should be the strongest argument for a complete assimilation of the classic literature in music as a preparation for any successful work to-day. We know that Beethoven as a young man could play Bach's entire "Well-Tempered Clavichord" without notes, a feat that would be hard to duplicate to-day. Later in life he made the significant remark "Not Bach (brook) but ocean," which may be considered as a reserved indication of the depths of his appreciation of Bach's sublime genius. Berlioz, extravagant in his likes and dislikes, whose fervor was absolutely unquenchable, worshipped Gluck, Beethoven and Weber unreservedly. As a young student he braved the wrath of the irascible Cherubini, the director of the Paris Conservatoire, in defence of his beloved Gluck, and in spite of Cherubini's orders returned to the library of the Conservatoire again and again to study his scores. His eloquence on the subject of Beethoven's symphonies would furnish imagination and insight to the most prosaic of mortals. Wagner, with an ardor and concentration truly German, was completely absorbed at one time by a veritable passion for Beethoven. Heinrich Dorn wrote once in Schumann's magazine: "I doubt whether there ever was a young musician who knew Beethoven's works more thoroughly than Wagner in his eighteenth year. The master's overtures and larger instrumental compositions he had copied for himself in score. He went to sleep with the quartettes, he sang the songs and whistled the concertos (for his piano playing was never of the best); in short, he was possessed with a *furor teutonicus*, which, added to a good education and a rare mental activity, promised to bring forth good fruit." Mozart has seldom failed to arouse the involuntary enthusiasm of the greatest musicians on account of his spontaneous freshness, his amazing fertility of invention and never ending flow of melody, his perfect symmetry of form, his cleverness and lucidity of design. (His music is the most instructive example of the art that conceals art!) In his early letters Tschaikowsky mentions repeatedly that it was Mozart's opera "Don Juan" which first revealed to him the depths and the sublime heights of which music was capable. His first glowing impression of Mozart's marvellous art was never effaced; in fact his love and reverence for Mozart only increased. Tschaikowsky has given a charming tribute of this lifelong affection in his suite entitled Mozartiana, a transcription for orchestra of delightful but little known pieces by that master. Grieg, as is well known, has an equally strong predilection for the genius of Mozart. In addition to a deeply appreciative article on his life and work, he has written graceful and ingenious accompaniments for a second piano to four of Mozart's piano sonatas, keeping the original version untouched at the first piano. Another devotee of Mozart among living composers is Richard Strauss, whose admiration is unbounded for his facility in the technique of composition, however complicated, and his command of musical expression. Vincent d'Indy, ultra-modern that he is, knows the classic masters through and through. He has assisted in preparing editions of Rameau and other old French composers with some of the most distinguished musical archæologists. During the rehearsals of his latest opera, "The Stranger," d'Indy was working at a reconstruction of Claude Monteverde's "Orfeo," one of the first attempts at dramatic music. D'Indy's phrase in description of Bach, *le glacier immortel* (the eternal glacier), is a worthy contribution to his eulogy.

These examples of enthusiasm on the part of the great composers should seriously occupy the emulation of the student of to-day. Progressiveness, which is a prominent feature of our generation, as of all others, is one of the essentials in the growth of art, but it must have for its foundation a sincere and accurate knowledge of classical literature. Without this experience of the past to act as ballast, our efforts in a new direction will be disordered and futile. A conservative education is the great necessity for the ambitious student of to-day; after having been subjected to its strict discipline, he can then look about for musical worlds to conquer.

THE EDUCATIONAL INFLUENCE OF SELF-PLAYING ORGANS.

John K. Paine, Professor of Music at Harvard College, uses a self-playing reed organ in his lectures on the history of music to illustrate the orchestral and choral works of the great masters. Walter R. Spalding, the assistant professor in the same university, also uses a similar instrument in connection with his lectures on musical form, and in connection with his analysis of standard compositions. He considers that the educational advantages are such that they open up a much wider horizon, and enable the person with a natural love for music, and with a certain aptitude therefor, to play over many more compositions, and to play them more often than would be the case ordinarily, if the person were limited to such instruments as the violin, piano-forte or organ.

There is no doubt but that musical education will receive a new form on account of the introduction of self-players. With children, they will be taught to think music and learn the most beautiful compositions, in outline, at an early age without the arduous labor of educating the fingers through so many weary years. Those who are musical by nature will early be led into affinity with the best compositions, with now and then a preparation for a teacher's vocation by self-cultivation, while those who are not musical will not be forced to waste hours in irksome practicing with poor results. The instruments of the present are very crude in comparison with the progress which will be made during the coming decade, and the precise form of musical education, with the exception of orchestral instruments, cannot yet be foretold.

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 260. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE, edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

H. W. NICHOLL'S TWELVE SYMPHONIC PRELUDES AND FUGUES.

Prelude (Nocturne) and Fugue No. 2, op. 30. consists of a very melodious prelude in the form of a nocturne which resembles the style of Mendelssohn, in F minor. The classic melody is first taken with the right hand, using the Sw. Oboe and 4 ft Flute, with the accompaniment upon the Choir Melodia and Dulciana with a soft 16 ft. Pedal stop with the Choir coupled. The form of the melody is original with unexpected harmonic changes. After twenty-five measures of this expressive theme it leads to an Andante in F major, which is suggestive of a medieval or Gregorian hymn, with fine contrasts in registration and modulations quite out of the usual form for the simple melody. In the return to the first Adagio in F minor the theme is taken by the left hand, using the Gt. Gamba with Sw. Oboe coupled, and the right hand accompanying upon the Choir Dulciana, with the harmonies changed. This leads to the Andante, again given in A flat major in the lower octave for Sw. Cornopean only in chords, contrasted with the Gt. Gamba and then the Vox Humana or Vox Celestis, these contrasts being repeated and ending with a pathetic cadence which leads to an elaborate Fugue in F minor.

The theme begins in sextuple measure with the Tenor upon the Full Swell, and is given with expression leading to the introduction of the Gt. 8 ft. Gamba with Swell coupled, the Full organ only being introduced in the Finale in three-four measure, the Pedal having the augmented theme. This work takes its rank as one of the great masterpieces of organ composition.

These works demand the most careful study, and a month should be devoted to each of these Twelve Preludes and Fugues.

While Prelude and Fugue No. 1 was dedicated to Carl Piutti, the Organist of St. Thomas' Church, Leipzig, this Prelude and Fugue is inscribed to Gustav Schreck, the Director of St. Thomas' Church Choir, and Professor in the Leipzig Conservatory of Music, who thus writes: "I congratulate the composer upon his fine Preludes and Fugues, and have sincere admiration for his great skill in counterpoint. The grandiose appearance of his "style-full" (stilvollen) compositions so impresses one, that because of the unusual technical difficulty throughout, it is not easy to penetrate into their inner meaning, and to grasp the expression and soul inherent in them. It would interest me to hear these splendid works performed."

European critics have written concerning this Nocturne Prelude that it is an inspiration of more than ordinary beauty, the closing phrase of which is expressive of the words, "Farewell, farewell, farewell," and that it will be welcomed as a veritable tone-poem. There is a flow of melody in the fugue which is surprising in so scholarly a production, and the melodic element is so conspicuous throughout that it will be a popular number with players.

It is said that Jan Neruda, a celebrated poet of Bohemia, wrote many of his "Cosmic Songs" under the immediate influence of church organ music.

DUPLICATE STOP KEYS.

In the organs built with tubular pneumatic action by Norman & Beard, of London, particularly in one containing fifty stops, the Stop Keys are arranged on the left jamb in four rows, corresponding to Swell, Great, Choir and Pedal, with their respective couplers, and these Stop Keys are duplicated in the same order on the right jamb. This arrangement permits of a separate combination being set on either side. A Stop-switch brings one or the other into operation as desired, and either side can be altered while in use, or reset when not in use. The Stop Keys are of solid ivory and are placed at an oblique angle on both sides. The single combination pistons under the Swell Keys affect the Swell and Pedal stops; those under the Great Keys affect the Great and Pedal, and those under the Choir Keys affect the Choir and Pedal.

The Pistons act only on the Stop Keys of the left jamb. The Pedal stops are so arranged on all Combination Pistons that these always give a suitable Pedal Bass for every combination. The Combination Pistons are adjustable so that they may be made to act upon any of the stops.

Stop Keys are now taking the place in modern organ construction of the ancient draw-stop knobs which seem very clumsy in manipulation in comparison. One prominent American firm of builders places them over the Swell Keys in two and three manual organs, which in connection with the piston knobs in the key slips gives all needed facilities in desired combinations and contrasts in registration.

BURIED BENEATH THE ORGAN.

Thomas Attwood was organist of St. Paul's Cathedral, London, for forty-four years, from 1796 to 1838. He was a pupil of Mozart and was one of the first among English musicians to recognize the genius of Mendelssohn, who dedicated his Three Preludes and Fugues for the Organ to Attwood. By his expressed desire his remains were laid to rest in the crypt of S. Paul's, in a grave beneath the spot where Father Smith's organ stood for one hundred and sixty years. The inscription on the tombstone thus reads:

"Under this stone lie the mortal remains of Thomas Attwood, who was appointed organist of this Cathedral, 1796. He departed this life the 24th March, 1838, in the 73d year of his age. Turn thee again, O Lord, at the last, and be gracious unto thy servant."

Henry Purcell, organist of Westminster Abbey, died in 1695 at the age of 37. His body was also interred in a grave beneath the organ.

A GIFTED LADY ORGANIST.

Amelia B. Edwards, the novelist and Egyptologist, was not only noted as a writer, but in her earlier years was gifted as a composer and player, and after a premature outburst as an author, she became deeply absorbed in music.

When about fifteen she was placed under the instruction of Mrs. Monnsey Bartholomew, and for many years devoted herself entirely to the pianoforte, organ, singing and harmony. She practiced eight hours a day, besides giving time to exercises in counterpoint.

At eighteen she was a good musician and was earning money by giving music lessons. She also officiated as organist in a suburban church. But as she became a writer she gave up music altogether, and long before Egyptology was taken up, she had ceased to touch even the harmonium that stood in her study.

When visiting in the country, one Sunday afternoon, to the intense admiration of the household and farming folk, she was prevailed upon to play the organ at the service in Witnesham Church close by. A friend has related how she varied the cut and dry program, and how the congregation lingered spell-bound at the close of service. She was playing the people out with a Bach selection, but no one stirred until the music ceased. Music of this classic kind was a novelty to the naïve listeners, and hitherto the organ had seemed a mere necessity or accessory to the form of worship. A popular edition of her little musical stories originally published in "Chambers's Journal," with a judicious selection of her compositions would make a very acceptable gift-book.

EARLY MASS IN COLOGNE CATHEDRAL.

"Finding myself passing through Cologne at daybreak on my journey from Paris to Dresden, I decided to remain over one train in order to attend the early service.

"A more lovely sight than the Cathedral, with the rising sun gilding its numerous pinnacles and spires, would be difficult to imagine. The narrow streets were still comparatively dark, and when I entered the portals I heard the majestic notes of the organ in a Bach fugue, and found myself at early mass, with rows of humble worshippers kneeling before the high altar, and the twinkle of many candles in the soft gloom.

"As I stood and watched and listened, there came the smell of floating incense, and gradually the first rays of the sun crept downward through the superb colored-glass windows and stained the marble statues in their niches into gorgeous hues of purple and scarlet and amber.

"And as the priests intoned, and the fresh young voices of an invisible choir resounded from the gallery, and the magnificent rumble of the organ seemed to shake the foundation of the Cathedral, I forgot that I was a traveling sight-seer. I forgot my night of railway discomfort. I forgot everything but the spirit of worship, and left the grand old edifice with a feeling of reverence which held sway over me as I continued my journey and carried away a lasting impression."—L. B.

THE ORGAN FUGUE.

One reason why an organ fugue is not so interesting to a listener as a vocal fugue is because the different parts with their subjects and responses are given with the same quality of tone, whereas with a vocal fugue each part has its characteristic quality of tone so that the themes may be traced more readily, especially where one part goes above or below the other. On the organ this interlacing of parts is lost, and for this reason the most enjoyable way of hearing a fugue is for the listener to follow the composition with the score open on the occasion of its performance. In studying a fugue it is a good method to give a personality to each part as though it were sung by different individuals.

The word "fugue" is derived from the Latin *fuga*, which means *flight*, because the subjects in the various parts seem to fly from each other. A fugue is generally written in four parts. The subject is given out by one voice and taken up by the succeeding voice a fourth or fifth lower; thus, if the theme should be given out by the base it would next enter with the tenor a fifth higher, then with the alto the same pitch an octave above the bass theme, and last with the treble a fifth higher than the alto, and an octave above the tenor. The subject is then introduced with various imitations and modulations, varied with episodes in symmetry with the subject, which is also introduced with inversions, diminutions and augmentations with counter-subjects. A fugue generally contains a long pedal point, with harmonies and imitations built up and radiating from the dominant of the key, and at the end there is a "stretto" in which the parts take up the subject in very close connection, as if crowding and hurrying in to reach the goal.

CONTRACTING FOR AN ORGAN.

One of the unpleasant incidents in connection with the securing of organ contracts is in the competition which always results when bids from various builders are solicited. It is very rare that the correspondence is held with one builder alone when a contract is awarded. A church committee is appointed to gather information in regard to a new instrument. Oftentimes the first thing which is done is to count up the number of stops and pipes, to learn which builder will give the most for the amount of money to be expended. Or a given specification is presented to each builder for an estimate.

In some cases the contract is awarded to those who have the highest reputation from instruments which stand as representative of the musical and mechanical work of the builders. This is especially the case where an instrument is donated by a wealthy benefactor as a memorial, directly to the church without passing through the hands of an organ committee. These donors are just the ones with whom organ builders rejoice to make contracts.

But when a committee contracts for the lowest bid, given by a reputable builder, the smallest price is given in the hope of influencing future trades which will grow out of the sale of this particular bargain. There being no union of builders in regard to a standard of prices, it is not possible to prevent a variation in prices on the same specification.

FINISHING AN ORGAN IN A NEW EDIFICE.

As the building of a new church or hall approaches completion and readiness for the dedication, everything is activity and often confusion. The pew makers are hard at work, painters putting on the ornamental touches, gas and electric light fitters putting in the burners, upholsterers trimming the seats, and carpet men putting down their goods in aisles and pews, while carpenters are completing adjustments, all making a busy din which would drive a nervous temperament into distraction.

In past years new organs were generally set up under such adverse conditions during the day, and the only chance for regulating and tuning would be through the night hours, and then without the proper heat to do justice to the tuning, and the first use of the instrument would take place with all these disadvantages to contend with. While all these workers were hurrying matters to completion, visitors would come and go, and inspect the mechanism of the organ as the various parts lay around the room. I remember one instance of a large organ where the key desk was extended out into the church in front of the pulpit platform, with its tracker work exposed, in the delay of completing the surroundings. A visitor who would not allow his dog to be separated from his companionship, accidentally permitted that animal to get far enough away from him so that the dog made his way into the midst of the extended tracker-work. The dog broke the action into bits before he could be gotten out of the tangle, the expense of which had to be met by the organ builder, in addition to the condemnation which the owner of the dog escaped.

At present, builders provide a clause in their contracts giving them the exclusive use of the auditorium during the time required for the proper finishing of the organ, as a matter of justice to both parties concerned.

TUNING ATTACHMENTS FOR REED ORGAN TUNERS.

This is a useful invention which enables the operator to tune all the reeds of a large or small organ while seated at the keyboard. It consists of a small receptacle which holds any size reed air-tight, and is attached by means of a tube to the escape valve at the back of the exhausters. All the reeds are taken out of the instrument with the exception of one front set, which is tuned in the ordinary way. Each set of reeds is now placed at hand, slipped one by one into the receptacle, and tuned to one corresponding note of the set in the organ. The receptacle is easily held in the left hand, while the right uses the scraper.

The vital point of this method is that both reeds, the one in the tuning attachment and the one in the organ speak at the same pressure, being attached to the same exhausters; the reed is tuned while speaking, thus obviating the necessity of placing in the organ before it can be tested. This may be appreciated when it is considered how inaccessible the back sets often are in a large reed organ. A large two manual reed organ may thus be tuned by one operator with ease, and in one fifth of the time occupied by two persons as required by the old method, and it may be attached for use, or detached in one minute. The expense of the whole apparatus including the requisite length of tube is not more than three dollars. Any one who has tuned a reed organ with several sets of reeds, where formerly each reed had to be put back in its place several times as it was being brought to the exact pitch will at once see the advantage of such a time and labor saving apparatus.

A STANDARD PEDAL KEYBOARD.

The Standard Pedal Keyboard adopted by the American Guild of Organists is concave and radiating, the distance between key centers at the toe point of contact being two and one-half inches. It is upon the lines of measurement introduced by Henry Willis and Son, the noted organ builders of London, and which have received a full test by English organists for the past fifteen years. Complete descriptions and drawings of this adopted Pedal Board may be obtained from the secretary of the Guild, from which any organ builder may construct the Clavier in all its details of measurement. In the old horizontal pedal board all the naturals were alike, in form, making it more simple to construct. But in the adopted board, each pedal has its own radiating push, which requires accurate cabinet-work to fit and adjust. Where organists are in doubt about adopting it in closing a contract for a new instrument, fearing that it may be experimental, they generally prefer to use the horizontal board, which has so long been in use. The attempt to introduce the concave and radiating pedal board, which was made fifty years ago in this country, did not then prove successful, as its merits were recognized by only a few organists. After becoming accustomed to it, the difficulty was in going to other organs which were fitted with the straight keys. So it has taken a half century to recognize the merit of an inventor who long ago passed beyond this stage of activity.

Charles E. Clemens, whose Organ Studies were noticed in the November MUSICIAN, came to this country about four years ago from Berlin, Germany, where he was organist at the Royal Chapel. He has made a tour of the principal cities of the United States, giving a series of recitals on the largest organs.

A recent tourist through the rural districts of Ireland writes that country communities are not musical, and that most of their churches have no choirs, and the old-fashioned people object to the introduction of an organ, because they think that its "noise" is not religious, and that it is opposed to a genuine spirit of worship.

On a visit to Miss Jane Barlow, the popular author of "Irish Idylls," who lives in Rahway, a suburb of Dublin, in a pleasant old thatched homestead, he was much impressed with the churchlike appearance of the upstairs parlor, which contained a pipe organ which filled one end of the room. This instrument was built for the use of her father, who is a professor in Dublin University.

CORRESPONDENCE.

WILLIAM E. ASHMORE.

H. S. T.—"I write to learn if you can give me any information concerning William E. Ashmore, whose name I have seen on various musical publications? Is he an American organist?"

Comments.—Mr. Ashmore was born in Birmingham, England, in 1860, and came to the United States with his parents in 1867. His father became organist of St. Bartholomew's, and later of the Sixty-first Street M. E. Church in New York City. The son manifesting at an early age a talent for organ music, became a pupil of his father, and was initiated into the duties of an organist at the age of fourteen, after which time he held various positions. Among these were St. Alban's, N. Y., with a vested choir of men and boys; Church of the Epiphany; Madison Avenue Reformed Church; Central Congregational Church; Church of Our Saviour; Baptist Church of the Epiphany; Holy Trinity; St. Luke's, Brooklyn; Garden City Cathedral; Brick Presbyterian Church, East Orange. At present he is organist of the Clinton Avenue Reformed Church, Newark, N. J. At the latter he has organized an Oratorio Society, to furnish special musical services in the church, and he is engaged in writing an oratorio entitled "The King Eternal."

His home is in Arlington, a suburb of Newark, where he has a handsome home overlooking the Passaic river, where he has lived for the past twelve years. Adjoining the house and opening from the reception room is a large musical studio containing a fine three-manual organ with tubular pneumatic action and modern improvements, blown by a gas engine. On this instrument Mr. Ashmore teaches a few select pupils, works out his own compositions, and revels in the works of the great masters.

A RETIRED ORGANIST MAY BE A GOOD TEACHER.

E. P. R.—"I am taking lessons from an organist who was once noted as a concert player and whose repertoire consisted of the standard classical compositions. He has retired from all public playing, and does not keep up his own practice, and will not play over for me the new pieces which he gives me to study. I would like to get your opinion on the question as to whether I can learn as much from him as from a younger man who is up to date in his own playing and keeps in constant practice?"

Comments.—It depends upon which is the best teacher. Often an active, enthusiastic player has not the gift and tact to impart what he has learned. The elder player, having once been an adept, does not forget any point of knowledge which he has attained, and understands at a glance the structure and nature of every piece which he gives you to study. He knows the effect of every combination in registration, and when he indicates the stops you are to use, he throws you upon your own resources in developing effects. He mentally hears the music of the score, and you cannot play a wrong note without his detection and correction.

Gifted teachers have not time to keep up their practice on new music, but they can select the best music to develop the faculties of their pupils, and inspire them in their progress from the knowledge and experience which they have obtained through many years. When one has retired from public performance, and it becomes too much of a physical tax upon his nervous system, such retirement does not unfit him from imparting the best order of instruction, because he has proved his competency in the past as a master of his art.

HILBOURNE L. ROOSEVELT.

W. W. C.—"Can you give me any particulars in regard to Hilbourne L. Roosevelt, whose large and costly organs are monuments of a rare genius in organ building?"

Comments.—He was a wealthy resident of New York, who, instead of wasting his time in the frivolities of society life, chose the honorable career of organ building as an avenue for the expression of his interest in music and musical mechanism. He was born in 1850 and died in 1886. After being graduated from college he established an organ factory in rather limited quarters on West Eighteenth street, in which many of his largest organs were built. Having ample means, he obtained the most skilful workmen and the best appliances, and produced instruments for which the highest price was paid by wealthy churches. It was an exceptional instance in which pecuniary interests were in every way subservient to art, perhaps the only known example in the history of organ building. He made periodical visits to Europe and investigated every improvement made by the English, French, and German builders. The mechanical workmanship of his instruments was beyond criticism, and being a musical enthusiast, his voicers were men of the highest ability. He introduced his own system of the individual valve wind chest, tubular and electric action, and made what was then considered an innovation in enclosing the reeds and mixtures of the Great Section in the Swell box. His system of composition knobs by which any desired combination could be adjusted in advance, rendered the registration of large organs more manageable. His largest organs were in the Chicago Auditorium and the Garden City Cathedral. His business was continued for a number of years by his brother Frank, who also being a man of independent means, and not caring to have his later years burdened with an intricate business, retired from all connection with it, and the inventions passed into the hands of others.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on Page 260. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

TWO HINTS FOR THE VOICE STUDENT.

ELIZABETH HEARDING.

To the person who possesses a voice, the problem of cultivating and developing it wisely assumes large proportions. The choice of a teacher is fraught with anxiety lest mistakes be made, and some damage done to this gift of gifts which shall be of a permanent nature. Whether one aspires to a public position, or prefers the more quiet and more delightful walk of private, personal work, the result to be obtained is the same—a good instrument, well handled.

In any of the large cities of the land there is a legion of teachers of all grades of excellence. Doubt and perplexity assail the would-be singer, who is recommended to this one or that, by a host of interested acquaintances. Inquiry will also bring to light a large body of people who have tested the powers of some of these instructors, and who have pretty much lost faith in the fraternity whose business it is to direct and to guide, even if their love and enthusiasm for the voice have not been stifled.

Of the numerous theories advanced as the "method" to be followed,—and there are always plenty of people who are ready to plead for one or another method—it is hardly possible to say that any one idea, or set of ideas, will meet all cases. Nor will varying minds accept alike any one thought, though something of any given theory will be absorbed by all. To attempt a digest of this vast subject would be as much out of place as it is impossible. Certain phases of any subject, seriously studied, will appeal to every one. Having worked earnestly and long with voices—my own and my pupils'—I have been able to watch the results of certain exercises, and I have been urged to put upon paper a hint or two that might be helpful to some perplexed student—not as advancing new ideas, but as emphasizing old ones that have a bearing upon the things of every day speech or song. In this, as in most matters, it is the little things and the trifles that make for perfection. I have chosen two points upon which to touch, as being especially deserving of attention. These are the tongue and the nasal chambers.

In daily conversation and song,—for of course we talk, and it is to be hoped that we sing each day, —we make use of manifold consonants, both singly and in combination. These are our servants—our errand boys, so to speak,—for they go before the vowels and announce them, and follow behind to finish them. Accordingly as they are skillfully executed, we are understood in communicating ideas whether in song or conversation. To illustrate the point, and the necessity for care in executing the consonants, take any series of words that are alike, save for the introductory consonant, such as "bound," "found," "round," "sound," and it is readily seen that the sole differentiation rests with the initial consonant. It behooves the speaker or singer so to develop the sounds that the meaning may be readily conveyed.

The public is very long-suffering and indulgent and is often forced to accept a jumble of sounds, instead of clear, clean words. Those who address the public might be readily understood if greater pains were bestowed upon their efforts. To those who have ample opportunity for study, and to those who have less, the suggestion comes with equal force—remember the value of the consonants.

With most students of voice, the vowel receives first consideration. In some respects this is as it should be, for the vowels are the means of prolonging tone, while the consonants cut it off. But the vowels, however beautiful, are meaningless without the consonants, and for the well-being of the voice these must be mastered.

The tongue, being one of the largest muscles in the body, possesses the characteristics of that division of the human anatomy. It lends itself to varied action—now extending, now contracting—ever shaping and re-shaping itself to suit the occasion with an agility that baffles analysis. From the tips to the point where it comes in contact with the uvula, it serves the demands of speech more than any one factor. Unfortunately, people often allow a tension of the tongue to obtain, and this habit, once formed, is very difficult to break. It is to be observed both among those who sing and those who do not, if one has ears to detect it. To it may be laid some of the throat troubles so commonly met with. A case illustrative of tension of the tongue, may be found in those, who in saying "hard," "girl, "very," bunch the tongue in the middle of the mouth, thus pulling back the tip from its legitimate contact with the lower teeth. The result will often be such a weakening of the throat, as makes its possessor a constant victim of tonsilitis, or other throat disturbance.

The practice of rolling the R, known to children as "trilling," will discover whether the tongue is tense or passive. He whose tongue is tense cannot roll his R, try as he will, and there are many, who, having the ability to roll R for a fraction of a second, are quite unable to maintain the act for any length of time, and who must work patiently to develop the power. Among certain Germans the custom prevails of rolling the R with the uvula, localizing pronunciation back in the throat. The speech of such people is naturally thick and unmusical, and song is consequently more or less of a difficulty. The question has been asked, "Why is so much attention given the R?" and the answer is, "Because so much depends upon its proper execution." Rigidity of the tongue invites the same condition in the lips and jaw. Sympathy exists between the parts of the body to which speech is assigned, and what occurs in one part is liable to occur in all. People sometimes fancy that an artificial device will correct the stiffness of the tongue and jaw. Pencils, spoon-handles, and bits of bone or wood have been often resorted to in endeavoring to rid oneself of the difficulty. The chances are ten to one, that when they are removed, the old habit will assert itself. One must look to a fuller inward consciousness to control the trouble. If the R can be rolled at all, daily practice with it will ultimately do away with the tension of all parts. It has also proved to be a remarkable palliative for serious throat affections. For the best results it must be practiced *without tension anywhere.*

The second point to be considered is the healthful condition of the nasal chambers, and the importance attaching to their being unobstructed.

The letters M and N, as a casual test shows, depend upon the lips and the tip of the tongue for their execution, while tone is resounding in and flowing through the nasal chambers. They appear so often in all languages, as to make them of primary importance. It has been well shown that in themselves, the vocal chords are not responsible for the result which we call good tone. That upon their action we are dependent for tone, every one knows: but without the co-operation of the resonant chambers, the result of the vibrating vocal chords would be meagre indeed. The part which these chambers play, both in song and speech, is most important. Upon their healthful condition much depends. Too great emphasis cannot be laid upon their well-being.

The climate in many parts of the world is such as favors an abnormal state of the nose. The unclean streets in the cities further the same. In the course of time, an unhealthy nose will affect the vocal chords, because of the sympathetic action of the throat. It not only extends irritation to them, but by being in an unfavorable state, it subjects them to a strain, brought about by their endeavors to fulfill their function. This ultimately works to their undoing, if the cause be not discovered and remedied. The co-operation of free nasal chambers and tone is very close, and when the passages are not normal, this unity is broken.

The natural tendency of tone is to rise and fill the resonant cavities. If they are not fit to receive it, tone is in a measure thrown back upon itself, and trouble ensues. Words that terminate in *ng* depend upon healthy passages for this sound, which is produced by the action of the tongue, as it rises at the back and closes the opening into the mouth, thus forcing tone into the head. M. n. and ng, are among the most frequent sounds produced, as this sentence shows; and in order that the tone may be pure, and the voice preserved, the nose must be healthy. People are often quite unaware how far such trouble is advanced, until the voice gives warning, either by an edge to tone or by a sense of inability to discharge its proper office. In such cases, a wise and cautious specialist will prescribe some healing spray, or other restorative. Caution should be exercised, however, if cutting or cauterizing is suggested, the tendency being to resort to such measures, which are not always even a help, let alone a cure.

Many people practice humming, and teachers frequently advise its use. Experience has shown that this practice may be followed, even when the tongue and pharynx are in a cramped condition, and small good can result from such work. To make humming safe and effective, the student may shift from m to n, and from m to ng, eliminating entirely the vowel sound of e which is heard in m and n when spoken, and developing only the nasal resonance. One should feel as though the top of the head and the face were full of tone. There will be heard the transition from one to the other as the tongue rises and falls at the tip; for it rises for n and falls for m. This is an excellent exercise, *if followed without tension.*

Much more may be said upon either or both of these points, for the part that they play is extreme, and of vital importance, both for the well-being of the voice and for the beauty we should wish to achieve in expressing ourselves in public or privately. Should the foregoing remarks cover a need felt by any one who may chance to read this article, and who may be favorably impressed, good results ought to follow, if care is exercised in practice. Both exercises have been tried many times, and not found wanting.

TOO TART.

In his Musical Reminiscences, the late Dr. Wm. Spark, Organist of Leeds Town Hall, relates an anecdote of an American who found the Gregorian music of the Anglican service too severe for his taste, saying that it was rather tart without much tune to it, "made by your village organist, I guess." His clerical host set him right, and assured him that these Gregorian chants were believed to be identical with the Hebrew melodies that King David himself used to sing and play on his harp.

"Well, now," said the American visitor, "I am very glad indeed, sir, to hear this, because it clears up in my mind a little difficulty I have always experienced in reading the Bible, as to the real reason why Saul threw his javelin at David when he was trying to soothe his royal master of a rather awkward temper with those ancient ditties!"

ANSWERS TO QUERIES.

FRANK H. TUBBS.

"You very kindly invite inquiries; hence this letter, which is written not in the spirit of criticism, but in the hope of getting more information, of which your department is the generous embodiment and which is truly helpful in its clear explanations. (1) You advise singing slow scales up and then down. Was this an error?"

The gentleman further says that he has found that with beginners it is much easier to attack a head tone than to lead into it. It is probable that he did not fully appreciate the instruction which preceded that of using slow scales with beginners. In that it was said, "Scales should not be given at first. That is, there should be quite a little preparatory work on organs." Such preparatory work as I had in mind meant that the pupil should be so trained in the essentials of tone production that the voice will enter its proper registers naturally. If this is done before scale singing is used it is quite as easy to pass upward from the medium voice into the head voice as to begin in the head voice and pass downward. Moreover, in our method of training we do not call attention to registers and few of our students ever know they have registers. The teacher must know about them and devise ways of uniting them into one perfectly even voice. But this is done by training the vocal organs so that the larynx, the adjuster of registers, moves into its proper place with perfect freedom. This is often accomplished in one week in our way of working.

It may be further remarked that probably our correspondent (who, unfortunately, did not give his name or he would have had personal reply) is a new reader of our columns. Had he been conversant with former suggestions he would have realized quite fully the belief in "preliminary work on organs."

Quoting further from the letter: (2) "In Shakespeare's 'Art of Breathing' he says that vibration at the lips ceases in head tones and resonance is felt higher and further back in the mouth; yet you say, speaking of head tones, 'Be sure the fundamental principles, particularly the forward vibration, are not violated.'"

The fundamental principles are perfect breath control, open channel through the throat and forward vibration. The latter means that vibration begins at the lips and is extended from that point. In the low voice such vibration is more fully felt from the lips downward through the neck into the chest; in middle voice from the lips into neck, face and through the head, and with less (but not absence) in the chest; in head voice from the lips through face and head, even to the top. But in no voice can it be permitted to leave the lips. If it does the tone assumes smallness (even if good quality) and generally thinness and shrillness. You may call this difference of opinion among teachers, if you please, but from reading, study and experience the writer knows that *bel canto* depends (as one of its essential elements) on "forward tone, vibrated on the lips."

Again, from the letter (3), "What muscles are they which you speak of, 'certain muscles of the sides, well around to the back, are in strong action when singing the head voice.'"

The "latissimo dorsi," "serratus posticus inferior" and the muscles which complete the articulation of the posterior diaphragm with the vertebræ (the crura) and ribs.

(4) "Can you suggest poise exercises for beginners? Something calculated to improve standing and stage appearance."

It is hardly to be expected that beginners will need be gotten ready for appearance very soon. Their minds are pretty busy on other training. Also, any set exercises tend to give stiffness and awkwardness and often introduce habits which are not in keeping with later expression. It is well, after the pupil knows how to inhale and exhale to have him sway the arm before him, horizontally, swinging slowly one way while inhaling and the reverse while exhaling. Also, draw extended arms toward one while inhaling and from, while exhaling.

It is well to sway the head from one side to the other, loosely. On this use tone on intervals very slowly. And remember all must be done loosely.

The position which is best to obtain for permanent use is this: One foot before the other and the weight of the body poised on forward foot. The whole body inclining slightly forward. Whatever little exercise tends to lead the pupil to assume this attitude unconsciously is a good one and any teacher can devise such. Knee bending and bowing, as they tend to help suppleness, are good.

BREATH CONTROL.

ARTHUR L. MANCHESTER.

A correspondent requests exercises for control of breath without using the voice. Back of the inquiry there evidently lies a difficulty of regulating the breath pressure, particularly in the upper register. Methods of taking and controlling breath have so frequently been discussed in this magazine that, avoiding general remarks, the following specific exercises (not new to old readers of the magazine) are given to aid this and many other inquirers to acquire breath control.

The principle on which these exercises are based is that if the attention be focused on the muscles governing breath control, and a comfortable use of these muscles be persisted in until the mind subconsciously regulates their action, a control of breath will be established equal to all demands made upon it in singing. Better results are obtained by beginning practice with exercises affecting the diaphragm. This is the large muscle which, fastened to the end of the breast bone and the lower ribs, acts as a floor to the chest. It is arched upward. Knowing its position, our first duty is to loosen it and obtain a conscious control over it. To this end, the first exercise is directed.

EXERCISE ONE.

With the thought concentrated on the diaphragm, pant at first slowly; gradually as rapidly as you can without jerking. Let the movement be at the waist, freeing the walls of the body, and keeping the upper chest quiet. Be sure to keep the walls of the body loose. Then send the thought inside the body to the middle of the diaphragm and shake it freely up and down until its motion is light and free. Then run the thought around its edges until the diaphragm is entirely free. When this is secured the object of the exercise will have been attained, and the diaphragm will be loosened.

This exercise should be practised at frequent intervals until absolute looseness and freedom are secured. The mind should be concentrated on it, yet without undue effort, for that will result in stiffness, and it should not be practised too long at a time or too vigorously, else soreness about the waist will result.

EXERCISE TWO.

Shake the diaphragm free; then take a quick, generous mouthful of breath. Take enough to cause a distension of the waist and the abdomen, but not enough to expand the upper chest. Retain this breath by keeping the diaphragm down for at least five seconds. Watch the throat that there be no sensation of contraction there; let the thought go to the diaphragm, the abdomen, the waist and the back, and have it keenly sensitive to any tendency toward stiffness or tension in any part. Power to retain the breath while maintaining absence of strain, and with open throat, is the object of this exercise. You should retain breath with the same absence of sensation that you do when listening acutely. Imagine you are listening intently, and note how easily the breath is retained.

These two exercises will establish a condition of breath control which is a response to an effort of the will, and entails no sensation of strain. The importance of thoroughly mastering them lies in the fact that they give the student power to prevent the breath from rushing out too rapidly while producing tone with a throat entirely free from contraction.

EXERCISE THREE.

Shake the diaphragm free, retain the breath an instant, as in exercise two, then sing *Ah* (*A* as in father) on *D* flat, above middle *C*, controlling breath by means of the diaphragm as in the preceding exercise.

Sustain the tone five or six seconds. Start the tone quietly and with no throat action. Do not think of singing; think, rather, that you are delivering breath to the vocal bands. The use of *Ah* in this exercise requires more breath pressure and, consequently, a greater degree of control over its delivery to the vocal bands than would be the case in simple aspiration, and this is just what our inquirer needs. This breath pressure increases as the tones ascend, with a consequent need for greater control, which should always be had without rigidity of throat or body. In this last exercise, when the *Ah* can be sung on the lower tones with the breath delivered steadily to the vocal bands, it should be carried upward until the upper tones can be sung with the same ease and sustained control of breath.

These three exercises lead to a control of breath such as our correspondent desires. The problem is how to retain and control breath while delivering it in sufficient quantities to the vocal bands, all the while keeping the throat open. The demand made upon the breath in sustaining *Ah* will test the student's power.

The mind must control at the instant inspiration ceases, otherwise there will be some breath lost. The control thus established should continue throughout the act of singing.

EXERCISE FOUR.

Take breath by three puffs, with a pause of at least two seconds between them. Do not take too much breath with each puff, but enough to feel the distension. Watch the soft spot under the breast bone; as the puffs are taken it will move outward. During each pause, keep it just where it stopped at the end of the puff. By watching closely it will be found that before instantaneous control of the breath is acquired the soft spot will move inward, and no matter how slight this movement may be it means an interval when the breath is not under control—an interval of great danger.

This exercise is a very important one, and should be thoroughly encouraged. After control of the soft spot is established the mind should be directed to the ribs, and later to the back. The same outward movement will be noticed, and the same control of the inward movement should be had. There must be no stiffening of the chest, sides or back, the control being a pure act of the will. The mastery of this exercise will give the student such a prompt control of breath that it can be retained without disturbing the throat, and tone can be started with no loss of breath.

As a test of power to regulate the supply of breath without action of other parts, while delivering breath to the vocal bands, practise

EXERCISE FIVE.

Take breath, establish control with loose, open throat; then whisper *Ah* (aspirate) so that it can be heard distinctly. Keep soft spot (ribs, back) firm, but not rigid. Place hand mirror close to mouth, notice amount of moisture upon it, and practise exercise until *Ah* can be aspirated without moistening the mirror. When this can be done aspirate *Ah* for four or five seconds; then without change of feeling, sing *Ah* four to six seconds.

The next exercise is a development of the two preceding ones.

EXERCISE SIX.

Take breath and establish control as in previous exercises, then sing *Ah* three times with the one breath, with a distinct pause between the first and second and the second and third *Ahs*, taking care that the conditions existing in Exercises Four and Five also continue in this.

The three starts on *Ah* in one breath test control of breath at instant of starting tone. The pauses give opportunity to watch whether the control of the diaphragm be quick, steady and without rigidity. These pauses should be long enough to allow this mental searching. There should be no movement of tongue or jaw, and no straining or stiffening of the face. If at the instant of beginning the *Ah* there are such movements, or a feeling of pressure at the larynx, the breath is not perfectly controlled.

The exercise may be begun on *D* flat and carried upward as each tone is conquered. In all these exercises do not leave a tone until it is right.

While these exercises make use of the voice, they do so as a test of breath control and not as exercises in tone production. They are breathing exercises, and if mastered will make the tones of the upper register easy to sing.

The pupils of Miss Hearding, of Chicago, appeared in their seventh annual recital on May 18th. The program was entitled "Birds in Song," and each number on it was connected with a species of bird. The chief pieces included Schubert's *Der Wachtelschlag*, Sinding's *Sea Gull* and Spohr's *Sweet Sings the Nightingale.*

PRIZE COMPETITION.

For its second annual prize competition the Chicago Madrigal Club offers a prize of twenty-five dollars for the best setting of the poem, "When the Heart Is Young," by Charles Swain, subject to the following conditions:

The setting must be for chorus of mixed voices, to be sung without accompaniment.

The composer must attach a fictitious name to his composition, and enclose with it a sealed envelope, bearing the fictitious name and containing his real name and address.

The manuscript must be submitted not later than Oct. 15th, 1904. The award will be made Nov. 15th, 1904.

The successful composition will be sung by the club at its concert of March 14th, 1905.

Each composition remains the property of its composer.

All manuscripts will be returned after examination by the judges. The judges are Mr. Adolf Weidig, Mr. Arthur Dunham and Mr. D. A. Clippinger. Address all communications to

D. A. CLIPPINGER,
410 Kimball Hall, Chicago, Ill.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

ARTHUR L. MANCHESTER.

President 1900-1902.

The Music Teachers' National Association was organized at Delaware, Ohio, in 1876, and later was duly incorporated. The report of this first meeting is authority for the statement that at that time there were at least one hundred and twenty-five thousand teachers of music in the United States, of whom hardly twenty-five thousand were educated in the science of music. The founders of the Association hoped to leaven this mass of incompetence and, by means of organized effort, improve methods of teaching and elevate professional standards, cultivating fraternal relations and extending musical culture. Annual meetings, at first devoted solely to essays, discussions and social features, musical programs being added later, were held with varying success. These meetings brought together thoughtful musicians, and stimulated a discussion of important subjects which could not fail to be productive of good. Many essays of permanent value were read and published in the annual reports.

In the early years of the Association there does not seem to have been any well defined policy of continuous activity, the efforts of those in charge of the Association's affairs being directed to the preparation of the program of the annual meeting, and to increasing the membership. Hence, for some time, the meetings were not bound together by any vital tie, beyond the laudable but somewhat vague purpose of its founders, each annual meeting reflecting the ideas of the officials of the year. While this lack of sustained effort limited its usefulness, it was natural to the conditions existing at the time of the organization of the Association. The existence of such an organization naturally stimulated investigation of the conditions governing music study, and the wisdom of its founding was not slow of demonstration, for the Music Teachers' National Association proved its right to exist in the promptitude, wisdom and authority with which it foresaw and agitated questions of not only National but International moment. Thus it was quick to recognize the need of an International Copyright law, and did much by its careful consideration of the matter and public utterances upon it to bring about the passage of such an act. So, too, it entered into the agitation of the adoption of International pitch, with the result that the present pitch, A-435, was adopted by piano manufacturers.

Of national importance was its treatment of the question of music in the public schools, and its discussions and formal resolutions did much to bring about decisive action upon the part of educational authorities. Perhaps the most widely known of its activities is the work done by it in behalf of the to state and local associations, which can make it more useful.

American composer. At a time when it was exceedingly difficult for him to gain a hearing, it devoted a large part of its annual programs to the American composer, affording opportunity and adequate facilities for the performances of orchestral and choral works as well as the smaller forms. Indeed, its devotion to this cause nearly caused its financial wreck, thousands of dollars being spent in maintaining the orchestral concerts.

The Association was also active along educational lines. Essays on subjects and methods of teaching were read by those who had given much time and study to these questions. The discussions brought to light much that was helpful. In 1884 the organization of the American College of Musicians took shape, and for a number of years this body exercised its powers of examination. It was hoped that this movement would result in a higher professional standard, it being the purpose of its projectors to establish a standard of proficiency by means of the bestowment of the degrees of the College, after satisfactory examination. While the College of Musicians did not realize the hopes of the founders, it indicated the serious purpose of the Association and was productive of good.

In order better to carry out its purposes, the National Association encouraged the organization of State Associations which should collaborate with it, but eventually found its offspring so pre-empting its field, that its meetings were being neglected. Attendance upon the meetings of the National Association had always been largely local, the membership being drawn from the immediate neighborhood, the expense involved preventing those resident in remote parts of the country from attending. This is readily understood when it is remembered that the immense territory which an American National Association must cover inevitably limits a popular attendance upon its annual meetings to those within easy reach, and when the State Associations practically took up the work it had been doing, the National Association was likely to be left without a following.

It became evident that it must be reorganized and concern itself with activities independent of a popular annual meeting. During the score of years of its existence, musical conditions in the United States had undergone changes to which it had contributed in no small degree. The American composer had no further need of its assistance. While undoubtedly many incompetent teachers still plied their calling, a marked increase of interest in music was evident, and it became clear that new methods must be devised to successfully solve the problems confronting the Association.

In 1899 a new Constitution was adopted, which provides a delegate body, called the Senate and Council, to which is referred all the business of the Association, and upon which rests the responsibility of determining the Association's policy. The membership of this delegate body represents the general musical practitioner, accredited schools of music, public school music, higher institutions of learning, and the state and other associations. Certain members of this body retain office for two years, providing for a more stable policy than would be possible, if an entirely new body were elected each year.

In 1900 a definite educational policy was adopted, which has been announced as follows, the first paragraph containing its gist:

"The exertion of a healthy, uplifting influence on National Music Life, by means of a continuance of educational activity.

"Annual meetings which shall cement the feeling of brotherhood and professional co-operation that should exist between members of so important a profession as that of music.

"Annual meetings which partake of the educational nature of the Association's work, the activity of the year being reviewed, the business body expressing its wishes and directing the officers, the program being made the focal point of the educational work of the year, so planned that from it direct instruction is derived, and stimulus given for another year's labors."

A Home Study Department, under the direction of an Educational Board, has been established, and students are carrying on systematic study under its auspices. Dependence is no longer placed upon an annual music festival, this important feature being left

The Association publishes a bi-monthly magazine, "The Messenger," aggregating during the year over three hundred pages of articles devoted to the interest of music and the musical profession. In it are printed the business proceedings and the essays read at the annual meetings, and by its means, the objects and activities of the Association are kept before the public.

The purpose of the National Association is to grapple with the problems confronting music as an art and a vocation and a vital part of a universal educational system, endeavoring to hasten their solution and to bring music and musicians into close touch and sympathy with all that is best in life.

CZECH-MATED!

You know that Keats won't rhyme with Yeats,
That Cowper should be Cooper,
For *b* in Lamb who gives a d—b
But some misguided trooper?
Though foreign names assert their claims
To paralyze your thorax,
Each one you'll gill with ease until
You're up against Dvórâk's!

You see no hitch in Sienkiewicz,
Nor think Tschaikowsky spooky,
You're never off in Gortschakoff,
You toy with Dolgorouki;
In Thackeray you find a way
To Frenchify De Florac—
But any name is weak and tame
When up against Dvórâk!

Though oft you roam away from home
To some far distant nation
Where tongues are met whose alphabet
Precludes pronunciation;
Though East and West you've lain to rest
In palace, cabin (*or* shack),
How *can* you tell that what they spell
D-v-ó-r-â-k is Dvorshak?

—*T. Ybarra in New York Sun.*

THY HEAD—THEN, THY HANDS!

KATHERINE MORGAN.

Many teachers and pupils devote too much time to the hand, forgetting the fact that they have a head.

Don't take your new piece to the piano, but sit in some quiet corner and study its inner meaning and effect. If you are a teacher have your pupil read all the notes: just as a child learning to read will spell out each word. Do not let her use her hands until she knows every note and what all the marks mean. If she knows anything of harmony have her notice all the harmonies.

Now go to the piano and endeavor to make the fingers play—but ever remember that the head is *master,* and that all physical work should have the brain as pilot.

PLEASE STOP MY—WHAT?

"Times are hard, money is scarce, business is dull, retrenchment is a duty. Please stop my—" Whiskey? "Oh, no; times are not hard enough yet for that. But there is something else that costs me a large amount of money every year, I wish to save. Please stop my—" Tobacco, cigars? "No, no—not these; but I must retrench somewhere. Please stop my—" Ribbons, jewels, ornaments, and trinkets? "Not at all. Pride must be fostered, if times are ever so hard; but I believe I can see to effect quite a saving in another direction. Please stop my—" Tea, coffee and needless unhealthy luxuries? "No, no; not these; I cannot think of such a sacrifice; I must think of something else. Ah, I have it now! My monthly journal costs me fifteen cents a month. I must save that. Please stop my journal; that will carry me through easily. I believe in retrenchment and economy."—*Ex.*

EUROPEAN LETTER

ORTON BRADLEY

The hero of to-day in London is Joachim. In spite of counter attractions as numerous as they are powerful in the shape of infant prodigies, opera prime donne, or tenors of the first rank, Dr. Joachim is the great attraction of the musical London season. He has just finished a series, all too short, of chamber music concerts and violin recitals, and before his return to the Continent has been fêted and honored in a manner that has never fallen to the lot of any executive musician. His sixty years of public work in London have made him so many friends that his "diamond jubilee" was made the occasion for a great gathering of his admirers at the Queen's Hall, where the Prime Minister, Mr. Balfour, presented him with a portrait of Dr. Joachim, painted by Sargent and paid for by a very numerous body of subscribers. Some of those who assembled to pay him honor may have possibly wondered during such a scene of enthusiasm and the reception of such honors, when Mr. Balfour's speech was seconded by an address read by Sir Hubert Parry, whether the great violinist's memory ever travelled back to Frankfort about fourteen years ago when he was actually prevented from giving a concert which he had announced. The grounds on which his appearance was forbidden were that his son was an officer in the garrison, and that the dignity of the ARMY would be hurt by the public fiddling of an officer's father. It seems as if it might have almost been wiser to refuse in the first instance to allow a violinist's son to become an officer.

The small boy violinist is, however, running the veteran close in the matter of public enthusiasm. His name is Franz von Vecsey, and everyone, even Joachim, conspires to praise him. His age is eleven years, and he is an ordinary playful lad when he is not at his music. He has already made any number of successes and has played to the Queen at Buckingham Palace. The pity of it is that his legitimate success has already set going a small crowd of inferior callow performers, who pose as prodigies. The opera season is the next great attraction and of a more permanent description than either the veteran or the infant violinist, for we shall have foreign operas in their original language at Covent Garden until the end of July and opera in English at Drury Lane until the middle of August.

Among the most successful of the singers who have yet appeared have been Ternina, Kirby Lunn, Van Rooy, Herold, Scotti, Saleza, Susanne Adams, Parkina, Alice Nielsen and Melba. It is interesting to note that three of the sopranos I have named are American, and bear testimony to the constant good study which American musicians generally give to their art. Only a few weeks back Miss Leonora Jackson revealed the same trait. She made her reappearance in London at St. James' Hall at an orchestral concert, and played Paganini's Concerto in D with Sauret's Cadenza and the Brahms violin concerto. Her artistic improvement was in such evidence that there could be no doubt of her having worked hard since her last appearance. She is to be congratulated on having spared us three concertos in the same programme. It is a habit which is perhaps bearable when a very first-rate violinist adopts it for one occasion, but no pianist, however skillful, should ever play such a programme, and this was the mistake which Otto Voss made in selecting his items for his debut at the Queen's Hall. He chose Tchaikowski's B flat minor, Saint-Saën's C minor and Liszt's E flat, all most brilliant and suited to a very brilliant style. However, even he did not go quite so far in programme spoiling as Edouard Risler in Paris at his first concert at the Nouveau Théâtre. He chose the three last concertos of Beethoven to play with M. Camille Chevillard's orchestra and, beautifully though he played them and perfectly though the orchestra accompanied them, it was really a dull programme. Speaking of Parisian pianists, musical London is looking forward to the appearance of Leon Delafosce, which will shortly take place. Paderewski is said to have pronounced him to be the best of French pianists. The great pianist himself has been announced to play at Cologne, in the Lower Rhenish Festival, the Schumann Fantasia in C (op. 17), and in another programme Beethoven's Concerto in E flat. The festival takes place at the end of this month, and immediately after his appearances at Cologne the Polish pianist will sail from Naples for Melbourne. His prolonged tour of the world will take him first to the principal towns of Australia and New Zealand, and afterwards by way of Hong Kong and Shanghai to India and Ceylon, from which place he will return to Europe, after visiting and making public appearances at Cairo and Constantinople.

A subject of great interest to English musicians is the fostering of English musical art and the encouragement of rising talent. There are two recent developments of this idea which are now occupying a great deal of attention. The first is an offer by a member of the "Worshipful Company of Musicians," whose exhibition will be opened at Fishmongers' Hall by the Prince of Wales at the end of June. Prizes are to be given for the best musical works, including songs, violin and piano solos, organ solos and part songs. The selected works are to be performed during the Musical Exhibition. The other step towards the development of musical art is of more importance, and has taken the form of a gift from Mr. Ernest Paloner of £20,000, which was placed last year in the hands of the Royal College of Music. The interest of this sum, which is called the "Patron's Fund" by permission of the King, who is the patron of the College, is to be devoted to the selection and performance of works by young British composers, to the assistance of musicians in procuring a public hearing and to the provision of travelling scholarships. In connection with the first portion of the scheme a concert has been arranged at St. James' Hall, the programme of which consists of a selection from fourteen numbers which were chosen out of forty-two books sent in to the Royal College by various young composers. The names of a few of the fortunate ones whose works are being presented are Henry Gechl, York Bowen, Gustav von Holst, William Y. Hurlstone, Frank Bridge, A. von Ahn Carse (one of whose works has already been heard at a recent Philharmonic concert), and Paul Corder, the talented son of Mr. Frederic Corder, curator of the Royal Academy of Music. Yet another prize of a slightly different character has been offered by Messrs. Chappell for the libretto of a comic opera. The amount of the prize is £100, and the offer is confined to those "who have not yet had any dramatic work produced upon the professional stage."

While on the subject of prizes, it is a great pleasure to record that an American, long since resident of Paris, has recently been awarded the ribbon of "Les Palmes Académiques." It is Mr. Charles Holman-Black, whose charming singing and beautiful voice have brought him this distinction.

Of coming events the most interesting is the Sheffield Festival, which has had an additional interest given it by the resignation of the post of conductor by Mr. Henry J. Wood and the offer of the empty chair to Felix Weingartner. Mr. Wood's retirement was caused by the action of the Queen's Hall orchestra committee, who have made a rule that no member of the orchestra should send a deputy to any rehearsal or performance. He rightly thinks that his position of conductor does not exempt him from compliance with the rule, and so he has refused to accept the Sheffield engagement.

Space will not permit any long reference to the death of Dvorák, which followed so closely upon his musical festival at Prague. But it is worth noticing that his visits to England were always made by the invitation and at the expense of the Philharmonic Society, and in order to conduct works from his pen at the society's concerts. No doubt we shall soon hear of the project of erecting a memorial to him, but it is a little discouraging to attempt to do so in face of the difficulties that have beset the committee of the Milan memorial to Verdi, who have even now only 120,000 lire at their disposal, and have only just ventured to offer prizes for designs for the memorial.

NOTES.

Miss Isadora Duncan, the young woman who illustrates and enlivens classical music by her dancing, shows an especial fondness for Beethoven. Recently in Paris she danced the presto from the sonata, op. 10, No. 1; the adagio from the "Pathetic" sonata; the entire "Sonata quasi una Fantasia," op. 27, and the seventh symphony. In the last-named work, played by an orchestra, Miss Duncan allowed the first movement to serve as an introduction. She herself appeared in her Grecian tunic with the *allegretto*.

* *

Saléza, the tenor, has recovered from his protracted indisposition and is singing again in opera. His voice and style are said to have improved during his inactivity.

* *

Foreign conductors already engaged to lead concerts of the Philharmonic Society of New York next winter are Eugene Ysaye, Safonoff, Weingartner and Colonne.

* *

Leoncavallo has finished the score of the opera *Roland of Berlin*, commissioned by the Emperor of Germany, and has presented it to Emperor William in person. The work will be produced shortly.

* *

M. Dupont of Paris has won the Sonzogno prize of ten thousand dollars with his opera, *La Cabrera*. Franco, of Venice, and Filiasi, of Naples, were close rivals for the prize.

* *

At a concert in Cheltenham, England, for the benefit of widows and orphans a cantata based on old English melodies, arranged by H. Lane Wilson, was performed. Mr. Charles Knowles sang the song *Longing*, by Harry Alex. Matthews, so effectively that an encore was demanded.

* *

The Orpheus Club, of Somerville, Mass., sang at its concert of May 29 pieces by Bullard, Neidlinger, Chadwick, Frank N. Shepperd, Adam Geibel, A. Zander and Pinsuti. James W. Calderwood directed and Miss Anita Rio of New York sang music by Leo Stern, Chadwick and Mrs. Beach.

* *

The violin pupils of Miss Lillian Shattuck appeared in an unusually attractive recital in Chickering Hall, Boston, on May 2. The juvenile orchestra, composed of children under nine years of age, was a unique feature. Among the advanced students Miss Mary Ellis made herself conspicuous by a masterly performance of Ernst's F sharp minor concerto.

* *

Mr. Clarence Eddy performed two programs of organ music at the First Presbyterian Church of Austin, Texas, on May 12 and 13.

* *

E. E. Savard, leader of the Temple Tent Degree Club Orchestra of Rochester, N. Y., conducted the music at the May party in Maccabee Temple on May 10.

* *

The thirty-seventh recital by the pupils of Walter De Prefontaine took place at Norristown, Pa., on May 21.

* *

The Annual Music Festival of Nashua, N. H., took place on May 12 and 13 under the direction of Eusebius Godfroy Hood. The three programs were varied and admirably selected. The chief event of the festival, and one of the most important happenings in the history of music in New Hampshire, was the production at the third concert of Verdi's remarkable *Manzoni Requiem*. This work was given brilliantly by the High School Chorus, assisted by an orchestra. Eminent artists sang the solo parts.

* *

The Northampton Vocal Club, Ralph E. Baldwin, director, gave the second concert of its eighth season on May 11th. The list of pieces sung contained Arthur Foote's *Bedouin Song; It Was a Lover and His Lass*, set to music by S. Archer Gibson; *The Nun of Nidaros*, by Daniel Protheroe; *Alastair Mac-Alastair*, arranged by Margaret R. Lang; Horatio Parker's *The Lamp in the West* and Johann Strauss' *Wine, Woman and Song*. Mr. Baldwin, the conductor, has been appointed Supervisor of Music in the schools of Hartford, Conn., but will retain for the present his position at Northampton.

Miss Winifred Forbes, teacher of the violin in the College of Music (University of South Dakota), gave one of the series of faculty recitals on May 9th. The program included Tartini's sonata, *The Devil's Trill,* an *allegro* from Grieg's G major sonata, and pieces by Mrs. Beach.

* *

The pupils of Mrs. C. E. Kelso, of Manistique, Michigan, gave a recital on May 13th.

* *

The "Saturday Club" of Sacramento, one of the largest musical clubs of the West, has just closed a most successful season. There are about 600 members, including 60 active members, and a students' class of 30 members. The club meets every two weeks for a recital. Some of these occasions are "home days," at which the active members participate. At other times San Francisco talent is engaged. During the year there were piano recitals by Augusta Cottlow and Harold Bauer, and song recitals by Miss Grace Ewing, Mrs. Birmingham and Mr. Dabney Carr of San Francisco, and Mme. Schumann-Heink. Negotiations are pending for the engagement of another famous singer to appear before the club next year.

* *

A harmony class, connected with the club, meets every alternate Saturday, when Prof. McCoy of San Francisco lectures on theory and the history of musical instruments, illustrating his talks by excerpts from symphonic and operatic music.

* *

"The Round Table" of Providence, an organization of music teachers, whose motto is, "Without enthusiasm nothing real comes of art," held its last meeting of the season Tuesday, May 10th.

The object of the Round Table is for mutual improvement, and its work is varied in character. The program for the past year has been a particularly interesting and helpful one, consisting of papers prepared by each member upon the following subjects: "Pedals and their use," "Concentration," "Methods of memorizing," "What we try to teach at the first lesson," "An ideal course" and "Different phases of melody-playing."

"The Round Table" owes its existence to Prof. Hamilton C. Macdougall of Wellesley College.

* *

The fifth annual convention of the Southern Music Teachers' Association took place at the Brenau Conservatory of Gainesville, Georgia, on the 14th, 15th, 16th and 17th of June. Besides the necessary business meetings, much music was prepared for the enjoyment of the members. Mrs. E. L. Ashford of Nashville, Tenn., and Mr. Ernest H. Cosby of Richmond, Va., composed special organ music for the convention, and Mrs. H. H. A. Beach composed two part songs especially for the Association. Concerts were given by the Women's Clubs of various places.

* *

The Third Division of the Temple Choir of Brooklyn gave its eighth annual Glee on May 5th in the Baptist Temple. The printed programs were quaintly gotten up and the performance was very successful.

* *

The Mozart Club of Benton Harbor, Michigan, performed a well-chosen program at its first public recital not long ago.

* *

Elijah was sung recently in Ithaca, N. Y., with great success. Hollis E. Dann was the conductor. The Boston Festival Orchestra and George G. Daland, organist, assisted.

* *

Edward Morris Bowman led the Temple Choir of Brooklyn in performances of Gilchrist's *The Rose* and Cowen's *The Rose Maiden* at the Baptist Temple on April 12th. The Temple Orchestra, composed almost entirely of amateurs, assisted.

* *

Students of the Virgil Piano School of Baltimore played in a recital on Friday, May 20th. The program included pieces by Orth, Mrs. Crosby Adams, Tschaikowsky and Schubert.

* *

Miss Elizabeth Parkina, an American singer, has won great applause at Covent Garden. Her voice and style are compared, without disadvantage, to Melba's.

Edward Elgar has announced that he will write two other oratorios, continuing the subject of the *Apostles.* The final work will deal with the end of the world and the Last Judgment.

* *

The celebration of the sixtieth anniversary of Joachim's first appearance in London took place in that city recently. The old violinist played Beethoven's concerto and Mr. Balfour, the Premier, presented him with the portrait painted by Sargent. It is interesting to note that Joachim had played the same concerto under Mendelssohn's leadership sixty years before.

* *

Carl Reinecke celebrated his eightieth birthday in June.

* *

The European *première* of Richard Strauss' *Sinfonia Domestica* occurred at the *Tonkünstler* Festival of Frankfort, which took place from May 27 to June 1.

* *

The boy violinist, Franz von Vecsey, played before Queen Alexandra not long ago. Being asked what he would like best to see in the palace, he answered the "cannons." When some were shown him in the grounds he requested that they be "fired off." This was denied him.

* *

Le Ménestrel tells a story of Richter and Anton Bruckner. Richter is said always to carry an Austrian thaler on his watch-chain. Someone asked him why he did so, whereupon he replied: "It reminds me of the day when I first conducted one of Bruckner's symphonies. Bruckner was an old man, but his work had never met with due appreciation, and he rarely had a chance of hearing his own music. When the symphony was over he came up to me in an ecstacy of delight, and I felt him press something into my hand, saying, 'There, my dear fellow; there's something to drink my health with.' It was this thaler, which I have worn ever since. I am fond of it, for it reminds me of the most charmingly childlike and innocent human being I have ever known."

* *

Henry J. Wood, conductor of the Queen's Hall Orchestra of London, has resigned the conductorship of the Sheffield Festival and has cancelled engagements that he had formed to lead concerts in Russia and America. Mr. Wood considers that he, as well as his men, should be bound by the new regulations of the orchestra. These rules have been made in order to do away with the sending of deputies to rehearsals and concerts on occasions when the regular players find it convenient to accept outside engagements. The new ruling will be carried out: those who live at a distance, however, may well regret Mr. Wood's scrupulous application of it to himself. The cancelling of the American dates is a great disappointment.

* *

In London people are arguing as to whether seven, six, or five is the proper hour for commencing operatic performances. The latter hour seems to be the favorite in that city.

* *

Ill-bred conversation among the audience induced Mr. Henry J. Wood to interrupt a performance of the *Siegfried Idyll,* in London, and to leave the stage.

* *

On the occasion of a banquet given in honor of Richard Strauss by the German Choral Society of New York, the great composer related a curious anecdote of himself and the German Emperor. Three years ago the composer was acting on the jury of a choral competition, and after the concert the imperial critic, author and composer said to Herr Schuch, the well-known conductor, indicating Herr Strauss: "Look at him; he is a very dangerous man, an ultra-modern. Ah, it is a fine serpent I have nourished in my bosom!" The Emperor referred, of course, to Strauss' official position as conductor at the royal opera. The Emperor added that a composer ought to write more in the popular taste. Herr Strauss took the advice to himself, and decided to compose something very simple and straightforward for a male choir. But the result did not coincide with his wishes, for the music grew characteristically complicated as he worked. "In the place of a little rattlesnake I had become an enormous dragon," said Richard Strauss.

* *

Weingartner's Beethoven renderings have been criticised in London as being "far too restrained and artificial." His conducting of modern music has seemed to certain writers to be far more meritorious.

* *

Theodore Lierhammer has been appointed professor of singing at the Royal Academy of Music, London.

* *

Franz von Vecsey's violin-playing, it seems, is after all not "absolute perfection." A London weekly notices that there were inequalities in his musical perception and in his technique. An occasional loss of tone in slow movements, a slight exaggeration of sentiment, harmonics not invariably pure prove that the child has still something to learn. It is a relief to hear that he is only mortal after all, and it argues well for his future.

* *

London papers are crying to have *Feuersnot* produced during the opera season at Covent Garden. It is a cry well worth taking up in this country, if only to prove that our musical desires are not limited by our musical circumstances. The youngest of us probably will be hoary-headed before that masterpiece of love and sarcastic gaiety is brought out on these shores.

* *

Frederic Cowen's new choral work, John Gilpin, occupies about twenty minutes in performance. It is to be given first at the Cardiff Festival, England.

* *

In a recent interview Massenet is said to have expressed himself concerning two young compatriots of his as follows: Why has Charpentier, why has Debussy been so successful in composing? Because they have been satisfied to remain Charpentier and Debussy; because they have imitated no one. Consequently what should one do to be a successful composer? Beware of imitating Charpentier and Debussy!

* *

Humperdinck's *Hänsel und Gretel* was performed at the Berlin Royal Opera on May 9 for the two hundredth time.

* *

Dr. Hans Wagner of Vienna has invented a new system of musical notation. Two kinds of notes are used, black and white, and they are without stems. To indicate sharps and flats the notes are inclined one way or the other. The value of the notes is expressed by the distance between them. That the system is based upon the piano keyboard is shown by the fact that the white notes indicate white keys, and the black notes black keys. Dr. Wagner claims that his system should greatly facilitate sight-reading.

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The fourth May Festival of Saginaw, Mich., occurred on May 16 and 17.

* *

The West Philadelphia Conservatory of Music gave its annual performance on Thursday, May 26.

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The Philadelphia Orchestra will give fifteen rehearsals and fifteen concerts next season, an advance of two from the number of last season.

* *

A first performance in Canada of Coleridge-Taylor's "Atonement" was recently given in the Opera House, Calgary, before an overflowing audience. As a "maiden" effort the work of chorus and orchestra was highly creditable. That such a production was possible at all in the little city among the foothills was owing to the combined efforts of J. S. Dennis (Chief of C. P. R. Irrigation Docks) who has worked hard in the cause of high-class music in the Northwest, and of Mrs. Annie Broder (Annie Glen, author of "How to Accompany") who since her marriage has been living in the Territories. In consequence of the success of this musical venture a Calgary Philharmonic Society has now been formed.

* *

Caruso, the tenor, is touring Europe with a company of Italian operatic singers.

PUBLISHERS' PAGE

SPECIAL INTRODUCTORY CASH OFFER.

In September the Special Introductory Cash Offer on the first three grades of Tapper's Graded Course will be withdrawn and the regular price will be charged. Work on the Course is progressing rapidly, and those who have not availed themselves of the Special Introductory price should do so before the distractions of vacation cause them to forget it. Advance orders are coming in very rapidly. The Course marks a great advance in teaching material, an important feature being the number of compositions it will contain that have not yet been used until all interest in them is gone. The Course will be in seven grades, and accompanying each grade will be a volume of supplementary material also carefully graded and containing many fresh compositions. A great deal of the material included in this volume has been especially selected in Europe. Grades one, two and three will be ready in September. The regular price of each grade will be $1.00. UNTIL PUBLICATION WE WILL CONTINUE TO RECEIVE ORDERS AT THIRTY CENTS FOR EACH OF THE FIRST THREE GRADES, WHICH WILL BE READY IN SEPTEMBER. IF CASH ACCOMPANIES ORDER, WE PREPAY POSTAGE; ON CHARGE ORDERS, POSTAGE IS EXTRA.

* * * *

Teachers of Reed Organ should keep in mind that Bullard's Reed Organ Method will be ready in September, and that the Special Introductory Cash Offer will then be withdrawn. As this work will represent the latest thought in Reed Organ teaching, those who are interested in this instrument should be careful not to let this opportunity to secure a dollar and a half method for sixty cents pass by unimproved. In grading and teaching value it will be particularly valuable. UNTIL PUBLICATION, WE WILL RECEIVE ORDERS AT SIXTY CENTS, POSTPAID, IF CASH ACCOMPANIES ORDER.

SUGGESTIONS TO TEACHERS.

We would remind those who have music "On Sale" that returns are to be made at the end of the teaching season. Teachers whose season ends in July should return music unused and remit for that retained. In every case, care should be taken to put name and address on outside of package. Unless this is done we are unable to give proper credit. Those who wish to retain music during the summer may do so by writing us and making arrangement to that effect.

* * * *

The summer vacation affords a good opportunity for preparing the next season's teaching repertoire. We shall be pleased to co-operate with those who wish to do so. Our catalogs are graded and contain thematic and analytic descriptions of teaching pieces from Grade One to Grade Seven. A request will bring these to any interested teacher. We will also assist by suggestion any who wish us to do so.

* * * *

Our recently issued list of music suited to funeral occasions is a sixteen page catalog of carefully selected publications for men's voices, women's voices, mixed chorus, and also for solo and duet. This list will save choirmasters much trouble. It will be sent on request.

* * * *

Many teachers are most busy during the summer months. We will send music "On Sale" for which returns need not be made until October. The same care is used in making these selections as during the regular teaching season, and prompt attention is given to all orders.

* * * *

We expect to issue in time for next season's use, a new work on ear training by C. A. Alchen. It will be very comprehensive, beginning with the most elementary work and progressing to an advanced stage. It will give a practical working knowledge of harmony. Teachers should keep this work in mind and be ready to give a careful examination.

* * * *

Our special edition of Wohlfahrt's Forty Elementary Studies for Violin, Op. 54, and his Easy Melodious Studies, Op. 74, will also be ready for the opening of the season. They are edited by Eugene Gruenberg and include the best teaching experience. The same may be said of our edition of the first three books of Violin Studies, by Hans Sitt, Op. 32. These editions should be in the hands of all teachers of violin.

* * * *

We are preparing a new and thoroughly revised edition of the popular Bertini Method for Piano. The revision has been done by H. Clough-Leighter. The book has been brought up-to-date in every respect.

THREE GRAND RENEWAL OFFERS.

Your choice of any volume in Ditson's Half Dollar Series (see list on second cover page) and THE MUSICIAN for one year for $1.25. Booklet giving tables of contents upon request.

* * * *

Your choice of any volume in the Musicians' Library, paper covers (see list on p. 280) and THE MUSICIAN for one year for $1.63. Booklet upon request.

* * * *

For $2.50 Cash, we will send the first three Grades of Tapper's Graded Course, Bullard's Reed Organ Method, and THE MUSICIAN, for one year. THE MUSICIAN may be sent to any address.

TESTIMONIALS.

May I compliment you on the new features you are adding to that already excellent journal, THE MUSICIAN.
FRANCIS HENRY MORTON.

I consider it [THE MUSICIAN] one of the best and most accurate magazines I have ever read in the way of voice culture, in which I am particularly interested, and which I have appreciated so highly. Mr. Manchester's department is very interesting to me, and I am very glad that there still remains on the face of the earth a teacher who understands the true and natural method of singing as taught by the old Italian masters, who understood the true method of soul singing and pure tone production without the vitiated methods and fads of to-day. I wish everybody could have such a perfect paper to read and think over. I have enjoyed every number and wait for its coming each month.
MARGARET BLAKE-ALVESON.

I wish to tell you what a great benefit and help this magazine is to me. I think it is the finest one of its kind that I ever saw. Every page in it seems to be of peculiar value, not only to one who makes music a profession, but to those who are simply interested in it. The music in it is of the best order.

It has long been my intention to write you, having seen so many times your wish expressed that suggestions might be made by the readers and subscribers as to what would make this magazine more desirable. I have no such suggestions to make, for it seems almost perfection as it is, covering so wide a field. I would say—do not drop the department for *children;* as it is very valuable for club work. I have taken THE MUSICIAN for four or five years and never before has it been so satisfactory.
GERTRUDE E. CLARK.

Piquant matter is to be found in the current issue of THE MUSICIAN, which comes from the house of the Oliver Ditson Company. This is a magazine, and a good one, for music students and teachers, and there are usually things in each issue to interest lay music lovers.—*New York Mail.*

Do you know, THE MUSICIAN meets more of the demands of rural music life than the "———." I wonder they know so well what is needed away from the opportunities the city gives.—A teacher from West Virginia to her former master.

I find the journal [THE MUSICIAN] very helpful in my musical profession, and therefore extremely interesting.
ALICE M. BALL.

THE MUSICIAN has advanced to the front rank as a musical magazine. Long, long ago music with Ditson's name on it was a guarantee of merit, and the years of experience that now supplement that time are an assurance that THE MUSICIAN will become a necessity wherever a music-lover abides.—*The Pabor Lake Pineapple,* Avon Park, Fla.

THE MUSICIAN is better than ever. Allow me to congratulate you.
E. D. GOODWIN.

I like THE MUSICIAN. It is truly a step for the higher musical education. Much success to it and to its efficient editor.
J. H. HALL.

Will you care to know that I think THE MUSICIAN shows great improvement in the last two numbers? The lessons in Italian I am sure will be widely appreciated, and I for one will be pleased to have a similar course of lessons in French or German included in the paper. Probably many others, like myself, will appreciate them for the excellent review they will afford, which otherwise many busy teachers would not think they had time to pursue.
FLORENCE E. HALL.

MR. THOMAS TAPPER.

Dear Sir: I want to write and tell you how much I enjoy THE MUSICIAN. I am very much delighted with the January number. I am at the head of the Piano Department of the ——— ——— Conservatory of Music.
CHARLES S. WENGERD.

I am highly pleased with THE MUSICIAN, and if every copy is as beautiful and well arranged, containing, as this one does, so much valuable information, I shall wish I had either seen it before I renewed my subscription to the "———," or that I were so situated that I could afford both. The December issue of THE MUSICIAN is certainly a little gem.
JESSIE MAY GEMMILL.

I am very much pleased with THE MUSICIAN. The December number is really beautiful.

I am yours very truly,
W. YOURIEFFE,
St. Petersburg, Russia.

Enclosed find draft, for which send to my address THE MUSICIAN. From the numbers I have had opportunities of examining, I feel confident there is no publication of the kind on the market that can compare with THE MUSICIAN in comprehensiveness and value, both to the teacher and pupil, and believe its merits will be recognized as such by all intelligent, up-to-date musical people. Very truly yours,
W. W. HUGHES.

THE MUSICIAN is full of valuable inspiration and information for students, teachers and lovers of music, and contains twenty-four pages of music.—A. W. M., in the Wisconsin *State Journal,* of Madison, Wis.

I am a subscriber of your magazine and am thoroughly enjoying each number. The lessons introduced will be especially helpful.
BERTHA ORNDORFF.

I am a little girl, fifteen years old; am a farmer's daughter. One has few advantages, as we live sixty miles from any city, St. Louis being our nearest. I have had to look to THE MUSICIAN for most of my help and have found it a welcome helper.
ANNIE GENTRY.

I enjoy especially the organ department, and think THE MUSICIAN one of the best if not *the* best musical magazines published.
MRS. FLORA BATES KENNEY.

I believe THE MUSICIAN will be the best means of keeping in touch with the most up-to-date thought in all matters pertaining to music.
CARL WOLFE.

Am enjoying THE MUSICIAN very much. I hope you will publish German lessons also. Those given in Italian are very easy to understand.
MOLLIE L. HUNT.

Eight of us boys and girls have decided to form a Home Study Cub and meet once a week at each other's homes to study the articles you give us. We have bought and started scrap books and expect a good time this winter. We wish to express our appreciation, too, of the stories by Julia M. Knight. We all enjoy them and watch for them. We like THE MUSICIAN better and better. Yours truly,
LESLIE COOMBS.

I think the January number of THE MUSICIAN well worth the year's subscription.
A. L. FOSTER.

It is a fine, hearty song, that bearing the above title, composed by George B. Nevin, published by the Ditson Company. The spirited melody in the key of C is for bass voice. There is vigorous presentation of the poem written by Frances V. Hubbard, beginning

"I forge the sword, I shape the steel,
While the gleaming sparks take flight."

At the end of each stanza a refrain enters *con animato* with change to 6-8 time:

"Oh, ring, ring merrily, steel on steel,
The forge is glittering bright."

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With this, and Margaret Osgood's "Rounds, Carols, Etc.," you have made two of the most valuable additions to the material for teachers of music, and are entitled to our gratitude. Yours truly,
CALVIN B. CADY.

I think the *Madrigal* by Minetti very bright and simple, and the sacred duet, *Hear, O Lord,* by Stevenson, has the proper devotional spirit.
ALFRED J. KELLEHER.

"Lethe," by Root, with 'cello and violin parts by Sargent. Three keys; high voice in E; medium voice in D; low voice in C. Published by Oliver Ditson, Boston. This is a new and revised edition of an important, though short, work, with an added verse by Frank Dempster Sherman. We doubt if one could find, in a day's search, anything to equal this song for beauty, strength and restfulness. As to harmony, it leaves nothing to be wished for; the ear feels completely satisfied. The whole song is thoroughly poetic and one to endear itself to those who appreciate quiet harmony and exquisite simplicity in music. It is truly an "art song" in the finest sense.—*Davenport Republican.*

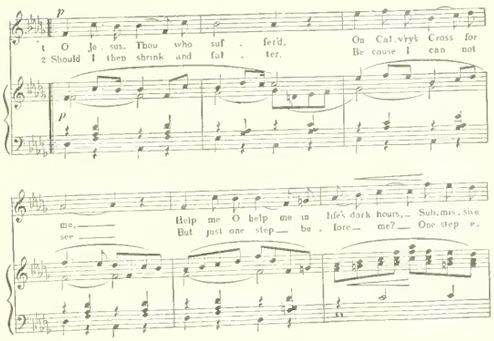
MUSIC REVIEW.

NEW SONGS.

BARTLETT, J. C.

A prayer for faith. Sacred song for high voice in D♭. (F to g♭ or a♭.) With violin obligato. Also for medium voice in B♭, low voice in G..60c.

An expressive and very singable sacred song by an experienced church singer. There are three stanzas, set to the same music. The violin part, while it adds to the ensemble, is strictly *ad lib.* The words are by Mary Holden.


1 O Je sus. Thou who suf . fer'd, On Cal.vry's Cross for
2 Should I then shrink and fal . ter, Be cause I can not
Help me O help me in life's dark hours,— Sub.mis.sive
But just one step— be . fore— me? One step e.

CLOUGH-LEIGHTER, H.

I wonder, little girl, Op. 3, No. 2. Medium voice in A♭. (E♭ to E♭).....50c.

Shadows, laddie, Op. 3, No. 3. Medium voice in B♭. (F to E♭).....50c.

Two very charming songs about children, the words of both by Myron V. Freese.

I wonder, little girl, while it attracts the hearer by its wealth of melody, commands the musician's interest by the technical skill displayed in the writing. The verses are sweet and tender, and the setting is very sympathetic. The range is so limited (just an octave) that practically all voices can sing it, though the *tessitura* is somewhat high for a low voice.

Lentamente
con dolce, pensieroso maniera
VOICE
I won.der, lit · tle girl, what you
PIANO
see in the fire, As you sit on the hearth so still,— Do the

Shadows, Laddie, has a persistent rhythmical figure in the accompaniment, which gives its character to the song. The mood is a very simple and quiet one, but there is a gratifying richness of harmony and melody. Both these songs are desirable for home use, for teaching, or for a light concert program.

CHAFFIN, LUCIEN G.

And there shall be no night there. Sacred song for low voice. (a (or C♯) to D).....50c.

Just such a song as contraltos love to sing. The tempo is very moderate, the weight of the song lies in a low register, with an occasional upper D introduced with excellent effect. The words are scriptural, and the song is well adapted for use in church.

NEW PIANO MUSIC.

ESIPOFF, STEPAN.

Six pieces for the piano, in the second grade.

1. *Love Song.* In B♭ major, 6-8. Two pages. Poco allegretto .....30c.
2. *Quarrelsome Mood.* In C major, 2-4. Three pages. Vivo .....40c.
3. *Romping.* In D major, 3-4. Three pages. Poco allegretto scherzando.....40c.
4. *Springtide.* In F major, 3-4. Three pages. Con moto (e rubato).....40c.
5. *Swing Song.* In G major, 6-8. Two pages. Con moto .....30c.
6. *Tin Soldiers Marching.* In C major, 4-4. Three pages. Con moto.....40c.

The six second-grade pieces forming this set are distinctly musical, valuable as aids in the cultivation of taste, and stimulating to the imagination. No. 1 is in form and style a legato song, the accompanying parts being likewise melodious. In fact to give proper balance of parts and to sound the possibilities of expression in this little piece may well be the work of a higher grade, although technically it finds a place here.

No. 2 is in rapid tempo, chiefly staccato, characterized by passages in imitation in various registers. A more legato section in the relative major forms the middle part, but the closing section is again in minor, and marked by heavily accented chord passages, and changes of tempo.

Romping (No. 3) is in the style of a Ländler. The phrases are short and crisp, the rhythm has much variety. The left-hand part is as musical as the right. The secondary theme (which is in B minor) is built closely along the scale-line, and offers problems in contrasting touch.

No. 4 is in the rhythm of a very slow waltz, but is lyric in style. The left hand not only supplies the motion, but contributes a counter-melody in sustained notes. This point alone is worthy of close study. The right hand has an unbroken legato melody.

Swing Song (No. 5) is in easy flowing rhythm, melodious and attractive to the pupil. In the second theme, the left hand has a study in staccato single tones, while the right hand melody is persistently legato. The subordinate melody must be given proper emphasis.

The last of the set (*Tin Soldiers marching*) is a sturdy march, not loud, but of well-emphasized rhythm. The Trio, which is very short, is in F major, and gives to the left hand a stately theme largely constructed of the chord-intervals, and with accompanying chords in the right hand. The march is then repeated *verbatim.* A useful study-piece for rhythm, and a pleasant recreation.

ROGERS, JAMES H.

Feu Follet. Op. 24, No. 2. In D minor, 2-4. Three pages. Molto vivace. Grade IV....40c.

A refined and delicate *genre* piece, demanding lightness of touch, style, and elegance. An occasional sustained phrase breaks in upon the prevailing staccato. This piece is in many ways a test of Fourth Grade work; for in speed, delicacy, an almost unbroken pp, it presents difficulties of execution. It is a little scherzo.

LOOMIS, HARVEY WORTHINGTON.

A Clog Dance. In G major, 2-4. Two pages. Grade II. Allegro scherzando.....30c.

An attractive little characteristic piece; suggestive, not imitative. The left hand part is as important as the right. In touch problems—staccato, heavy accents, and alternating legato—this little piece contains instructive material, while it constitutes at the same time an early study in *genre* playing.

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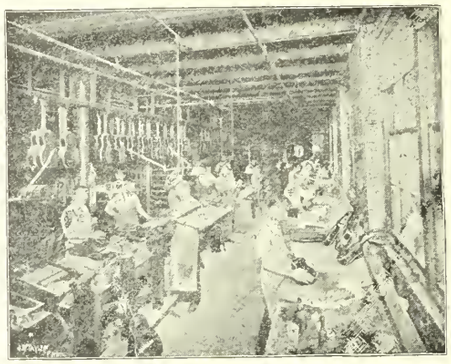

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THE OUTLOOK FOR AMERICAN COMPOSERS

HENRY T. FINCK.

There was a time, not so very long ago, when an English critic could ask: "Who ever reads an American book?" At that time Americans as well as Europeans read mostly European literature, and nearly all the books written in this country were echoes of foreign literature.

To-day most of the books sold and read on this side of the Atlantic are American books. In England I have seen railway stalls with more American than British books on them; and in Germany they have complete editions of the works of Mark Twain, Bret Harte, Cooper, and others of our authors who are racy of the soil.

The other day I came across the following paragraph in the New York *Times:*

The greatly increased publication of American books in England impels The London *Daily Mail* to call, jokingly, for Mr. Chamberlain's assistance for English authors. Our cable dispatches have lately conveyed to our readers a good idea of the growing vogue of American authors abroad. A book that secures any sort of success here is now tolerably sure of republication in London. The other day Mr. Grant Richards, the London publisher, announced four new books, of which three were by Americans. One prominent publishing house [in New York], the fiction list of which used to contain 95 per cent. of English novels to 5 per cent. by American writers, has just reversed the proportion. Of 100 novels five are by English and ninety-five by American writers.

Will the time ever come when such paragraphs can be printed about American compositions? Why not?

Look at the case of Germany. Recall the fact that until Weber founded the German Opera in Dresden, in 1816, that city had had only Italian opera. Reflect on the astounding circumstance that with the operas of such great Germans as Gluck, Mozart, Beethoven, Weber, at their command, the Viennese, in 1823, devoted their entire season to the works of Rossini alone!

To-day, the Germans still listen gladly to Italian operas; but these do not occupy nearly as prominent a place in their repertory as do the productions of their own country. Will the time ever come when American music will predominate on American programs over foreign music? Again I answer, "Why not?"

As a matter of fact, although we have had no Bach, Gluck, Weber or Beethoven, there is already a considerable amount of good American music which deserves more attention than it receives. Our vocalists are at present vying with one another to sing the songs of Hugo Wolf and Richard Strauss, although some of our own composers—notably MacDowell and Chadwick—have written better songs than those foreigners. The orchestral conductors for the most part neglect American compositions shamefully, although the men named, and Paine, and others, have written works superior to the bulk of those imported from Europe.

In looking over the list of compositions played by the Pittsburg Orchestra in the last nine seasons, I find that Frederic Archer, in three years, produced only one piece by an American—Arthur Foote's Suite in D minor. In the following six years Victor Herbert conducted the performance of fourteen orchestral works by seven American composers; namely: Chadwick's Second Symphony, Foote's Serenade in E major; Hadley's two symphonies, "The Four Seasons" and "Youth and Life," his Suite Orientale, and his overture "In Bohemia," Victor Herbert's Suite for Strings, Suite Romantique, "Hero and Leander," "Woodland Fancies," "Columbus;" MacDowell's "Indian Suite;" Nevin's Suite, "Love Dreams;" Van der Stucken's "Festival March."

Theodore Thomas has always been considerate of the American composer, and Anton Seidl neglected no opportunity to do him a good turn, both by producing his works and giving advice regarding them. In "Anton Seidl: A Memorial to His Friends," Mr. Henry Holden Huss, after relating his own experiences with Seidl, remarks: "A number of my colleagues can testify in the same way of the generous and painstaking interest manifested in their compositions."

Apart from these three conductors I know of none (though I admit that I am not familiar with the Philadelphia and Cincinnati records of Fritz Scheel and Frank Van der Stucken) who has shown special interest in the American composer except Mr. Arens, who once tried to make propaganda by giving American concerts not only in this country but in Europe. Mr. Gericke seldom finds a place for an American, and the New York Philharmonic Society also is strangely inhospitable to native talent; only one of the six eminent conductors imported for its concerts last season found room for an American work—a composition by Bruno Oscar Klein. Another one of these conductors, Henry J. Wood, has just been made the subject of a biography by Rosa Newmarch. In the appendix to her book there is a seventeen-page list of novelties produced in London or England by this conductor. Among these there is only one American composition—MacDowell's Indian Suite.

Conductor Felix Mottl was persuaded to arrange an American program for one of the Sunday night concerts at the Metropolitan Opera House during the last opera season in New York. Mr. MacDowell, however, wrote to him, begging him to remove his name from the list. "Unless we are worthy of being put on programs with other composers, to stand or fall, leave us alone," he said. "By giving such a concert, you tacitly admit that we are too inferior to stand comparison with composers of Europe."

Professor MacDowell's attitude in this matter was endorsed by another prominent American composer, Mr. Huss, and by the press in general. Mr. Mottl meant well, and is to be cordially praised for his good intentions; but he would never have thought of giving a "German Composers' Concert" in Germany. To be sure, Sir Alexander Mackenzie did give a series of concerts of English music in Canada last year, and one hears of a French composers' program in Paris once in a while; but these things are not good examples to follow. Prof. MacDowell is undoubtedly right in suggesting that the proper way to improve the outlook of the American composer is to put a single American work, as often as possible, on a miscellaneous program, and let it take its chances with the public.

In the April number of THE MUSICIAN my esteemed friend, Mr. Constantin von Sternberg suggested that the numerous women's clubs and societies of this country could do a great deal to promote the cause of American art by more frequently engaging native players and singers for their concerts. To this suggestion I would like to add another. Whenever they engage a singer or player, American or European, the secretaries of the women's clubs ought to request the artist to put at least one American song or piece on the program. If this were done the native composers would be immensely benefited, for it is well known that a single performance of a piece by a great artist does more to make it popular than columns of newspaper eulogy. The music lovers may not read the paper or they may not believe the critic; but when they hear a song with their own ears and like it, they are apt to head straightway for a music store and buy it, and tell their friends about it too.

If a foreign artist should reply to the secretary of a woman's club that he was not familiar with American compositions he might be referred to Rupert Hughes's *Contemporary American Composers,* which is full of reliable information, or to Elson's admirable *History of American Music,* just issued by the Macmillan Company (especially chapters VIII, XII and XVI). The last chapter of my own *Songs and Song-Writers* will also serve as a partial guide.

Mr. Elson says concerning American music, in his last paragraph, that "much more has been done than the world at large has been aware of." This is emphatically true, and it makes one indignant to reflect that most of the foreign artists who come over here to fill their pockets with our gold never think of lending a helping hand to our struggling composers. The critics everywhere ought to make it their duty to remind them of their obligations in this matter on every possible occasion.

During his several American tours, which enabled him to carry back to Europe considerably more than half a million of dollars, Paderewski, to my knowledge, played only three American pieces. I have repeatedly remonstrated with him on this matter, but to no avail. What can you do with a man who hardly ever, though requested to do so, plays even his own new pieces, but confines himself to the regular repertory of professional pianists? In this respect, greatly as I admire Paderewski, I confess that he is far inferior to Liszt, who, while by no means neglecting the older masters, always followed his motto: "First place to the living"—at least in the days of his artistic maturity.

Another excellent foreign pianist, Mr. Harold Bauer, was once cordially praising the compositions of a certain American composer to his wife. She replied, somewhat piqued: "Then why don't you play some of them at your recitals?"

Pending the reformation of pianists, singers and conductors, American composers will have to bide their time. If inclined to be despondent, let them remember that the sonatas of Beethoven (who died in 1827) were not publicly played in London before 1848, and that Wagner was fifty-six years old before any of his operas were heard outside of Germany.

In the meantime the American composer should bear in mind what I said above regarding the fate of our literary men in Germany: that it is *those most*

SUMMER SCHOOL

racy of the soil who are appreciated most. One reason why the Germans have heretofore paid little attention to our home-made music is that too much of it is simply German cream mixed with American water. Like our short-story writers—especially those of the West—our musicians must discard as far as possible all foreign material and allow their surroundings and the unique charms of our country to inspire them to characteristic expression of thought and feeling.

Massenet, the great French composer, once spoke enthusiastically to Mr. Elson regarding the inspiration that ought to come to the American composer. "Were I in America," said he, "I should be exalted by the glories of your scenery, your Niagara, your prairies; I should be inspired by the Western and Southern life; I should be intoxicated by the beauty of your American women; national surroundings must always inspire national music."

ITALIAN OPERA OF TO-DAY AND YESTERDAY.

EMILIE FRANCES BAUER.

Perhaps as long as we live when the name of "Italian Opera" is mentioned, it will bring to our minds those operas which were given to us by Bellini, Donizetti, Rossini, and last and greatest of all, Verdi, although we must realize that toward the end of his life the latter was strongly influenced by modern orchestration. Realizing fully what has been done for music by Italian opera with its brilliant flights of execution, with its inexhaustible font of melody, and the purity of melodic form, the light, graceful—almost lacelike—design of vocal style, we must still feel the emptiness and the wide difference between this and the German school as given to us by Bach and Handel. The Italians never seemed to realize that the orchestra was more than an ordinary assistant, the less obtrusive the better. That a single voice represented more interest than the entire musical body, is the lesson that we have been taught even until the singers themselves became more imbued with their own importance than they ever were with the works which they were interpreting.

From the day of Pergolese until a comparatively recent period the orchestra was of very little importance in Italy, and it is safe to believe that a story of Italian music would consist of a biography of singers. In the presence of vocal virtuosi not only the orchestra very humbly served the voice, but it was reduced to the proportion of a performance of a few arias connected by interminable recitatives which meant nothing more than modulations into the key in which the following aria or duet might be written. Even concerted numbers were in a way rare and almost unimportant.

At that period there were some notable figures, but these are no longer well known; indeed such names as Piccini, Cimarosa, Guglielmi, Paesiello, are well nigh forgotten.

Before the era of Rossini there are three men, the influence of whose works is very vital and perceptible in the music of the most modern Italian—Puccini. These are Cimarosa, Paesiello, and Guglielmi, Cimarosa being the greatest master before the time of Rossini. What Rossini has done for Italian opera is probably too well known to need much comment. At this time a new era was marked in Italian music, and the influences from other countries lent themselves to the development of this school, which became broader on the instrumental side. The opera of Semiramide is a model of the florid Italian style, elegant, varied, light, dazzling, highly colored, full of decorations; it is a brilliant masterpiece, and a logical development of the former trend. It is claimed that Rossini was the first to introduce the bugle call, a feature which brings both Verdi and Wagner forcibly to mind. That the orchestra needed color Rossini realized, and that he was able to break away from the pale embroideries of his predecessors is in itself proof of undoubted genius and force.

VINCENZO BELLINI.

That Rossini paved the way in which Verdi should walk is obvious. Perhaps more people have been drawn into the realm of music through the influence of Donizetti, Bellini, and Rossini, than through any other musical composer, because it never can be taken from the Italian that he ripples with melody and attracts by brilliancy and grace, those for whom music would have no other charm.

It is well to consider that there really are two Verdis, for if we think of the composer of Aida and Otello, how shall we reconcile ourselves to his earliest works? It will hardly be possible to recognize in much of the maudlin music of Il Trovatore, the genius that endowed that great Italian. At this time Wagner came, not exactly into the life of Verdi—but into the world, with his dominating influence, the power of which is as keen to-day as it was then. Verdi is too great a man to be considered an imitator, but possibilities were revealed to him that in

GIUSEPPE VERDI

his Italian heritage could not be dreamed of. Consider, if you please, the effect of the Wagner orchestration, his enormous dependence upon each instrument to perform some function as vital as that of the voice, and the beautiful melody and lucidity which was born in Verdi, and it is not impossible to see how, while making a new place for himself, he was breaking the path for him from whom he had gained an indescribable power and charm.

After Verdi we are in the presence of the very young Italian school. Mascagni, Leoncavallo, and Puccini have created it. The work of Mascagni cannot be judged or discussed at the present time, for we must think of it dispassionately, and in the presence of the recent fiasco we are more likely to treat him lightly than we would have been had he been unknown to us in any way except as the composer of Cavalleria Rusticana. Mascagni is undeniably a very talented man and one from whom it is not unreasonble to expect great things, when he will have forgotten himself sufficiently to work for the art.

The position occupied by Puccini is that of the leading figure in the Italian world of music, nor would this mean so much since the death of Verdi, but Puccini himself has made it a matter of utmost importance. Always excepting Verdi, the Italian school may be said to have lost nearly all its prestige; in addition to Verdi himself, both Berlioz and Wagner sounded its death knell. But here comes Puccini, talented not alone musically, but endowed with rarely dramatic and literary powers! The warmth of his temperament has not led him away from the

PIETRO MASCAGNI.

orchestra, but it has made him appreciate the intensity and the immensity of scope possible in instrumentation. His works are more symphonic than those of any other writer of opera now living. Much of the charm of Puccini's orchestral work,—and indeed one may almost say that he uses the voice as a distinct instrument rather than a means of carrying melody,—lies in the thorough balance which he maintains between voice and orchestra, and more than this in the orchestra itself. The treatment accorded the voice by Wagner is withal a very questionable one; that the strain of singing against such orchestration is the greatest that a singer can be subjected to, does not admit of a question. That the hearer senses this strain is equally undeniable. But the language in which Puccini speaks is clear, precise, and substantial without too much weight, but with ardor, activity, and sonority.

A noticeable feature that may or may not have significance is that he has each time been attracted to the literature outside of his own country, notwithstanding the fact that his librettist works the material over into the Italian scheme. Manon was written upon the inspiration and plot of Marcel Prevost, La Bohème, the first work which interested the world, was one of the remarkable creations of Henri Murger; that Tosca was written by Sardou, every one

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knows, and now comes Mme. Butterfly taken from the novel of John Luther Long. It is hardly surprising that America has taken a keener interest in this brilliant Italian than it has in the work of any other foreigner of later day, for not only has his talent been compelling and strangely fascinating, but it was in New York that Tosca had its first presentation outside of Italy, where it was produced at the Costanzi for the first time with Mme. Darclée as Tosca

GIACOMO PUCCINI.

and De Marchi as Mario. After this it was seen at the Metropolitan Opera House with Ternina in the title role. From America it went to Covent Garden, where Ternina continued her successful career in the part.

Strange as it may seem, Tosca has only been presented in Paris this autumn, and there it made an instantaneous success.

It is interesting to know that the talent of Puccini was transmitted from father to son for the last two hundred years; and Giacomo is the fifth generation. The first was also named Giacomo, born in 1712, in the little town of Lucca, where he was regarded

TOSCA AND THE DEAD SCARPIA.

as a fine composer, especially of religious music. His son, born in 1747, was a well known figure in the literary world, where as teacher he enjoyed the title of Professor and the respect of the entire community. Two sons, Domenico and Michel, continued the traditions of the family; the older was the author of an opera, and the second was a composer and theorist. This one, who died in 1864, presented to the world Giacomo in 1858. Puccini's first studies were made with his father, after which he entered the Conservatory at Milan and studied with Ponchielli, the composer of "Gioconda." He became an organist, but not a remarkable one. Frequently at his post he would forget the place and what was expected of him, and would drift into the most dramatic effusions, which were anything but fitted to the sanctity of the church; then suddenly remembering himself he would come back to the most severely ecclesiastical improvisations. This, however, was before his sojourn at Milan, where he seemed to come into the spirit of what became afterward his work. While studying with Ponchielli he produced a Symphony-Caprice, which met with immediate success. After this he studied dramatic writing, and his first creation was a one-act opera made upon a novel by Alphonse Karr. This was presented at Milan in 1880, and when the next work was given from his hands he was not entirely a stranger. This was called Edgar, the subject of which was taken from The Cup and the Lip by Alfred de Musset. Notwithstanding the fact that these works never reached beyond the border line of Italy his beginning was made, and in 1893 the National Theatre at Rome presented an incontestable triumph for Puccini in Manon Lescaut. La Bohème it was which gave to the world a new hero, and since the production of that remarkable work in 1896 the name of Puccini has been on the lips of every one who knew true genius when it was present. Tosca has shared the success of La Bohème if, indeed, it has not gone beyond it artistically.

That Puccini is fascinated with the subject of Mme. Butterfly is proven in the smallest details of his life, and sportsman that he is, the highest compliment that he could pay to the name was to christen his tiny yacht "Butterfly." In this he drifts around the beautiful lake which surrounds a nest in which he hides himself when the spirit moves him to work, and it is well understood that he will not or cannot write unless he wants to. Puccini is, in the sense of loving nature and outdoor exercise, a great sport. When he has his dogs and his gun he is perfectly content. Then he roams and he meditates, and when he is through the world has gained a new delight.

Puccini has been made Chevalier of the Legion of Honor, and not alone Italy, but all countries, where music is thoroughly understood and appreciated, hasten to pay tribute to the man who does not seem unworthy to be named as Verdi's rightful successor.

THE MEANING OF PIANO COMPOSITION.

LOUIS C. ELSON.

It was one of the chief apothegms of Wagner that "Music is Truth;" that is a composition should picture something and should be true to the event or emotion that it depicts; a composition that merely gives a series of pleasant progressions without any coherent idea connected with them is never a work of art. Yet the student must understand at the outset that this "something" that is to be portrayed need not be an object or an event,—it may be a train of thought, or a mood, or a play of emotions. A misunderstanding of this principle has led many a young musician to demand "programme-music" in every instrumental composition that he hears.

Programme-music is instrumental music that tells a definite story. The story may be made definite by a synopsis added to the music, or even by a mere title. Thus if we name a work "Climbing the Alps," we are told what to imagine with each ascending passage, with each downward glissando effect. Such music is never the highest, for one is apt to lose sight of musical worth in the search for graphic effect. Yet it has been attempted upon the piano for fully two centuries.

Among the early works that illustrate this school of musical photography we may mention Bach's Concerto on the departure of a beloved brother, where the determination of that relative to depart, the warnings of his friends as to the dangers in foreign parts, the wailing of the relatives at the departure, the postillion's bugle call, and a final exit in fugal form, are all duly presented and labelled, and it is safe to say that, without the labels, many an auditor would dilate with the wrong emotion.

Almost equally old is a more graphic tone-picture by Rameau, written about 1720, and called "La Poule,"—"The Hen." In this the cackling of the domestic fowl is so accurately imitated that the auditor generally laughs at the quaintness of the idea even in the opening measures of the work. In modern times many composers have carried the programme idea forward in piano-music, and such matters as rippling brooks, clacking mills, roaring lions, thunder-storms, and galloping horses are only too familiar to the musical student.

The composers of such works have the sanction of Beethoven as well, for the first great piece of "programme-music" came from him. It was the Pastoral Symphony, and one is sure that the great composer had his doubts about the school when one reads—"Mehr ein Bild der Empfindungen als Malerei,"—"More a picture of emotions than Picture painting," upon the orchestral score. Beethoven was right in his suspicion; instrumental music need not be "picture-painting" to be attractive. Works can be noble and effective without such photographic effects and without attempting a definite story.

Beethoven's own "Heroic Symphony" proves this. This work was written in honor of Napoleon Bonaparte, but it does not portray events or objects, there is no definite battle scene, no picture of Josephine, no cavalry charge and no crowning of an emperor. Instead of such definite touches we have an appeal to the emotions, a suggestion of the character and thoughts that go to make up a hero, and an intimation also of death. This is what is called "pure music" (perhaps "absolute music" would be as good a term) since it is entirely within the province of the instrumental field, merely giving suggestions to excite the emotions of the auditor, but not telling him a story.

The craving for a story in connection with every instrumental composition has worked much havoc in musical taste, for it has led to a lack of interest in the subtler forms of expression, which, even when they do not give a narrative, also convey ideas. It has also led to the manufacture of fictitious tales that are attached to compositions that ought to be studied upon their own merits solely. The tales that Schumann won his bride by "Warum," or that Beethoven played the first inception of his "Moonlight" sonata to a blind girl in a forest, are entirely false and give a sentimentality to two lofty works that are above such meretricious adjuncts.

Many other efforts to give an interest to compositions outside of their legitimate musical charms, might be mentioned *en passant*. The pretty work entitled "Weber's Last Thought" was not Weber's last nor his first thought; in fact it was not his at all, but a composition by Reissiger. "Beethoven's Farewell to the Piano," often given with the subtitle, "His last composition," was an album-leaf that he wrote many years before his death. His last composition was the finale to the string quartette, Op. 130, with which he replaced a very ugly fugue that had been the original finale to this work. The fugue is now published separately as Op. 133.

Yet, while we may state that the extremes of programme-music have done harm, it must be added that properly used the picture idea may work for good. With children, for example, where it would be unjust to expect an appreciation of the subtleties of emotional music, it is sometimes of real benefit to give a work that suggests a picture to the juvenile mind. The easy pieces of Reineeke, the short compositions of Kullak, the "Children's Album" of Schumann, all are examples of a judicious awakening of thought regarding the meaning (and therefore the interpretation) of music in the mind of the child.

But as an advance is made, both in years and comprehension of the subtleties of music, it is well to dwell upon the more abstract side of music, and its emotional suggestions, as well.

To illustrate what a great composer may suggest—without telling a definite story, let us examine a portion of Beethoven's "Sonata Pathetique," a work

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sometimes played by the advanced pupil with the maximum reverenee for its technique and the minimum regard for its subtle suggestions. In the first place it is well to remember that Beethoven gave the name "Pathetique,"—he did not name the "Moonlight" or the "Appassionata"—and therefore we have warrant for searching out pathos in its measures.

Note the opening figure, a crashing chord, immediately followed by a softer minor touch;—Strength and misery in strange combination. The subordinate theme, which one expects in Fb major, comes in minor instead, still the idea of pathos. The closing theme is tumult and combat from first to last.

But the climax is reached in the coda of this expressive movement. There has been strife and sorrow continuously from the introduction to the cadenee in C minor, which ends the recapitulation. Now it seems to intensify. The crash on the chord of the diminished seventh,—the chord of agony,—is a cry of anguish, such as has not occurred in the work before. Now follows a deeper touch; the figure which began the introduetion returns, but *without* its opening chord; the strength is gone, the sorrow only remains. It is a picture of a broken spirit, of utter dejection.

But it is a glorious characteristic of Beethoven never to yield abjectly to the shocks of Fate; that was his charaeter and that is also his music. We find it strongly illustrated in this case. Just at the point where one imagines that resistanee is ended and everything is hopeless, the movement suddenly closes with spirit and vigor, with a picture of defiance to the last.

Here then there is no story to follow; one cannot find definite details of a hero and his vicissitudes. But it is a picture of character, of storm and stress, of triumph over vicissitudes. Then follows the slow movement with all the tenderness of consolation.

Such music finds its greatest strength in its vagueness. Some years ago a Frenchman, an Aeidemician, wrote a book, "Contre la Musique,"—"Against Music." In this remarkable volume he made the statement that, at a great *salon* in Paris, he had heard a play by Racine read, and the audition was followed by comment, comparison, analysis, and a thorough mental feast, while the performance of a sonata was only followed by a few "Ahs" and "Ohs." From this he argued that music was inferior to poetry and literature. He evidently did not understand that spoken language is not always the yardstick with which to measure results. One cannot always describe the power of a musical appeal to the emotions in words. We have but faintly shadowed forth what the "Sonata Pathetique" has to say to the appreciative listener; indeed the message will be different in content, certainly different in intensity, with every one who hears it, for many an auditor receives from music in proportion to what he brings to it. And we trust that our reader will comprehend that the composition which can be described most minutely and aecurately is not always the strongest. The words of the foreign commentator may apply here,—"Music begins where language ends."

What is it that enables a man to lay hold of his opportunities that they become incidents of success? It is not due to any exceptional gift of genius. It lies simply in the power to concentrate his energies on one thing at a time. It is this girding of the will to do well each new duty that comes that makes a man ready for every new opportunity.

The Berlin Philharmonic chorus will sing Hugo Wolf's *Die Christnacht* and Richard Strauss' *Taillefer* next season.

TONE COLOR IN THE ORCHESTRA.

ARTHUR ELSON.

The various instruments of the orchestra depend, for their use, upon the varying color, or quality, of their tones. To the layman, it may seem a matter of indifference whether a theme is given by oboe or 'cello, by flute or violin, but the composer can select his instrument with almost as much accuracy as a painter can display in choosing his pigments.

At the outset, we find the violin, that most important of orchestral instruments, in almost constant employment. The reason lies in its expressive power, for the violin tone is not limited to one quality, but ean portray nearly every emotion, from grave to gay, from wailing to rejoieing. In the divisions of the score, where the strings (except the double-bass) form a distinct quartet, the violins are separated into first and second groups, playing the soprano and alto of the four-part harmony. Of the many technieal points in solo work, the most important are double-stopping, or playing two strings at once; *pizzicato*, or plucking the strings like those of a guitar; *martellato*, a heavy staccato caused by stopping the tone with the bow, and *arco saltando*, obtained by allowing the bow to bound upon the strings; *glissando*, a gradual sliding from one tone into another; and the use of the harmonics, explained in a previous article.

The viola, one-fifth larger than the violin, is tuned a fifth lower. From the laws of acoustics, in the article already referred to, we know that this increase in length would only lower the pitch a minor third. The rest of the interval between the two instruments is caused by the extra thickness in the viola strings, resulting in a somewhat dulled and hollow tone that is excellent for sombre or brooding effects. Thus Berlioz chose the viola to typify the mournful Childe Harold, in his symphony of that name. The slow movement of Mendelssohn's Italian Symphony is another excellent example of the Viola color. The so-called Ritter viola is half as large again as the violin; hence, with thinner strings, it possesses a brighter color, midway between that of the violin and the 'cello.

The violoncello (i. e. little violone or contrabass) is so large that it must rest upon the floor during performance. As its pitch, an octave below that of the viola, may be obtained wholly by length of strings, and not by undue thickness, the 'cello shows much the same expressive power as the violin. Its deep tones give a full, masculine effect, while that of the violin is more feminine in quality. Instrumental dialogues between the two are not infrequent in great orchestral works.

The contrabass, or double-bass, too deep for the string quartet, serves as bass for the entire orchestra. It is tuned in fourths, beginning with the deepest E of the piano. As a solo instrument it is rather a curiosity, though great players have succeeded in making this musical elephant dance. A quaint custom of old England was the playing of trios, the performer adding a vocal part, while a boy concealed in the instrument sang treble. In the orchestra, the real value of the contrabass was first shown by Beethoven, who has not inaptly been called the liberator of the instruments. He has given it many chances to display its ponderous, almost portentous quality. He has also used its gruff tones for burlesque effects, with excellent results. In the great ninth symphony, he has chosen it to introduce the melody of the chorus, and bridge the gap between the orchestral and the vocal parts.

The harp, descending from ancient and even mythological times, carries with it always the suggestion of minstrel glories or angelic bliss. It was the best of the early instruments, so the ancients gave it a place in Heaven, and modern composers have followed suit. A notable exception was Wagner, who depicted Lohengrin's sacred abode by high flute tones and violin harmonics,—an effect of ethereal delicacy. The harp of to-day has 46 strings, set in Cb, and tuned to other scales by means of pedals.

The wind instruments are those in which the tone is produced by a vibrating column of air. This may be set in motion by a reed mouthpiece, as in the clarinets, a small double reed, as in the oboe, an air-current acting like a reed, as in the flute, or the vibrating lips of the performer, as in the brass instruments. As with the strings, a shorter air-column gives a higher tone; and in the woodwind instruments, the result is obtained by pressing keys which open holes in the side of the tube, thus shortening its active length. By harder blowing, the player can produce an overtone, usually the first, and the keys then give their scale an octave higher.

The flute, one of the oldest instruments, formed the soprano of the woodwind quartet in the classical orchestra, the other parts being taken by oboe, clarinet and bassoon. Its gentle melancholy has made it a favorite in sentimental passages, while its flexibility in runs, skips and trills gives a most brilliant effect. It is frequently called upon to imitate bird-notes, as for instance the tones of the nightingale in Handel's "Il Penseroso." Mendelssohn adds realism to the Roman ceremonies in his "Saint Paul" by introducing the flute. It was his favorite instrument; Cherubini, on the other hand, could not bear it, and once said, "The only thing worse than one flute is two." The piccolo, a flute of half the usual size, is shrill, piercing, impish. It adds martial glory to the finale of the "Egmont" overture, and portrays infernal revelry in the last movement of the Symphonie Fantastique.

The oboe, with its double-reed mouthpiece, gives a twangy, musette-like tone. Its resemblance to a shepherd's pipe makes it suggest rustic merriment or pastoral simplicity, while it has an effect of direct pathos that is often employed. It has been well likened to a silver thread woven into the orchestral tissue. An unusual employment of the oboe is found in Saint Saens' "Danse Macabre," where it represents the crowing of the cock at dawn.

Half as large again as the oboe, and a fifth lower, is the English horn. Its tone is deeper and nobler than that of the oboe, its melancholy more broadly sonorous. Thus Cowen, in his Scandinavian Symphony, uses it to depict the unbroken loneliness of the Northern fiords. Like the oboe, it may represent a shepherd's pipe; as in Schumann's "Manfred," where that wanderer pauses to admire the pastoral life in the Alps.

In the same family is the bassoon, so much deeper and longer that it is doubled upon itself and has a mouthpiece like a curved pipe-stem. Its capricious tones are earnest and sombre, or by the very excess of this quality they become comic, or even grotesque. Thus the same instrument that portrays the ghostly rising of the nuns from their graves, in Meyerbeer's "Robert," is employed by Mendelssohn to imitate the braying of the transformed Bottom, in the "Midsummer Night's Dream."

The clarinet has well been called the king of the woodwind. Its smooth, velvety tone, capable of any dynamic gradation, is one of the most expressive at the composer's demand. Modern music, especially that of Tschaikowsky and the later Russians, shows a growing appreciation of the woodwind, in which the clarinet plays a prominent part. The absence of certain overtones makes its quality remarkably mellow. As the clarinet cannot modulate readily, there are three sizes, in the keys of C, Bb, and A. The last two are suitable for keys with many sharps or flats; but their tone is richer than that of the C clarinet, and they are employed whenever possible.

There are higher clarinets (D, Eb, F, and Ab) which give piercing tones and are used in military

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bands. A larger instrument, the bass-clarinet, gives a deep tone not unlike that of an organ-pipe. In the ordinary clarinet, the lower tones, or chalumeau register, differ from the rest in having a weird, mysterious quality, much used by Weber in the magic scenes of his folk-operas. The saxophone is a brass instrument with a clarinet (single reed) mouthpiece, while the Sarrusophone bears a similar relation to the oboe group.

The most prized of the brass instruments is the horn. Its rich, mellow tones, in such a passage as the familiar quartet in "Der Freischütz," charm all hearers to-day; yet there was a time when men objected to the coarse hunting instrument, and deemed it unfit to mingle with the more delicate oboes or violins. The natural horn, a curved tube nine feet or more in length, gives only the harmonic series of overtones, and the resulting gaps were formerly filled by the use of horns in different pitches. At present, however, the difficulty is obviated by valves, or ventils, which allow the player by pressing a key, to lengthen the tube. There are three ventils, lowering the pitch a tone, a semitone, and a minor third respectively. Any two, or all three can be used at once.

The trumpet, with its shallow mouthpiece and cylindrical tube, gives a more martial tone than the horn. Like the latter, it is now provided with ventils, and can give a complete scale. Before the last century, the trumpet was more widely in use than at present, and the guild of trumpet-players became quite famous. A favorite device of early musical times was a duet between voice and trumpet, such as "The trumpet shall sound," in Handel's "Messiah." It is not always the instrument that wins in these musical contests; the great basso Lablache, for instance, had a voice that could dominate an entire orchestra. The cornet is more fluent, but also more coarse, than the trumpet, and should never be used as its substitute.

The trombone, longer and deeper, exists in the ventil form; but the slide trombone is decidedly preferable. In this, the performer alters the pitch by pulling in or out a section of the tube itself, which is made in pieces that fit into each other. The old name of sackbut, derived from the Moorish word for pump, is certainly suggestive of the player's motion. The color of the trombone is deep, solemn and full-toned. It is even threatening in effect, and its warning chords at the climax of "Don Giovanni" are of marvelous power. Beethoven, too, understood this color; and on being forced to write an angry letter to his publishers, he signed it with a trombone trill, and the significant word *minacciando*.

The tuba, the deepest of the regular brass instruments, has a fourth piston and valve. Its wide tube and deep pitch give it a rough, brutal quality, excellently used by Wagner in depicting the burly viking Hunding. Wagner, who seemed devoted to brass, has called for deeper trumpets and trombones to portray the dragon in "Siegfried," but these are rarely used elsewhere.

Of the percussion instruments, the kettledrum may be used for rhythm, or for noise, as in the many orchestral thunder-storms. Wagner has given it a new significance, by allowing it to beat softly, almost like an anxious heart, in the moments of silence that follow some great crisis, such as the death of Siegfried, or the meeting of Senta and the Flying Dutchman. Other drums are used for military effects. The cymbals portray the clash of battle, or wild festivity. Spanish or Gypsy effects may be obtained with tambourine or castagnettes, while triangle and glockenspiel give tones of tinkling sweetness. The xylophone, with its set of wooden bars, has entered the orchestra but once, Saint Saens using it in his Danse Macabre to represent the bones of the riotous skeletons knocking together in their revelry.

The proper use and combination of these instrumental colors forms one of the chief glories of modern music. In fact, there is almost too much devotion to orchestral color and musical impressionism, for these effects should be a means for expression, and not an end in themselves. But in the hands of a really great composer, they enable him to weave his thoughts into a rich web of sound that seems actually to glow upon the ear, with all the passionate warmth of the colors of a Titian appealing to the eye.

QUESTIONS.

1. Give the tone-color of the different instruments, with illustrations of their use if possible.
2. Mention some technical points in violin playing.
3. What stringed instruments are treated as a quartet in the orchestra?
4. What is the function of the contrabass?
5. What makes the color of the viola mournful and gloomy.
6. How are tones produced in the different wind instruments?
7. What are the double-reed instruments?
8. What are the single-reed instruments?
9. What instruments formerly composed the woodwind quartet?
10. What is the difference between natural and valve horns?
11. Describe the valves, or ventils.
12. What is the difference between the valve and the slide trombone?
13. How many valves are there on the tuba?
14. Explain the uses of the kettledrum.
15. Name some instruments of percussion, and describe their use.

LESSONS IN MELODY-WRITING.

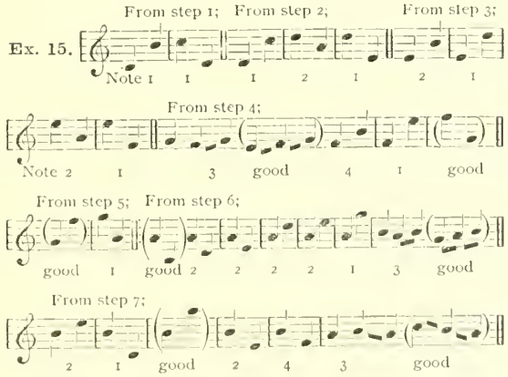
PERCY GOETSCHIUS, MUS. DOC.

NINTH WEEK.

The contents of the preceding two series of lessons (June and July) *must first be reviewed.*

Before taking up a new topic, it will be wise to pause and take an inventory, so to speak, of the melodic progressions that have been proved and accepted as natural, and therefore under all circumstances permissible. This can best be done negatively, by noting the comparatively few progressions that are *unnatural*, and for that reason should be discarded, at least for the present:

Ex. 15.


From step 1; From step 2; From step 3;
Note 1 1 1 2 1 2 1
From step 4;
Note 2 1 3 good 4 1 good
From step 5; From step 6;
good 1 good 2 2 2 2 1 3 good
From step 7;
2 1 good 2 4 3 good

Note 1. All these leaps of a 7th, up or down, are not good, because they are not contained in any of the "good chords," given in Ex. 12. Observe which 7ths *are* good,—for reasons illustrated in Exs. 8 and 9.

Note 2. These leaps are not good because they, likewise, are not in the line of any of the "good chords."

Note 3. Not good, for reasons illustrated in Ex. 10.

Note 4. These tones appear, it is true, in the line of the chord V⁷; but the succession had better be avoided, for the present, because it strongly contradicts the rules of the Active scale-steps,—especially that one shown in Exs. 8 and 9.

Do not require the pupil to memorize these false progressions. They are listed here merely as a means of confirming and summarizing the rules; their rejection by the pupil must become a matter of course, in consequence of perfect understanding of the given rules, and habitual application of them.

* * * *

The pupil may now be permitted to introduce the element of Rhythm into his melodies; that is, he may use tones of longer or shorter duration than the given beats. Besides the uniform beats, which must at first greatly predominate, he may use *occasionally* the next larger, or the next smaller time-value. If quarter-notes represent his beats (as in 3-4, 4-4 measure) he may use occasional half-notes, or eighth-notes,—nothing more extreme than these. If the beats are eighth-notes (as in 3-8, 6-8 measure) quarter-notes or sixteenth-notes may appear.

The rule of regular rhythm is very simple:—longer tones (being heavy) should appear at the accented, stronger, beats; and shorter tones (being light) must occur at unaccented places in the measure. For example:

Ex. 16.

These rhythmic forms are all correct (regular) and therefore applicable without condition.

The following rhythms are irregular, and therefore to be avoided, for a while:—

Ex. 17.

EXERCISE 9. Write four-measure phrases, as in the preceding exercises, but using different time-values, according to the above directions, and Ex. 16. Apply each major key, up to five sharps and five flats. Play and sing each melody, when finished and approved.

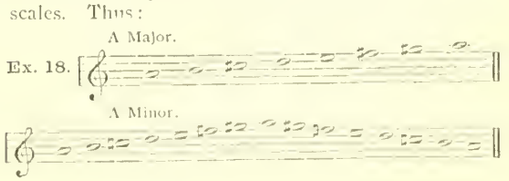
TENTH WEEK.

Probably the greatest bugbear of the musical student is the minor mode. But, as is the case with most bugbears, upon close, sober examination, it proves to have been no more than an ill-advised device to frighten or embarrass the learner. The terrors of "minor" have been created by an unwise method of explanation; unwise, because unscientific and, at bottom, wholly untrue. There are doubtless some few (greatly exaggerated) apparent advantages in the custom of explaining A-minor by comparison with C-major, but they do not begin to compensate for the mischief and confusion which must result, and increase, in the pupil's conception of the mode. In the first place, this is an explanation of the *scale-line* only, and does not present the matter from its necessary *key*-basis; and, in the second place, it confounds "resemblance" with "identity," and leads to the obviously false conclusion that A is *not* A, but C.

In my opinion, the best and probably the only true (truthful) demonstration of "minor" is the following:

The minor mode is a deflection of the *corresponding* major mode (that with the *same key-note*), and is defined by lowering the 3rd and 6th scale-steps of the major. In other words, A-minor is *A-major* with c-natural and f-natural instead of c-sharp and f-sharp. And the same process determines all the other minor scales. Thus:

Ex. 18.



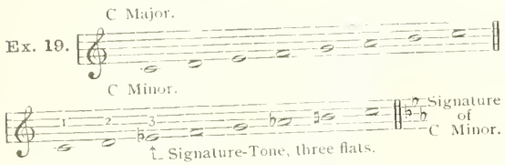
SUMMER SCHOOL

This is called the harmonic form of the minor scale, and it is the only one that concerns the student now. It is the same in both ascending and descending direction, of course.

EXERCISE 10. The pupil is to write the minor scales, exactly as in Ex. 18, in the following order: D, G, C, F, B♭, A, E, B. He is then to play them,—as in the example, first the major, and then the minor form ascending and descending. This drill must be very thorough.

ELEVENTH WEEK.

There are no separate signatures for minor. For each minor scale one of the major signatures is borrowed,—namely, that one which most nearly resembles the minor, and therefore best serves the purpose. The major signature chosen is that of the *third scale-step of the minor.* Thus:

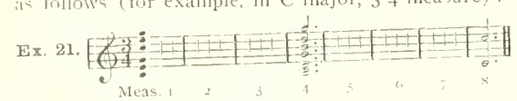


The laws, both harmonic and melodic, are so nearly identical in the major and *its own* minor,—say A-major and A-minor,—that the pupil can proceed to write minor melodies without any further directions. One single limitation is all he needs to observe, namely: that the 6th scale-step should not pass upward into the 7th, nor the 7th down into the 6th. For example:

EXERCISE 11. Write 4-measure phrases, as usual, in the minor modes defined in Exercise 10. Do not forget to use occasional repeated tones, and octave-leaps; and to diversify the rhythm as in Exercise 9. Play, and sing, each melody when completed.

TWELFTH WEEK.

In conclusion, the pupil may now extend his melodies to eight measures. This represents the *period-form*, or double-phrase, and must be first sketched as follows (for example, in C major, 3-4 measure):



This illustrates the accented beginning. If begun with an unaccented beat, the dots in the 4th and 8th measures will be omitted, as usual. It will be understood that any tone of the clusters given in the first, fourth and eighth measures may be used.

The longer tones in the fourth measure make the interruption that is called the *Semicadence;* for this, it is most common to choose, as indicated, the tones of the V; other tones are possible, however, only excepting *the key-note*, which must be reserved for the end. At first, it is well to make the fifth measure exactly (or nearly) like the first one; and perhaps the 6th and 7th like the 2nd and 3rd, also. In this way the two phrases will agree more or less closely; later, the second phrase may be made more independent of the first. The two phrases are called "Antecedent" and "Consequent."

EXERCISE 12. Write a number of eight-measure periods. Use both the major and minor modes, and all common varieties of measure (from 3-4 up to 9-8).

* * * *

These twelve lessons represent the groundwork of correct melodic conduct. The pupil who has thoroughly mastered these, is ready for more pretentious tasks.

For the material necessary in the further pursuit of melodic study (Modulation, Embellishing Tones, and other details) see my "Melody-Writing."

QUESTIONS AND ANSWERS IN MUSIC FORM.

PERCY GOETSCHIUS, MUS. DOC.

8. ENLARGEMENT OF THE PERIOD-FORM.

May a period not contain more than two phrases?

Strictly speaking, the term "period" should be limited in its application to a musical sentence embracing two phrases; for the term is used as an exact synonym of "double-phrase." But we have already seen (near the beginning of Song Without Words, No. 4, measures 6-13) that a four-measure phrase can be extended to eight measures by the act of mere repetition. The result of such repetition is also a double phrase, in a purely external sense; but if the duplication of its length is *nothing more than simple repetition* of the first four measures; it is sufficiently obvious that the design is actually no more than a phrase, after all. It is a single phrase, repeated; not a double-phrase, in the structural sense of the period.

From this the student may derive the exceedingly important structural principle, applied to the phrase and all larger sections, *that mere repetition does not alter the form;* it extends or enlarges the original design, but does not transform it into a new design. A phrase, repeated, remains a phrase; and even when repeated a number of times in succession (as actually occurs in the C-minor Variations of Beethoven for the piano) the design must be called, as a whole, "repeated phrase."

The bearing of this rule on our present question is evident:—if either phrase of a period-form (either the Antecedent or the Consequent) be repeated, as is very apt to be the case, the period will contain three phrases; or if each phrase alone, or the whole period, be repeated, there will be four phrases; and still the design will not exceed, in reality, that of the common period.

Must a repetition be literal, or are variations permissible?

In order to be merely a "repetition," and nothing more, the reproduction should be literal in every *essential* particular. For it cannot be prevented from exercising a transforming influence upon the form except by being an entirely obvious repetition; and this certainly may be endangered by alterations. There is a factor of musical structure that is quite as significant as repetition, or even more vital than the latter, namely,—a quality of melodic formulation which I would call "parallel construction," and which may easily be mistaken for repetition; that is, a phrase may bear close resemblance to the one which precedes,—may be constructed along parallel lines with the latter (so to speak), and still not be a "repetition." This may be witnessed in No. 28 of the Songs Without Words, measures 5 to 12—a period-form already referred to. Here the Consequent phrase (meas. 9-12) runs so nearly parallel with its Antecedent, that a hasty glance would suggest "repetition;" but more careful comparison reveals considerable *essential* difference, quite sufficient to dispel the impression of repetition, and determine the form as genuine double-phrase.

On the other hand, turn again to No. 4 of the Songs Without Words, measures 6 to 13; upon comparison with the first phrase (meas. 6-9) the accurate observer will notice several unimportant changes in the second phrase (meas. 10-13), although no *essential* trait of the melody, harmony, rhythm, or cadence is altered, and therefore nothing more serious than repetition has actually taken place.

The answer then is, that in mere repetition all *essential* (important, characteristic) conditions must remain unaltered, but that unessential modifications may take place.

How is one to know whether a certain phrase comes under the head of repetition or not?

By reference to the essential details of the phrase,—the melody, and (probably most important of all) the cadence. If the principal tones of the phrase-melody are preserved, and the cadence retains its original harmonic form, the reproduction may be called "repetition," even if the melody is considerably embellished, or transferred to a higher or lower register, or if the accompaniment or the harmony is changed.

To return to our first question:—a period may contain three or four phrases, if the number will admit of reduction to two (the original Antecedent and Consequent) by proof that nothing more than repetition of one or another, or both, of the phrases has taken place,—whether a literal repetition, or with such unessential changes as serve to develop and enrich without actually transforming the original design. For example, the 19th Song Without Words, from the middle of measure 24 to measure 30; there are three phrases (of the small variety, *two* measures in length), but these three are reducible to two, because the third phrase proves to be no more than a repetition of the second one,—considerably modified in the accompaniment, but agreeing in every essential respect. The form is therefore "period, with repeated Consequent." In No. 27, measures 5 to 20, there are four phrases (ordinary four-measure dimension); they are reducible to two, however, as the third and fourth are evidently a somewhat altered repetition of the first and second; the form is "period, repeated."

If a cluster of three phrases did not admit of reduction in this manner, what would it be called?

There is no better or more suggestive title for such a series than "phrase-group." The term period would not be accurate, for that must be confined to the double-phrase, whether simple, or extended by repetitions. The phrase-group is very common, as it affords the composer greater freedom of expression; and it is by no means restricted to *three* phrases, though this is the number most frequently found. A good example occurs in No. 16 of the Songs Without Words, measures 4 to 9; the phrases are small (two measures in length); they are three in number, and though similar in general style and effect, exhibit no evidence whatever of repetition; therefore they cannot be reduced to two; the form is "group of three phrases." (If the student examines the six measures which follow these, he will find that they constitute a repetition of the whole phrase-group.)

What is a double-period?

The same structural idea is embodied in the double-period as in the double-phrase; it is simply larger, consisting of two periods, in obviously coherent succession. In order to ensure this coherency, fairly close resemblance is likely to prevail between the two periods; and it is therefore a characteristic feature of the double-period that the third phrase is similar to the first—often literally the same. For example, see Beethoven's pianoforte sonata, op. 22, last movement, first 16 measures; the four phrases are easily recognized by their regular cadences, and it is evident from the formation of the melody that they are so grouped as to represent two successive coherent periods, of parallel construction; the third phrase corresponds to the first, and the fourth closely resembles the second,—but there is a radical difference in the form of the cadences (in measures 8 and 16), therefore reduction to two phrases on the ground of "repetition" is not admissible. The two measures which follow (17, 18) are an extension of the fourth phrase.

SUMMER SCHOOL

HARMONY LESSON.

THOMAS TAPPER.

I.

HARMONIZING A BASS.

Unless the student may actually submit work to a teacher there are many possibilities of a slip; and error will creep in unobserved and flourish like a green bay tree. The following helps are brief; they are intended to assist those who have a harmony book and are desirous to learn how to add chords to the bass given under the caption *Triads in Major*.

Review the July lesson.

Rule 1. Copy the Bass.

Rule 2. Compare copy and original.

Rule 3. Sing the Bass a few times until you know it from memory.

Rule 4. Recite aloud, in letters, the tones in each triad required.

Rule 5. Sing the tones of each triad.

This is preparation.

Over the first Bass note there is sometimes a numeral, the purpose of which is to stipulate the soprano tone of the first chord. That tone should be the best available tone (in the soprano range) on the staff. The alto and tenor tones must be written immediately below the soprano tone so that all three are easily played on the piano by the right hand. This is called "close" position. Thus if C, E, G be the first triad and C be the soprano tone; G (second line) will be sung by the alto and E (first line) by the tenor.

With the first chord placed, the remainder is simple.

1. If the Bass skips, one or two "common" tones will be found in the two consecutive chords. Thus if the chord of C be followed by the chord of E, the first triad is C, E, G and the second is E, G, B. The tones E and G are found in both chords. These are, therefore, called "common tones" (because they are common to both chords).

Common tones must remain in the same voice parts. That is, if in the chord C, E, G the voices are arranged thus:

Soprano	C
Alto	E
Tenor	G

the following arrangement must follow:

Soprano	C	B
Alto	E	E
Tenor	G	G

Note (1) when the Bass skips a third or a sixth (in either direction) two common tones result.

(2) When the Bass skips a fourth or a fifth (in either direction) one common tone results.

(3) The Bass never skips a seventh.

Rule: When the Bass steps there will be no common tones, and the soprano, alto and tenor must move in opposite direction to the bass.

Thus:

Soprano	E—D
Alto	C—A
Tenor	G—F
Bass	C—D

With a moment's thought given to each of these rules one wins quite a dash of happiness. Neither of these rules has any exception. This alone should render them remarkable. Furthermore they are simple.

(1) Always sing the Bass as you copy it. This keeps its melodic trend before you. Very often, in harmonizing Basses pupils become so numb from long continued work at it that they regard a bass as a row of post holes in each of which a chord is to be planted

(2) A Bass is a melody. Give it a chance.

(3) Harmonizing a Bass is, in reality, adding three melodies above it, a Soprano melody, an Alto melody, and a Tenor melody.

(4) Having harmonized a Bass sing each of the melodies; then play them all.

(5) Then, play Bass, Tenor and Alto *and sing Soprano.*

(6) Next, play Bass, Tenor and Soprano *and sing Alto.*

(7) Next, play Bass, Alto and Soprano *and sing Tenor.*

(8) Lastly, play Tenor, Alto, and Soprano *and sing Bass.*

This will entirely cure anyone of the Post-hole point of view.

II.

INTRODUCTION TO TRIADS IN MINOR.

The Harmonic form of the scale is employed.

(1) Write this from A.

(2) On each degree write the triad, using, of course, the tone G♯ in the Triads on C, on E, and on G♯ itself.

(3) The Triads are the following:

A C E (composed of Minor 3 and Perfect 5).
B D F
C E G♯ (Augmented Triad)
D F A
E G♯ B
F A C
G♯ B D

(4) Analyze each Triad, after the manner of the first one in the above list.

(5) Is there any Triad form in Minor that is not found in Major?

(6) Compare the Triad on the first degree of A Minor with that on the first degree of A Major.

(7) Compare the Triad on the 5th degree both in A Major and in A Minor.

(8) On the 7th degree.

(9) What interval in the A Minor scale is not found in the A Major scale?

III.

GENERAL TEST.

(1) Write a Diminished Triad on E.

(2) Write an Augmented Triad on G.

(3) Write a Minor Triad on F.

(4) Write an Augmented Triad on A.

(5) Write a Diminished Triad on G♯.

(6) In what key or keys may each of the following Triads be found?

C E G♯	A C♯ E♯
A C E	D F A♭
E G B♭	E♭ G B
D F A	B D F

Practice singing the tones of the Augmented Triad until *the voice* is familiar with its peculiar color.

Exercises in Triad connection in Minor will be the next subject.

ANSWERS TO QUERIES.

S. A. Kenton, W. Va.—As the inversion of a chord simply means the placing of some other chord-interval than the root in the lowermost part, it follows that every chord has as many inversions as it has tones, *less one.* Triads have two; chords of the seventh have three; and chords of the ninth have four inversions,—at least theoretically. The fact that there is a very strong aversion to the 9th in the lowermost part does not alter the fact; but it does reduce the available inversions of the chord of the ninth to three, in practice.

The names tonic, dominant, subdominant and the like are applied to the scale-steps of a key; and, by analogy, to the chords and keys which rest upon these scale-steps, with reference to the original scale.

PARSIFAL.

ANNA ALICE CHAPIN.

PART III.

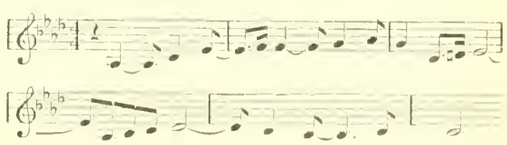
THE MUSICAL PART OF IT.

What is chiefly remarkable about the music of "Parsifal" is that the entire score is built up on a smaller melodic structure, perhaps, than any work of its size in existence. Wagner, the inventor of what have been termed "musical labels" for every act, emotion and entity in his dramas, has here ground down his *leit-motif* principle to the simplest possible basis. Whereas the motif-list of "Die Götterdämmerung" has been computed at over seventy, there are in "Parsifal" but seventeen. In this statement we except the

HERR BLASS, WHO SANG THE PART OF GURNEMANZ IN THE GERMAN PERFORMANCES OF "PARSIFAL."

interloping Swan motif, quoted frankly and effectively from "Lohengrin," to accompany the death of Parsifal's victim, and a cadence in the Motif of Suffering, sometimes styled the Redemption Phrase. Most important of these seventeen *Motiven* is, undoubtedly, that melancholy and solemn phrase which opens the Vorspiel, and steals like sombre incense throughout the entire opera. It has been called the Motif of the Last Supper, the Motif of Divine Suffering, and by a number of other carefully indefinite phrases. A close study of its use, and its analogy to the text, seems to make it conclusive that this is neither more nor less than the Motif of Christ. It is the reveille which arouses the sleepers in the wood; it is heard throughout the sacred ceremonies of the Grail; it accompanies Kundry's story of her mockery of Him centuries before. It awakens Parsifal's impulse of holiness, and grants him divine visions; it reproaches Amfortas, sustains Titurel, and closes the last scene, phrased in majestic harmonies.

I. CHRIST MOTIF.



Upon three bars of this is built the Spear Motif. This finds its clearest expression in the cry of Gurnemanz during the first scene:

"Oh, wound-dealing, wonderful, sacred Spear!"

Whenever the sacred weapon is mentioned the brief melody makes itself heard.

SUMMER SCHOOL

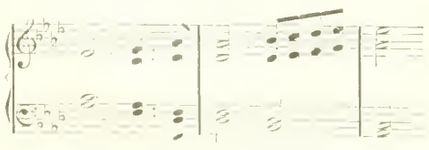
II. Spear Motif.

The Grail Motif is only second to the Christ Motif in importance and prominence. Its use is so constant, free and insistent, that it would be impossible to point out one-third of the places in the score in which one finds it. One can only draw the students' attention to such effective instances of its introduction as the following: When Kundry replies to the young esquire's taunts, with the words: "Are not the hearts, even, sacred here?"—the Grail Motif has a veiled and

MME. KIRKBY LUNN, WHO WILL SING THE PART OF KUNDRY WHEN "PARSIFAL" IS PRODUCED IN ENGLISH.

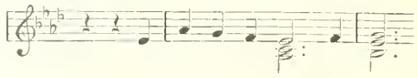
mysterious sound. It enters discordantly and incoherently, in sinister and broken tones, when Parsifal, in the Magic Garden, stares dizzily before him, his recollections astir, whispering: "Mine eyes, benumbed, gaze on the holy cup!" In the introduction to Act III, which is believed by some persons to describe Parsifal's travels and combats,—it storms up, restless and hurried, void of measured time or satisfactory modulations.

III. Grail Motif.



The Faith Motif is used extensively in the double choruses during the Grail scenes, and with beautiful effect, as it lends itself easily to polyphonic treatment. Like the Christ Motif and Grail Motif, it is played on the trombones as a summons from Monsalvat.

IV. Faith Motif.



The Motif of Suffering accompanies almost all of Amfortas's lamentations, and is also introduced in connection with the Christ and Spear Motifs. It is made use of most stirringly in Parsifal's outburst in Act II: "Hideous anguish! It shrieks from out the depths of my soul!"

V. Motif of Suffering.

The Motif of Prophecy is that to which are set the lines:

"By Pity enlightened,
The Guileless Fool."

It occurs often throughout the drama to symbolize both Pity, and the coming of the Grail's new King.

VI. Motif of Prophecy.

Parsifal's own motif is youthful, buoyant, and manly, and much more virile than is altogether in keeping with the Buddhistic interpretation of his character. In the Magic Garden it blends charmingly with the seductive phrases of the Flower Maiden's Chorus.

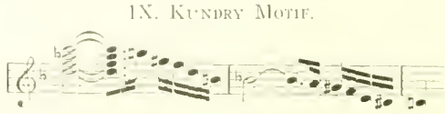
VII. Parsifal Motif.

The Motif of Amfortas is finely descriptive, knightly and dignified, but with a little impetuosity in its time which fits most excellently the picture of the noble King of the Grail, fallen through the weakness of the flesh.

VIII. Amfortas Motif.

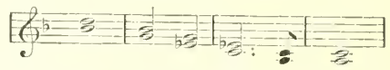
To Kundry are given three motifs,—nay, even more, if we grant her the right of proprietorship of that fragmentary phrase known as the Redemption Theme. Her own motif is a headlong, savage, witch-like dash of shrieking notes, which we may take to mirror her mad laughter, or her restless race around the earth on her "Devil's Mare":—just as we choose. In Act II, when she imparts to Parsifal the insidious sophistry: "Transgression, when owned, is ended."—this motif is cleverly combined with a seductive incidental melody, which alternates with arid coils around the harsher theme with the grace of a snake.

IX. Kundry Motif.



A mournful, serious, slow-dropping trail of sober thirds, forms her Motif of Service. There is something in its humble cadence which is at once quiet and touching. After her wild entrance music, in the first scene, one is moved strangely by this simple phrase, as it accompanies her proffer of the balsam.

X. Service Motif.



The Sorcery Motif is partly hers and partly Klingsor's. It, too, is like a snake,—smooth, gliding, and noisome in its character. The blind and deaf have likened it to the Yearning Theme in "Tristan," but to that most beautiful and tragic of melodies, it bears but the resemblance which unholy sensuality may bear to supreme and immortal human passion.

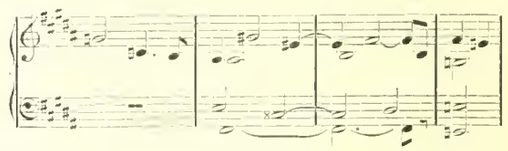
XI. Sorcery Motif.

Klingsor's own motif is a profoundly sinister one. It's use in the introduction to Act II recalls the storm-prelude of Act III in "Siegfried," where Erda's motif is employed in something the same fashion.

XII. Klingsor Motif:

To Herzeleide,—Heart's Sorrow,—that faintly, but tenderly sketched mother of Parsifal, Wagner has given two gracious and pathetic themes. The first seems to characterize the woman herself; the second Parsifal's love for her, and grief in her loss.

XIII. First Herzeleide Motif:



XIV. Second Herzeleide Motif:

The melody which is tolled impressively on the great bells, and which, in the form of a march, accompanies the gathering of the Brotherhood in the Sacred Hall, is perhaps best named the Monsalvat motif.

XV. Monsalvat Motif:

The two remaining motifs are not properly motifs at all. They are fragments of descriptive or spectacular music which has long since found its rightful place in concert programs. They are definite melodies, and, with few exceptions, are not repeated in the opera, after their first introduction, development and climax. The Magic Garden phrase is anticipated most charmingly in Gurnemanz's tale of how Klingsor changed the desert into a garden; and, later, there are remin-

SUMMER SCHOOL

iscent breaths of the same musical fragrance, during Kundry's scene with Parsifal. But the chief of the several Magic Garden melodies is called a motif by courtesy only; as the opening bars of Siegmund's Love Song in "Die Walküre" have come to be called the Spring Motif.

XVI. Magic Garden Motif:

The Good Friday Spell is yet another example. Neither before nor after this melodious composition is heard in the beginning of the last act of "Parsifal," are its component parts made use of. It stands alone and complete, a most charming musical creation, Mr. Krehbiel to the contrary!—but having no part in the motif-structure peculiar to Wagner. Nevertheless, not to split hairs, we will call its leading melody the Good Friday Motif, and so close our brief summary of the musical themes of "Parsifal."

ANTON VAN ROOY, WHO SANG THE PART OF AMFORTAS IN THE GERMAN PRODUCTION OF "PARSIFAL."

XVII. Good Friday Motif:

The foregoing has only been a series of suggestions and sign-posts to the student who is beginning to study the "Parsifal" score. Naturally, once launched upon this voyage of exploration, one is constantly discovering new and marvellous thematic arrangements,—or at least one believes oneself to be the discoverer during the first arrogant days of one's sailing. Later, one sees that one is not the one soul in the world who properly understands and appreciates "Der Meister." But that requires time, and a few shipwrecks.

Wagner, in addition to being a great poet, a clever philosopher, a brilliant stage manager, and a marvellous musician,—was a master mechanic. The heretics add that he was a skilful juggler and unscrupulous hypnotist, but just at present our business is not to do with the heretics. However that may be, certain it is that "Parsifal" is a most amazing exposition of mechanical construction. No combination of tonal phraseology was overlooked by him. If he appeared to miss one, be sure that he had first explored its value before discarding it. Study this remarkable score, oh, students. You will find a meagre skeleton with a most gracious body moulded thereon; not a flesh and blood body, perhaps, but a mirage-like being baffling criticism by the amazing beauty of its unreality. The music drama of the Holy Grail and the Guileless Fool is spectrally lonely, tragically ghostly, divinely artificial, brilliantly remote, convincingly shadowy. If these phrases appear couched in paradox, so is the opera itself the supreme and sublime of paradoxes.

But where cold-bloodedness might fail to be moved by the truth, breadth, opulence and inspiration of the "Nibelungen Ring," it will bow before the delicately adjusted imagination, and superb craftsmanship of "Parsifal."

At moments the genius of Wagner wells up like an elixir of life between the dryer places of technical excellence, and these moments are among the greatest of all the master's achievements. What sceptic or scoffer remains proof against the exquisite tenderness and solemnity of Parsifal's blessing of Amfortas at the close of the music drama?

"Be sanctified thy suffering,
Pity divine and vast,
And purest light of Wisdom,
It taught unto—a Fool."

ELEMENTARY ITALIAN: REVIEW.

Lesson XXIX.

Translate:

Sórge il mattíno,
E l' augellíno
Al primo lúme
Ravvía le piúme;
E al ciêl levándosi
Déi sánti al Sánto
Innálza il cánto.
Dall ' augellino,
Fanciúllo, impára;
In sul* mattíno
La ménte e il côre
Léva al Signóre.

(**Translate* "in sul" *as* "in the morning" *or* "at dawn.")

Vocabulary.

Augellíno (poetical, for *uccellino*), little bird.
Cánto, song.
Côre (poetical, for *cuôre*), heart.
Imparáre, to learn. (*Impára* is in the imperative mood. It expresses the command "do thou learn!")
Innalzáre, to raise, to lift.
Levárе, to raise. (*Léva* is in the imperative mood.)
Levándosi, raising itself. (Compare *perdêndosi,* losing itself.)
Il lúme, light. (Compare *la luce.*)
Mattíno, morning.
La ménte, the mind.
Ravviáre, to arrange, to set again in the right way.
Sánto, the holy one, God.
Sánti, good people, saints.
Signóre, the Lord, God.
Sórge, rises. (Of the morning, "breaks.")

Lesson XXX.

Read aloud and compare with the appended translation:

Un mêdico fiorentíno, chiamáto a visitáre un' infêrma, le tastò il pólso, e le domandò quánti ánni avésse. Non êbbe si tôsto udíto che ne avéva ottantacínque, rigettò sdegnáto il di lei bráccio e gridò: "Poffár Domeneddío! e quánto têmpo voléte ancóra stáre a quésto móndo?" E vôlte le spálle, se n' andò.

(A Florentine physician, summoned to visit a sick woman, felt of her pulse and asked her how many years old she was. He had no sooner heard that she was eighty-five than he threw down her arm in indignation and cried, "In the name of Heaven! how much longer do you wish to stay in this world?" And turning on his heel [*literally,* "his shoulders being turned,"] he went off.)

Translate and answer in Italian:

Che (*what*) fánno (*they do*) gli uccêlli al primo lúme? Quándo (*when*) innálzano il cánto al Signóre? Che cánto innálzano al Signóre? Perchè innálzano quésto cánto al Signóre? (Because they are happy [*liêti*].) Quándo sórge il mattíno? Alle quáttro nell' estáte, alle sêtte nell' invêrno. (At four o'clock in summer, at seven o'clock in winter.) Clíe dêve (*ought to, should,*) leváre al Signóre il fanciúllo álla prima lúce? Dóv' è la ménte? (My mind is in my head [*cápo*].) Il fanciúllo dêve leváre il côre al Signóre ánche la nôtte? Si; (*yes*) dêvono (*plural of* dêve) túttì i fanciúlli pregáre (*pray*) al Signóre la nôtte e al primo lúme.

Lesson XXXI.

Translate into English:

Il Giglio Della Valle.

Perchè, o gíglio, nélla válle
Alzi al ciêl la biánca frónte?
Perchè crésci al piè del mónte
Súlle ríve d' un ruscêl?
Perchè stái romíto, e attêndi
La rugiáda che t' inóndi,
E l' ardór che ti fecóndi,
Méntre pássa il sóle in ciêl?
Ah! t' intêndo: nélla válle
L' innocênza è più secúra,
Qui si spíra un' aúra púra
Che non giúnge álla città.
Alle vérgini ti móstri
Cóme sêmplice consíglio:
Rèsta ai mónti, o cáro giglio,
Faústo Iddio ti guarderà.

Vocabulary.

Alzáre, to raise.
Ai mónti (the *a* in "ai" has here the force of "in" or "among.")
Ardóre (masculine), heat.
Attêndi (from *attendere*), thou awaitest for.
Aúra, air.
Cáro, dear.
Che, which.
Consíglio, counsel, advice, (here "example").
Crésci, thou growest, (from *crescere,* "to grow").
Faústo, favoring, propitious, kindly.
Fecondáre, to make fruitful, to fertilize. *Che ti fecóndi* is in the subjunctive mood; "which shall fertilize thee."
La Frónte, the forehead.
Giglio, lily.
Giúnge, comes to, reaches; (from *giúngere.*)
Guardáre, to guard; (also "to look at.")
Iddío, God.
Innocênza, innocence.
Inondáre, to flow over, to flood. (*Inóndi* is in the subjunctive. See under *Fecondáre.*)
Intêndo, I understand; (from *intêndere,* to understand.)
Méntre, while.
Il Mónte, the mountain.

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Mostráre, to show.
Passáre, to pass.
Il piè (*il piède*), the foot.
Più, more.
Púro, pure.
Qui, here.
Restáre, to stay, to remain.
Romito, solitary.
Rugiáda, dew.
Ruscêllo, (see Lesson XXIV).
Secúro, safe, secure.
Sêmplice, simple, honest.
Spiráre, to blow; *si spira,* (of the air), blows; (literally, "blows itself.")
Il sóle, the sun.
Stái (from *stáre*), thou standest. (Here "thou stayest" or "growest")
Ti, thee, you.
La válle, the valley.
La Vérgine, the girl, the maiden.

LESSON XXXII.

Read aloud and compare with the translation:

LA ROSA.

Di sè stéssa invaghíta, e del suo bêllo,
Si specchiava la rósa
In un limpido e ràpido ruscêllo:
Quándo, d'ógni sua fóglia
Un'aúra impetüósa
La bêlla rósa spóglia.
Cascâr nel río le fóglie; il río, fuggêndo,
Se le pórta corrêndo;
—E così la beltà
Rapidissimaménte, o Dio! sen va.

(Enamoured of itself and of its fairness, the rose cast its reflection in a clear and swift-flowing brook. Suddenly an impetuous breeze strips the beautiful rose of every petal. The petals fell into the stream; the stream, in its flight, carries them away in its course.—And thus it is with beauty; it speedily disappears!)

ELEMENTARY GERMAN.

F. C. BURKART.

Siebzehnte Lektion.—Seventeenth Lesson.

ich gehe, I go, or I am going.
Sie gehen, you go, or you are going.
er, sie, es geht, he, she, it goes, etc.
wir gehen, we go, etc.
sie gehen, they go, etc.

CONJUGATE:

1. *Ich gehe nicht,* I am not going.
2. *Wohin gehe ich?* Where am I going?
3. *Gehe ich nicht?* Am I not going?

In the question: *Wohin geht der Lehrer?* Where is the teacher going? the noun *der Lehrer* takes the same position as the pronoun *ich* in the question: *Wohin gehe ich?*

The preposition *in* (into, to) governs the accusative. Ex.: *Ich gehe in den Korridor, in die Schule, ins* (=in das) *Theater,* I go into the corridor, to school, to the theater.

As a preposition of time *an* (on) governs the dative. Ex.: *am* (=*an dem*) *Sonntag, an welchem Tag? an welchen Tagen?* on Sunday, on what day? on what days?

Am Sonntag gehen wir..... On Sunday we go ..... For the inverted order of the subject compare Lesson XIII.

LESESTÜCK.

Read and translate:

Der Lehrer geht in die Schule. Er geht auch ins Konzert und ins Theater. Am Sonnabend gehen die Schüler nicht in die Schule. Am Sonntag gehen sie in die Kirche.

Copy and answer the following questions:

1. Wohin geht der Lehrer? 2. An welchen Tagen geht er nicht in die Schule? 3. Wohin gehen wir am Sonntag? 4. An welchen Tagen gehen die Schüler in die Schule? 5. Gehen Sie heute ins Theater? 6. Gehen Sie oft ins Konzert?

WORTSCHATZ.

To be committed to memory:

Wohin? where; *der Korridor,* the corridor; *die Schule,* the school; *die Kirche,* the church; *das Konzert,* the concert; *das Theater,* the theater.

Achtzehnte Lektion.—Eighteenth Lesson.

The preposition *auf* (to) governs the accusative. Ex.: *Ich gehe auf die Post, auf die Bank, auf das Land,* I go (I am going) to the post-office, to the bank, to the country.

The preposition *nach* (to) governs the dative. Ex.: *Ich gehe nach Hause, nach Europa, nach Paris,* I am going home, to Europe, to Paris.

LESESTÜCK.

Read and translate:

Gehen Sie jetzt nach Hause? Nein, ich gehe auf die Post und dann auf die Bank.—Wir gehen nach Europa. Zuerst gehen wir nach Paris* und von da nach Berlin.* Gehen Sie auf das Land?

*Pronounce the *i* in both *Paris and Berlin* like *e* in *me,* and emphasize the last syllable of each word.

Translate:

1. Where are you going now? 2. Is Mr. Peters going to Europe? 3. I am going home. 4. She goes to Paris. 5. They are not going to the country. 6. Are you going to the bank?

WORTSCHATZ.

Nach Hause, home; *die Post,* the post-office; *dann,* then; *die Bank,* the bank; *Europa,* Europe; *zuerst,* at first; *von da,* from there; *das Land,* the country.

Neunzehnte Lektion.—Nineteenth Lesson.

ich komme, I come, or am coming.
Sie kommen, you come, etc.

The prepositions *von* and *aus* govern the dative. Ex.: *Ich komme von der Post* (Nom. die Post), *aus der Stadt* (Nom. die Stadt), I come from the post-office, from the city.

Adverbs and abverbial phrases of time precede adverbs of place. Ex.: *Ich komme spät nach Hause,* I come home late.

LESESTÜCK.

Read and translate:

Der Briefträger kommt von der Post. Er geht von Haus zu Haus. Er kommt dreimal täglich.—Woher kommen die Schüler um zwölf Uhr? Sie kommen aus der Schule.—Im Juli gehe ich auf das Land; im September komme ich wieder in die Stadt. Ich komme vom (=von dem) Lande.—Wir gehen zuweilen ins Theater. Dann kommen wir spät nach Hause.

Translate into German:

1. Where does the letter-carrier come from? 2. How often does he come? 3. Where do the pupils go? 4. At what time do they go to school? 5. Where do they come from at twelve o'clock? 6. Where do you come from? 7. How often do you go to the theatre?

WORTSCHATZ.

To be committed to memory:

der Briefträger, the letter-carrier; *die Post,* the post-office; *von Haus zu Haus,* from house to house; *einmal,* once; *zweimal,* twice; *dreimal,* three times; *um wie viel Uhr,* at what time; *um ein Uhr,* at one o'clock; *die Stadt,* the city; *wieder,* back; *zuweilen,* sometimes; *spät,* late; *wie oft,* how often; *woher,* from where.

Zwanzigste Lektion.—Twentieth Lesson.

Ich bleibe in der Stadt (Dat.), *auf dem Lande* (Dat.), *im* (=*in dem*) *Freien* (Dat.), I remain in the city, in the country, in the open air. *Das Freie* (the open air) derived from *frei* (free, open) adds *n* in the dative like all adjectives when preceded by the article.

ausgehen (one word), to go out; ich gehe aus (two words), I go out.

Nom.—*schönes Wetter,* fine weather.
Acc.—*schönes Wetter,* fine weather.
Dat.—*schönem Wetter,* to fine weather.

An adjective without the definite or the indefinite article preceding a neuter noun takes the termination *es* for the nominative or the accusative singular but *em* for the dative. Adjectives ending in *e* simply add *s* and *m* respectively.

The prepositions *bei* (in) and *zu* (at), always govern the dative. Ex.: *bei schönem Wetter,* in fine weather; *zu Hause,* at home.

LESESTÜCK.

Read and translate:

Ich bleibe nicht immer zu Hause. Ich gehe oft aus.—Viele Leute bleiben im Sommer in der Stadt. Wir gehen aufs (=auf das) Land oder an (to) die Seeküste und bleiben zwei bis drei Monate da. Wir gehen oft ins (=in das) Freie. Bei schönem Wetter bleiben wir lange im Freien. Bei schlechtem Wetter bleiben wir zu Hause.

Translate:

1. Where* do you go in summer? 2. How long do you remain there? 3. Who remains here in summer? 4. Where* do many people stay in summer? 5. Are you at home now? 6. Do you stay at home in bad weather (translate: in bad weather at home).

**where,* meaning *whither,* is rendered by *wohin,* otherwise by *wo.*

WORTSCHATZ.

To be committed to memory:

bleiben, to remain; *immer,* always; *wie lange,* how long; *da,* there; *zu Hause,* at home; *ausgehen,* to go out; *Leute* pl., people; *schön,* fine, beautiful; *die Seeküste,* the sea-shore; *das Freie,* the open air; *das Wetter,* the weather; *zwei bis drei,* from two to three.

ON SCALE PRACTICING IN GENERAL.

GENEVIEVE SEYMOUR LINCOLN.

To be productive of good and not evil, all piano practising must be vitalized by mental concentration. It does not enter into the province of the present paper to demonstrate that this statement applies with peculiar, one might say superior, force to the various branches of study bearing on mechanical proficiency. Theoretically, the significant fact has won recognition. Practically, it has failed in its appeal to an army of enthusiastic students, eagerly aspiring to advanced technique, but lamentably unaware that it imparts more than accuracy, velocity and tone quantity.

That technique, so-called, is only a means to an end, is an axiom, held up to pupils and admitted by a majority, but diversely understood according to the different degree of mental grasp and musical intuition belonging to each individual. Many do homage to the truth in so far as they look beyond flawless mechanism; some recognize the necessity of keeping the end in constant view in order to encompass the means; few realize the mutually reactive connection of cause and effect, a connection so intimate as to justify the postulate: to each is given a technique corresponding to the scope of his thought, or, in other words, each student must necessarily progress in the same proportion mechanically as musically.

Than scale playing, no department of pianism more forcibly illustrates the necessity of bringing the mental faculties, especially the imagination, to bear on the matter in hand. The scale is looked upon as a finger exercise, and certainly it presents many and serious mechanical difficulties, making it a fit subject for careful technical study. But—and this is far more important—as regards piano playing, the scale is a means of expression, a pianistic effort. As such it appears in the works of the masters; as such it should be developed in the mind of the student. In the raising of the pianistic edifice, it is too often degraded to the status of a mere tool; while, in

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reality, it is, and should be considered, an individual and component part of the structure.

The present argument is not concerned with exposing the special difficulties inherent in scale playing; it would be futile to point out the pitfalls so sorrowfully familiar to all pianists. The point at issue revolves around the question: Why should the perilous journey be made more perilous; why should the student's mind be distracted from the main consideration? And the question is even more vital, the objection more real in the first years of study when close attention becomes in every case an achievement, in a mind which has not yet acquired habits of concentration; or, perhaps better said, overcome habits of dissipation. Every teacher knows how often fruitless is the attempt to keep the wits of little people from scattering in all directions, how laborious for the little people—and for the teacher, even under the most favorable circumstances. And the brutalizing effect of long continued scale practice, the perfunctory repetition of transposed monotony must be reckoned with as among the most unfavorable. How many children are capable of practising with a definite aim? That there be a definite aim, that the mind be kept fastened on the scale ideal, that the reasons for certain positions and movements of fingers, wrist and arm be understood and certain rules invariably observed, are essential features of profitable scale practice. Unfortunately, it is easier to obtain perfunctory obedience to definite laws than a beautiful scale; for the ear, the only infallible regulator, is often somnolent, inattentive or inadequate. And here lies the crucial point; for unless the student hears or can be made to hear, his case is probably hopeless; and therefore, no pains should be spared, no suggestion neglected that may foster or awaken the precious sense of hearing.

The child is not asked to practice a cantabile passage with any mechanical end in view. He is asked to make it sound songful; and if he is musical, he feels and understands and instinctively gropes for a legato, gradually improving in tone quality and tone connection and incidentally developing a special mechanism. With him, in the beginning and continually more and more the ideal has been beauty, a something intangible, ever receding and always more lovable as it leads him on where seemingly unattainable heights become stepping stones to something higher. And why should he practice the scale with any other aim than the acquiring of a beautiful scale?

Because scale playing is an aid to finger fluency and at the same time a means of familiarizing beginners with the different tonalities, it has been mistaken for, or converted into a mere velocity study, whereas piano literature teems with suitable material; whereas, in fact, any passage in sixteenths serves the purpose as well, generally better. The temptation of the two birds with the one stone has been too strong; and meanwhile, how many—or rather how few—of the appalling numbers daily rattling off scales by the hour—scales in thirds, in sixths, in tenths, with sledge hammer accentuations and loudly beating metronome, urging untrained fingers to an impossible tempo and—destruction;—how few of these unfortunate and determined enemies of domestic tranquility remember or even know that the glissando is the ideal rapid scale; how few bear in mind any scale ideal whatever; consequently how few can justly claim that their scale playing improves and does not deteriorate! Digital dexterity is undoubtedly a necessary agent in every department of the pianist's art; but there are thousands of finger gymnastics, exercises, studies excellently made and calculated to develop strength, flexibility, velocity, equality, the whole gamut of touch and tone color; and all this without presenting the dangers lurking under the most inoffensive major or minor scale performed in any tempo with or without shading.

A perfectly smooth, pianissimo scale is recognized as a feature of virtuosity. Nor is any reference here implied to a legato; because, as applied to piano playing, it is a myth in at least nine cases out of ten; a something sighed for by the listener and not aimed at, or even imagined, by the player. If the piano legato exist at all, it is to a great extent a natural gift or at any rate a later development and, regarding scale playing, the acquiring of a suave leggiero is already a highly satisfactory result.

From what has been said, it may readily be deduced that scale practising often leads from bad to worse. That scale study is a stern necessity could be demonstrated with equal facility. Yes, scales must be practiced; but let it be (and at the risk of seeming tedious we repeat it) *only as scales,* with a definite scale ideal always in mind; let it be often in the day, perhaps, rather than much at a time; let it be brave, but not too bold, with an attentive ear and unfaltering aim at equality and especially at quality.

If thoughtfully applied, preparatory scale exercises may be useful in accustoming fingers, wrist and arm to special scale movements. Offering similar opportunities with greater advantage than the scale, arpeggios also may be used as preparatory studies. But the aids to the end and remedies to the evil are only apparently simple and easily accessible, and for those who can read and understand, are readily summed up in the precept laid down by the world's pedagogues: "Let your practising be more thinking than playing."

A FEW TECHNICAL POINTS.

MARIE BENEDICT.

Readers of the "Musical Record and Review" for October last may perhaps remember that a little space was therein given to consideration of development of strength and independence of action in the fourth and fifth fingers. In that brief paper, the slow trill, in single and double notes, and in different styles of touch was discussed as a means to the desired end. A most effective means it is, but these weak brethren (Messrs. Fourth and Fifth) are, by reason of their very weakness, so continually in evidence, so constantly hampering, not to say crippling the work of their confreres, that a little further discussion of modes of physicial training which will enable them to take something like their rightful share in the work of the keyboard, may not be out of order. It is an old, and a true saying, that the strength of a chain is measured by that of its weakest link; and in the same way it may be said that the efficiency of the fingers, in the work of meeting and conquering difficult technical problems as bodied forth in numerous knotted passages, is measured by that of the weakest among them. Charles Reid well said, "when two people run together, the speed is that of the slowest," and from the same law of necessity, it follows that, when the fingers run together over the keyboard, the speed, the clearness, in a word, the effectiveness of execution of the whole is largely governed by the capacity for technical work resident in the weakest finger. Hence the insistent need of especial care to show Messrs. Fourth and Fifth the way which leads toward strength, toward self-reliant, independent action, and to see that they continue to walk therein.

The following form of scale practice is a very effective means to this end. Place the first and third fingers of the right hand on middle C and the E just above it. Sound this double note by pressure touch, and continue up the C scale until E above the staff is reached, with which G, (fourth line above), should be sounded. But in this scale promenade, after the use of the first finger in its initial double note, only the third, fourth and fifth fingers come into play. Three, four and five are used on E, first line and F and G immediately succeeding it; after that, three and four alternated until G, first space above, is reached, where the fifth finger is used; and thereafter, three and four have the field again until the double note, E, G, is reached, where, of course, three and five are used. In other words, the fifth finger is used only on the dominant, or fifth note of the scale, which, in the scale of C, is, of course, the note we call G. For all the other single tones, fingers three and four are alternated. As the right hand sounds E and G above the treble staff, the left hand enters, with the double note, E, G, on second and third lines above, bass staff, and proceeds downward, after the same fashion in which the right hand has made its upward march; except that the left hand's fifth finger is used only on C, or the tonic of the scale; fingers three and four being alternated for all the other tones. The downward promenade ends with the double note, C, E, second and first lines below the bass staff, with which the right hand again sounds middle C and its neighbor, E first line, and repeats its walk to E, G, above the treble staff. The scale should thus be repeated from eight to twelve times, in each of the major keys. The especial value of this form of scale practice is due, not only to the exercise which it gives to the weaker fingers individually, but to its effect on the position of the weak side of the hand, which, as every student and every teacher knows to her sorrow, is so apt to droop toward the keyboard, and thus to needlessly increase the inefficiency of the weak brethren under discussion. Its use in all the keys is most important, as the fingers are thus trained to complete familiarity with a great variety of positions on consecutive black and white digitals, which could not be acquired were the practice limited as to its tonal field. This, like all other finger work, should be done in pressure touch; the fingers standing in an easy curve, so that each joint (including that by which the finger is joined to the hand) is so rounded that it is slightly perceptible; each finger touching its particular digital (or piano key) before the impulse which produces the tone is given.

The following form of trill exercises will be found, on trial, to be another very effective means of developing strength in the weak fingers, and bringing the weak sides of the hands into habit of correct position. Beginning, as before, with the natural scale, place the fifth finger of the left, and first finger of the right hand on E, an octave apart. Then, with fingers two three of the left, and four three of the right sound C, B, C. B, C, etc., until you have the equivalent of one measure, common time, in sixteenth notes, holding the E's as whole notes throughout the trill. Then move the first and fifth fingers of right and left to the next note, F, and, with one and two of the left, and five and four of the right hand, fill out the measure with trill on D, C, D, etc., not forgetting to hold the F's as whole notes under the trill. Thus proceed up the octave, step by step, alternating the finger of the trill as above indicated, and you will come to C, B, C, etc., at the octave's end with fingers five four in the right, and one two in the left hand. Repeat this last trill measure, changing the fingering to four three, in the right, and two three in the left, and make the descent of the octave, step by step, after the same manner in which you have just made the ascent. In this form of trill exercise the pressure is brought to bear on the keys of the piano, not by a direct impulse from

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the muscles of the arm, but *through* an undulatory movement of the wrist. This downward and upward swing of the wrist, if rightly used, will accomplish a double result; at once strengthening and making flexible the wrist muscles, and producing tones of more power, and, at the same time, of better quality than the student is likely otherwise to command. It is easy enough to get a powerful tone by attacking the long suffering piano as with a blacksmith's hammer, which has mistaken the keys for its anvil; but the tone that is forceful, and at the same time beautiful in quality, is not so universally characteristic of piano work among students and amateurs that there is no need for thought and effort toward better things. By means of this wrist movement, the muscles may be kept flexible and the entire weight of the arm be brought to bear upon the key and through it, upon the string, which will respond with a full, rich tone, in which there need be no trace of hardness. For the successful transmission of this power from the arm to the string, the fingers must be kept firm, and each joint must retain its rounded-out position. The energy cannot be transmitted through weak, flabby conduits. If the nail joint is allowed to bend inward, the best result cannot be obtained for the very good reason that this bending inward, so common a habit among piano pupils, cripples the fingers' work, making their natural development impossible.

The change of fingering for the descent of the octave, above described, though of no special importance for the natural key, is of the greatest effectiveness when the exercise is used, as it should be, in all the different major modes; for it accustoms the fingers to a great variety of position with reference to the black and white digitals. The ultimate aim is, of course, to train them to perfect ease and effectiveness in any such position, and through thorough practice of this exercise the student may make an appreciable advance toward the desired goal.

After the trills have been thus done in rhythm of two, they should be done in triplets. It should be needless to add that all this practice must be done at a very slow tempo, that the fingers may gradually become skilled and strong for their work.

But do you ask what this exercise has for the weak brethren of the left hand, who so especially need attention? Their turn comes in the reversal of the exercise form. Place the fifth finger of the right and the first of the left hand on C's, an octave apart; hold these as whole notes while the slow trill is executed on E, F, E, F, E, etc., below, by two three in the right, and by four three in the left hand. Then ascend a step, taking D's as whole notes, and following with the trill on F, G, F, etc., and thus proceed up the octave. As before, when the end of the octave is reached, the trill fingering will be five four, and on two; as before, repeat the last measure, changing the trill fingering to four three and two three, and thus proceed down the octave, never forgetting to give the whole notes, sounded by the first finger of the left, and fifth finger of the right hand, their full duration value. Take the exercise in this form, through all the major modes, first in rhythm of two, afterward in triplets. Thus will the weak side of the left hand be given its full share of work, and its fingers gradually rise to higher standing in the brotherhood of ten.

There is another essential reason for keeping the fingers rounded, the joints of union with the hand discernible. While they are made to keep this position, the weak side of the hand cannot droop, but will of necessity be lifted to its proper level, a result indispensable to the attainment of any technical skill.

IRREGULAR GROUPS.

SMITH N. PENFIELD.

The playing of irregular groups,—three, five, six, seven or more notes to a single beat or pulsation,—always requires great care.

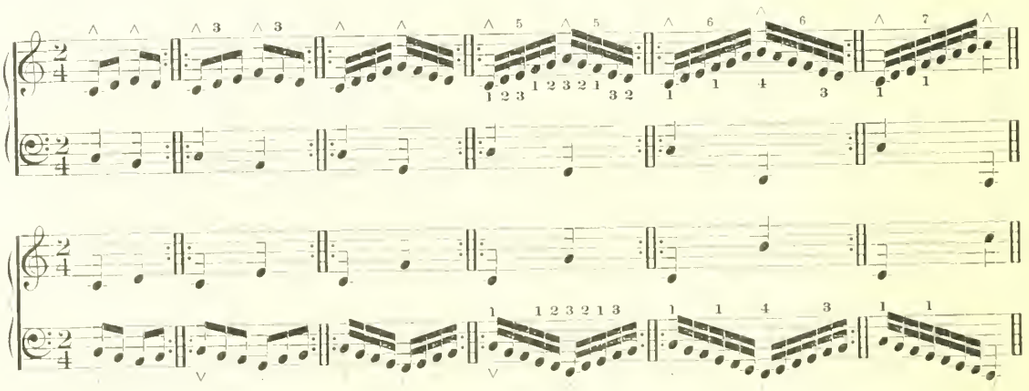
It is successfully accomplished when approached in the right way. The attempt fails if started wrongly. A natural timist will probably have little trouble with it, yet even he must go at it properly. The attempt is frequently made to measure it off mechanically but it is usually a dismal failure. Indeed explanations appearing in print and looking well on paper are mostly useless in actual playing.

The writer of this article, having noticed these abortive explanations that may explain but do not work, is moved to offer a leaf from his own experience in playing and teaching.

Every music student is supposed to count aloud or beat the time with care and perfect steadiness at least in the early years of study and until the sense of rhythm is well established. This suffices for notes of one or more counts.

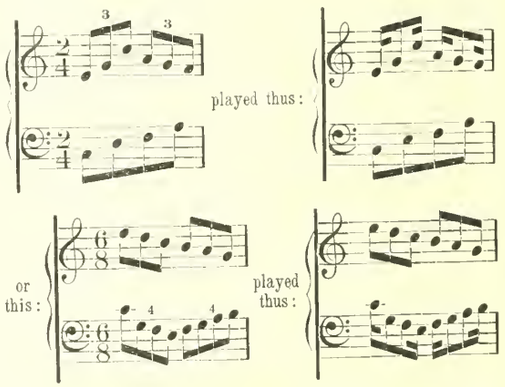
For the division into half counts the common prescription is "&." Of course the teacher must be trusted to see that these half counts run at exactly double the speed of the whole counts. "One & two &," etc., undoubtedly assists at first in the mental comprehension of the task. Beyond this, in case of counts divided into two, three, or more notes, the application of separate syllables, c. g. "one triplet two triplet," etc., or "one a & a two a & a," etc., is usually more of a drag than an assistance. The simplest and surest way is first to establish the swing of the regular rhythm, simply counting aloud, one, two, three, four, etc. Then keeping the counts as steady as possible we subdivide as required and hurry or retard the groups as may be necessary until we have smoothed out all wrinkles. In fact it is a disadvantage to become really dependent on "ands" at the half counts. With these it is in effect doubling the number of counts temporarily, so that we have two ways of counting in the same piece, perhaps in the same measure, which in the long run is confusing. The use of "ands" should be quite discontinued before one becomes a slave to them.

Exercises and etudes for the comparative studying of these groups do not abound, but we can invent simple exercises for ourselves that may help in solving the problems, e. g.



Play each measure four times, notice the accents at top and bottom notes and take pains that the part containing only quarter notes is brought to quite regular time. Then skip around in order of measures, playing perhaps first measure, then third, fifth, second, fourth, sixth, or otherwise so as to secure the proper comparative speed of all groups. When a player can pass immediately from one of these measures or similar ones to any other one, then is he or she prepared to attack the next problem, viz, the playing of two notes against three, three against four, three against five, etc.

Here each part should be studied separately, a phrase at a time, and the two hands compared until the player is satisfied that the counts are equal and the subdivisions regular. If we notice the action of the mind in putting the two hands together we find it following specially the movement of one of the hands that we will call "first," and the "second" hand adapting itself as best it can to the movement of the "first." Ordinarily this "first" hand is the one that is in the regular movement of the passage, whether two, four, etc., or three, six, etc. The "second" hand, varying from this, receives incidental attention and quite comes to grief, resulting often in such an absurdity as the following phrase:



The player has indeed got the notes for the two hands in proper order of succession and the "first" hand in strict time. Now this mental operation should be reversed. The special attention should temporarily follow the triplet or other irregular part. Divide that properly, making this hand "first," and trusting the "second" hand with its regular notes to keep up its steady jog of tempo. When each hand has its tempo steadied up in separate movement and the "first" hand with its odd number of notes properly divided, they will come together without much difficulty, the "second" hand falling into its proper gait and without special mental attention adapting itself to the "first." This will also be helped by accenting pretty smartly until the phrase is well learned. These accents can be afterwards dropped. Play the "first" hand alone two or three more times, perhaps only one measure; then the "second" hand alone as many times; then together, all with accents as before mentioned.

When they come together the effort is to maintain for each hand the exact speed employed in the separate playing. If the accents come together there will probably be little trouble in evening off the runs. The player should not try to measure off mathematically the length of each note. This attempt would make the whole angular and stiff and would probably spoil the whole work.

SUMMER SCHOOL

In fact the successful player of such passages does not know, does not even notice just how the two hands compare. He simply knows that starting the hands together at some accented point and one playing a little faster than the other *en route* they arrive together at their objective point, the next accent.

The writer has found this treatment to work satisfactorily in all cases where scholars were patient and earnest.

In fact three notes vs. four proved to be easier than two vs. three, and in general fast or pretty fast passages made less trouble than slow ones.

Subjoined are some specimen exercises, and others may be readily invented of the same general class:

The following scheme for practicing these and similar exercises is recommended.

First, play only the notes marked with accents; this to establish absolute steadiness of the beats. Second, play the full groups which are to be studied, but with the hands separate (in the above measures 1, 2, 4, 5, 7, 8, 10, 11) until the accents of the separate hands make a regular tempo, thus comparing the requisite speed of the two hands. Third, play the entire exercise just as printed. Where the hands play together, carefully keep for each the speed just established separately. If there is still a question as to the steadiness of one or both hands when playing together fall back for a little more study of separate hands, then try together again. If all accents are marked and regular and the intermediate notes apparently equal and steady you are on the right road and will have little more difficulty. Now to reduce this to practice, we will suppose the student to be studying Beethoven's first sonata, the 37th full measure of the adagio movement. It may be studied after this pattern:

Then take the following group and study it after the same pattern. This may seem a tedious method of conquering such passages but it is the surest, and in fact it will not require a great deal of such piecemeal work. Soon, if a passage is not otherwise difficult, irregular groups will make but little additional work.

Now take Chopin's Fantaisie Impromptu, Op. 66. The pervading movement of the whole piece is in triplets as established by the left hand in measures 3 and 4 of the Allegro agitato and at the commencement of the *Moderato cantabile*. Naturally it is easy for this hand to keep its gait steady. Against these triplets come in the right hand four notes in the allegro and two notes in the moderato. Therefore the right hand becomes our "first" hand and the left hand our "second." So we study the two hands separately until notes and time are accurate and steady. When we try them together we give a little special attention to the right hand. Accent at first and carefully bring the accented notes together. If the piece is not otherwise too difficult it will soon be going steadily. Then these accents should be omitted and attention be concentrated on bringing out all the little nuances of expression. The allegro requires free finger work to make the rapid passages clear and pearly. The moderato cantabile calls for pressure touch in the right hand and for the imagination that the player is singing the passage. Three against two in pretty slow time frequently makes the most trouble when treated as here indicated. It may be best in such a case to commence by counting aloud "one two & three" for a little while. After a short time the tongue may stop and the mind's ear continue its operation of hearing and thus steadying the passage.

A WORD TO THE GRADUATE.

R. S. B.

Why is it, we wonder, that so many ambitious young men and women, especially young men, are unwilling to locate and start their profession of teaching music in the smaller cities and goodly-sized towns? A feeling seems to exist that they owe it to their talents to seek the large cities. If we demand, or ask, the reason of this we receive a variety of replies, but the writer has seldom received one which he considered sound or based upon good business principles. Knowing as our graduates do that the cities are filled with musicians and teachers and that they are experiencing the fiercest competition; that indeed many barely earn a living,—certainly one quite incommensurate with the time and money expended in securing the musical education,—these graduates must comprehend that the struggle is surely not becoming easier. These and many other serious facts they are aware of and still they are unwilling to go into smaller places.

It would be well if our young and ambitious friends could be persuaded that in reality opportunities are much better outside of the large cities. In these larger towns and smaller cities are to be found refined, cultivated people, and the social tone in nearly every case will be found all that any young and aspiring musician could desire. Brilliant young fellows who have just begun a ministerial career are content to take parishes outside the large cities; why should not the newly graduated music student do likewise? Believe me; for very practical reasons this is worthy your serious consideration, and especially now that the fall is approaching.

If I may be pardoned a personality, I am able to assure you that I do but urge upon others what I myself did, and with very satisfactory results. I decided that I should much prefer to be of some consequence (possibly, and in due time,) in a smaller place than to have the bare honor of residing in a large city and being, no doubt, unknown and of no consequence whatever.

It is not, of course, advisable to enter even a small town and "set one's self up" on the supposition that no one else of any consequence (musically speaking) has resided there previously. Be modest, and yet with tact and a certain business enterprise see if you cannot make a way, and a good one. The writer's way, that led to success, was simply in offering a more or less new system of teaching beginners. He was, indeed, content to announce himself as a specialist in elementary teaching. In due time people found that a system that was bearing good results with juveniles had also points to recommend it to adults. For example: if it was desirable that children should have class or club meetings (informally) with their teacher, so was it equally desirable that adults should meet in a similar way.

By all means, young friends, try the towns. People there are eager for *good* teaching; they want the best.

The musicians who seceded recently from Henry Wood's Queen's Hall orchestra have formed another band, to be called the "London Symphony Orchestra." The financial responsibility of the undertaking has been assumed by the players themselves. Hans Richter will give his services as conductor of the new society's first concert and Henry Wood has offered generously to conduct a concert later in the winter.

"Not even the most favored genius may succeed in attaining uncommon heights through nature and instinct alone. Art is ever art; and he whose thought has not traversed it through and through, shall not call himself an artist. Groping is here of no avail; if one would achieve what is truly worthy, he must first gain sure knowledge of it."—*Goethe* (prose translation.)

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FREDERIC FIELD BULLARD.

Frederic Field Bullard, one of the most promising of our younger American musicians, died of pneumonia at the City Hospital in Boston on June 24. Mr. Bullard's gift in composition was vital and very genuine; in fact it preceded and dominated entirely any ambition he might have had to become a musical executant. As a boy he amused himself by composing pieces. His professional education, however, was that of a scientist,—he had graduated from the Massachusetts Institute of Technology as a chemist.

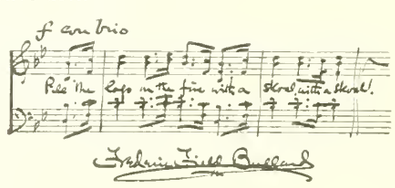
In 1888, when he was twenty-four years of age, the hunger for music and for a share in the musical life of the present induced the young man to resign an important post and to devote himself to art in a professional manner. As the fashion was, and is, to do, he hurried abroad, to Germany, and settled with Joseph Rheinberger at Munich. At this time Frederic Bullard was quite without technical training; he himself confessed that he "had never played a scale in his life." In spite of this serious disadvantage he commenced the study of organ-playing and composition with great vigor. Although he lacked much of the necessary technical skill he was admitted to the private class of Rheinberger, who showed a noticeable partiality for the work of his talented and industrious pupil.

Bullard's career of four years in the Munich Conservatory was one of much distinction. His compositions were played frequently at the conservatory concerts, and he profited much from his studies in the matter of musical equipoise and acquired facility.

Upon leaving Munich Mr. Bullard lived for a short period of time in London and Paris, studying operatic music with his own intelligence for a guide. His style of composition underwent, at this time, a certain modification, which was also an improvement. A slight tendency to formalism, an angularity of structure, were rubbed away in his contact with the musical life of these two great centres. The songs and choruses written by Mr. Bullard after his return to America show the advance he had made in freedom of musical speech. He chose for his music texts by living American poets, and produced many songs which not only were excellent in themselves, judged by whatever standard, but also predicted greater accomplishment in the future. Among the better known songs are *Here's a Health to Thee, Roberts, Nottingham Hunt, Beam from Yonder Star, The Indifferent Mariner* and the universally popular *Stein Song*. Mr. Bullard has composed a number of glees as well as much religious music, and he has made excursion into the larger fields of instrumental music. His death has been a serious grief to all those who admire and foster home talent in music. It has been the sudden extinguishment of a brilliant gift in the most interesting stage of its growth.

Mr. Louis C. Elson in his *History of American Music*, published but a few weeks before Frederic Field Bullard's death, characterizes his style in the following paragraph:

Bullard's reputation rests chiefly upon his songs and part-songs. He holds well to the laws of form and harmony, which is a marvel in these days when so many composers feel that every emotion must break at least six rules of harmony. But Bullard does not become weak through harmony; indeed, his strongest charm is his virility and straight-forwardness. His drinking-songs suggest wine rather than lemonade, and when he deals with warlike themes he has a viking vigor that has often been felt at the Apollo concerts in Boston. Bullard is a fine type of the American in music, sounding an individual and attractive note.



THE COLLEGE GIRL IN MUSIC.

HAMILTON C. MACDOUGALL.

Every one is interested in the college girl. What she eats, how she dresses, how she amuses herself—these are all topics of burning interest to the reading public, if we may base our opinion on the amount of space devoted to them in the magazines and newspapers. An article on "Do College Girls Whistle?" would doubtless take precedence over one on the present crisis in Corea; and one entitled "Do College Women Make Good Wives," if well illustrated, would crowd even foot-ball news.

The public has formed the habit of observing the college girl's departures from ordinary methods and of passing unnoticed her conformity to them. That the college girl goes without a hat even in the cold Winter days gives rise to much comment; that she is generally tastefully and becomingly dressed is not worth mentioning. That in moments of excitement she gives rise to shrill, feminine noises denominated by her "cheers" or "yells" is passing strange to the public accustomed to the full toned, resonant sounds emitted by the college man at similar times. The college girl's social graces, her adaptability to all emergencies, her fascinating good nature, her winsomeness—these are ignored.

No wonder, then, that the college girl is tired of all this pother. She does not seek publicity: it is forced upon her; she does not wish her photograph to appear in the *Ladies' Home Journal;* she hopes to live her college life freely and without interference, having her athletic days and ice carnivals and commencement festivities undisturbed by curious and even prurient onlookers.

In music the college girl is much like any girl. What is vital to life or ideals is important in her eyes. In most of our women's colleges, Bryn Mawr a notable exception (notable because of the high standing of that institution), music study is accorded an honorable place in the curriculum. In Radcliffe, Smith, Mount Holyoke, Wellesley, Women's College of Brown University, Barnard, Vassar, and in the great co-educational colleges of the East and West, the study of musical theory and history counts towards the B. A. degree just as the study of science, mathematics or languages counts towards it. The college girl knows, then, that music study is worthy and dignified and her attitude towards it is sympathetic and respectful.

In her contact with music study or with the practice of the art in the pianoforte, violin, organ or voice lesson, or in the glee club or the college choir,—in all these she displays the enthusiasm and intelligence to be expected. The college girl, like the college man, responds heartily to the presentation of the highest ideals; she may seem callous, neglectful, indifferent to ordinary routine, but let the appeal be broad enough and she rises to it at once with fervor and immense enthusiasm. Nothing is more certain or more beautiful than this response and nothing so rewarding to her teacher.

In musical theory the college girl can and does do a great deal of effective work. Many of my friends engaged in the ordinary professional routine of playing and lesson giving would be surprised at the extent and character of her accomplishments in that line. All her academic work helps her to know how to study, teaches her to use her entire intellectual apparatus in the solving of any problems; she knows how to put two and two together; she can think from point to point. Given a musical girl who is also a brainy girl, who works well, who comes to a class three times a week, who is under academic discipline,—is it unreasonable to expect results of a better quality than those obtained under ordinary conditions? A friend of mine says that if he asks a college girl who has studied theory what key a passage is in or what the second subject is, she always knows; on the other hand conservatory pupils never seem to make the connection between their practical and theoretical study. The college girl's superiority is due, no doubt, to her academic experience.

In the domain of practical music, however, another story has to be told. Owing to academic hostility (shall I say?) to the learning to play an instrument or to sing, the college girl is unable to do so much towards the acquisition of technique as her non-college sister. Academic routine oppresses her to the extent of making impossible enough effective practice unless she gives an added year to her college career; few girls can do or are willing to do this, so the four years of college do not bring to her as much as four years of private work bring to the girl out of college.

Despite this drawback on the technical side, however, it is not at all certain that the academically trained girl does not approach the ideal of sound musicianship more nearly than the girl without such training. The college girl has been taught to look first at music, second at its reproduction. The ordinary professional student aims simply to acquire a technique,—this is her thought day in and day out and she will forsake at any moment the sound and experienced musician as teacher for any pretender to shorter, more attractive or more popular methods. On the whole she worships technique and values the understanding of music (Harmony, Counterpoint, Musical Form) only so far as it will help her to play, i. e. help her to a technique. On the whole the college girl is taught to value playing (technique) as a means to understanding music. In the long run she may be relied on to represent and strive for that which is ideally sound in the art. It seems a pity that the attainment of the highest executive skill and a college education are seldom within the grasp of the same person on account of their time-consuming demands. But in all ordinary musical work, as in all other work, trained intelligence allied to technical skill will always prove superior. There is a demand for college-trained musicians; and as the art of music gains in larger degree the respect of the thinking public—it has its liking now—the public will see to it that those who act as critics, performers or teachers qualify themselves by college training—or in equivalent fashion—as well as by purely professional training.

A LOST WAGNER SCORE.

A very important musical discovery has just been made in Leicester by the finding in the most unexpected manner of the long lost score of Richard Wagner's "Rule Britannia" overture. The overture, which was written at Königsberg in 1836, was sent to the London Philharmonic Society in 1840, but it was not produced and was in some mysterious way lost. The score has never been traced until a few days ago, when Mr. Cyrus Bertie Gamble of Halford Street, Leicester, came across it in a pile of old manuscript music. The "Rule Britannia" overture was the only work produced during the year that Wagner spent at Königsberg during a very unhappy epoch of his life. It was written as a tribute to the English people, and from that point of view the discovery in Leicester is doubly interesting and valuable. The identity of the manuscript was disclosed in a very curious way. A good many years ago the conductor of the band of the Leicester Opera House was a musician named E. W. Thomas. He was a man of ability, and had been a pupil of Moira and Spagnoletti, while he was also in his earlier days associated with Weber, Spohr and Mendelssohn. Mr. Thomas at one time of his life appears to have devoted a great deal of his leisure time to musical composition. He had previously been master of the Liverpool Philharmonic Society, where he gained a high reputation. Thomas, however, fell on evil days, and the contents of his house in the Humberstone Road, Leicester, were sold off, including all his music, the quantity of which may be imagined from the fact that his manuscripts more than filled a large trunk. They were all bought by Mr. Gamble some time prior to 1892, for in October of that year Thomas died utterly broken in a workhouse in North Wales at the age of seventy-nine. Since then a considerable portion of the music has been stored away as comparatively useless. Recently, however, Mr. Gamble happened to be looking through the pile of manuscript, when he chanced on one which bore the title "Rule Britannia Ouverture." On looking through its forty-one pages to see how the subject had been treated (as he at first imagined) by Thomas, he was surprised to find that it was scored for no fewer than thirty-one instruments, and on reaching the last page he discovered its author's name in a margin, written as follows:

"RICHARD WAGNER, dan 15 Mars, 1837,
Königsberg in Preussen."

Mr. Gamble has submitted the manuscript to musical experts, and thinks there can be no doubt of the genuineness of the discovery. The score is written on thick, creamy colored paper, of good quality, but with rather a rough surface, and the musical lines have been drawn by hand. There is no cover, and over the first line of the first page there is simply the title, "Rule Britannia Ouverture." In the word "Britannia" there seems to have been a slight error in the spelling, for the double "nn's" are very close together, and one of them is more thickly written. The overture has parts for the serpent and the ophicleide, and one place introduces the air of "Rule Britannia" scored for four French horns. It has a finale scored for a full military band in addition to the thirty-one instruments. The ink has become somewhat yellow with age, but the manuscript, which is fastened together by strong string, is in an excellent state of preservation. How it came into the possession of Mr. Thomas remains a mystery, and in the midst of his domestic troubles it is highly probable he had himself lost all recollection that he had in his possession a work of so great value.—*The London Times.*

A good story is told of Rossini. A composer desired to be introduced to him and was amiably received by the maestro, who invited him to play something of his own composition. The pianist sat down to the instrument, hammered, banged, pawed, thumped, played with his elbows, feet and nose, and finally stopped through sheer exhaustion.

"What is that?" asked Rossini.

"It is a funeral march I composed on the death of Meyerbeer. How do you like it, divine maestro?"

"Not bad, only it would have been better if you had died, then Meyerbeer could have composed the music."

THE INCORPORATED SOCIETY OF MUSICIANS OF GREAT BRITAIN.

EDWARD CHADFIELD.

The Incorporated Society of Musicians, being the largest association of professional musicians in the world, unique in its character and constitution, and an association which has already exercised great influence upon music and musicians, and promises to exercise a still greater influence in the future, a short sketch of its history and formation will, it is hoped, be both interesting and useful to all connected with music.

Mr. James Dawber, Mus. B. Cantab., residing in Wigan, England, conceived the idea of forming an association of professional musicians which should band them into an organized body, and provide musicians with some of the advantages possessed by the professions which were already organized.

To attain this most desirable end, Mr. Dawber addressed himself, in the first instance, to the powers that be. He wrote to Sir George Macfarren, the Principal of the Royal Academy of Music, but Sir George's reply was neither hopeful nor encouraging. He then applied to Dr. Henry Hiles, an energetic and earnest leader of musical thought in Manchester, but Dr. Hiles thought the time scarcely ripe for such a movement. Afterwards Mr. Dawber tried to enlist Dr. Monk, the Organist of York Minster, but with no better success. Nothing daunted, Mr. Dawber made a second and successful attempt to obtain the co-operation of Dr. Hiles, and with his help he was emboldened to call a meeting of the musicians of Manchester and the surrounding towns. The meeting was held on June 8th, 1882, under the presidency of Dr. Hiles, and, after many "pros and cons" had been advanced, the musicians present all gave their names and enrolled themselves as members of the Society about to be established.

It may safely be said that those present at this preliminary meeting had little idea that they had taken the initiative in a movement which would in a few years extend its operations over the three Kingdoms and number amongst its adherents and advocates a majority of the most active and most eminent musicians of the day.

No time was lost before means were taken, by letters and personal interviews, to increase the number of those interested in the movement, and on October 7th, 1882, a second and more numerously attended meeting was held, Dr. Hiles again acting as Chairman. Mr. Dawber was able to announce that upwards of fifty musicians had already expressed their willingness to join the proposed association. A code of rules sketched by Dr. Hiles was adopted by those present. It was decided to call the new Society "The Society of Professional Musicians," and to render it worthy of its title by limiting its membership to persons entitled to be so considered. The objects of the Society were defined as follows: "The encouragement of the higher culture of music, and the furtherance of its recognition as an important educational and social influence."

At a further meeting on November 4th, Mr. Dawber was appointed Hon. Secretary, and Dr. George Marsden Hon. Treasurer, by the Council formed at the previous meeting, and thus the organization of this parent Section of the Society was completed.

The Society commenced operations at once, and certainly cannot be accused of having been backward in the attempt to put matters straight. Amongst the first subjects to be taken in hand were the registration of teachers of music, the formation of a trustworthy Directory of Musicians, the improvement of musical education by means of examinations, and other matters tending to the improvement of the position and status of musicians as a body. By this vigorous policy the Society justified its claim to be the representative of the music teachers of the country, and announced its abandonment of the "laissez-faire" principle in favor of an active propaganda for the benefit of the class represented by the Society.

The Society had scarcely formulated its aims in a practical manner, when it became evident that a Society limited to one provincial area, however active and earnest its members might be, could not hope to succeed in obtaining the important results sought for. Consequently, in little more than a year after the commencement of the Society, in December, 1883, it was arranged that a deputation, consisting of Mr. Dawber, Dr. Hiles, Dr. Fisher, Dr. Marsden and Mr. Monk, should proceed on a Missionary Tour to the Midland Counties, and hold meetings in Nottingham, Birmingham, and Leicester. A successful meeting was held in Nottingham, and amongst those enlisted on that occasion were Mr. Edward Chadfield, the present General Secretary, and Mr. A. F. Smith, the present Editor of the Society's Journal, both of whom threw themselves heart and soul into the movement.

As a whole, the result of the mission was the formation of a second Section of the Society, the North Midland, and this was so satisfactory that in April, 1884, the deputation visited Leeds with a view to the formation of a Northern Section, an object which was successfully carried out during the summer.

Exception having been taken to methods practiced in the existing musical examinations, the Society accepted the task of framing a series of examinations which should be free from the defects of those then in existence, and prove a valuable means of raising the general standard of musical education. For this purpose a Question Book based upon the most progressive theoretical views was prepared with great care and labor, and a syllabus for the Practical Examination of pupils drawn up, in which the subjects required in a comprehensive and thorough musical education were clearly and definitely stated. An examination was held and in November, 1884, Sir F. G. A. Ousley, Professor of Music in the University of Oxford, presented the certificates to the successful candidates in the Town Hall, Manchester.

With the advent of the year 1885, another great step in advance was made. Three Sections had been formed and each Section had elected two delegates to form a General Council. The first General Council of the Society met in Blackpool in January, 1885, and the following five delegates took part in it: Dr. Hiles, Dr. Fisher, Mr. Dawber, Mr. Page and Mr. A. F. Smith. The proceedings occupied three days; plans for the further development of the Society were discussed and a constitution for the management of the Society was adopted. Mr. Page accepted the Hon. General Treasuryship, and it was decided to ask Mr. Chadfield to act as Hon. General Secretary. From this time the three Sections, whilst preserving their independent action in their several localities, were able, through the General Council, to exert an united and combined influence and form an organization capable of expansion over the length and breadth of the land.

It was decided to hold a Conference of the whole of the members of the Society in London in January, 1886, and raise the standard of the Society in the metropolis. The Conference was arranged at a special meeting convened at the Charing Cross Hotel, for the purpose of explaining the objects of the Society to the London musicians. The meeting was held under the Presidency of Dr. Fred H. Cowen. Professor Prout, Dr. Hiles and Mr. Chadfield advocated the principles represented by the Society, and after an animated discussion no fewer than 74 of those present, including many of the leading London musicians (several of whom, like Dr. W. H. Cummings, Dr. Charles Vincent, the late Mr. C. E. Stephens and others have since done yeoman service in the cause of the Society), applied for membership in the Society.

The great success attending the introduction of the Society to London, and the fact that the Sections of the Society embraced the whole of England in their organization, amply justified the addition of the word "National" to the name of the Society, which thus became "The National Society of Professional Musicians."

It is unnecessary to give details of the continuous development of the Society: how, owing to the increase in membership, the original Sections had to be divided; how the Annual Conferences of the Society grew in importance and influence until they became the principal gathering of musicians in the year.

Special notice is, however, required for the year 1893, as it formed a memorable epoch in the history of the Society. In this year incorporation as an artistic Society was granted by the Board of Trade, and thus a legal position and status given to it. As a consequence another alteration was made in the name, it being henceforth designated "The Incorpo-

rated Society of Musicians"—"Incorporated" being considered more distinctive than "National," the latter word being already in use by a great number of Societies.

This sketch of the progress of the Society would be incomplete without special reference to one of the most interesting episodes in its history. In January, 1888, the then President of the Music Teachers' National Association of America attended the Annual Conference of the Society, held that year in London. Coming as a representative of our musical brethren on the other side of the Atlantic, it is almost needless to say that he was most warmly welcomed. He read a paper on "The Progress of Music in America," which was listened to with the deepest interest, particularly when he dwelt on the great work which the American Association was doing in the creation of a higher standard of composition and musical thought in the United States. The welcome given to Mr. Lavalée, as the guest of the Society, was warmly appreciated by our American brethren, who, in return, kindly invited the English Society to send a delegate to the Annual Conference to be held in Philadelphia in July, 1889. The General Council cordially accepted the invitation, and appointed its General Secretary, Mr. Chadfield, to act as its representative at the Philadelphia meeting. Mr. Chadfield was received with true American hospitality and took part in the proceedings of the Conference. He read a paper on "National Musical Associations, Their Duties to Music, to Musicians, and to the People." It would be impossible to say too much of the kindness and courtesy extended to Mr. Chadfield, as the delegate of the Society, but special mention must be made of Mr. Calixa Lavalée, Mr. Heath, the President of the Association, and Mr. Thomas Tapper, who had special charge of the visitor, and whose kindness and attention to him, as the guest of the American Association, were beyond all praise.

An idea of the present position of the Society may be gathered from the fact that the Sections now number twenty-five, each Section with its Council, Treasurer and Secretary, forming a complete local organization. In each Section meetings are held at which papers are read, compositions by members performed, and performances of music are given to which the public is invited, and thus the Sections become centres of artistic activity, furnish opportunities of the greatest value to the young and talented and keep alive the love of art for art's sake. Each year the members of the whole Society meet in Conference, addresses are given by the highest authorities on musical subjects, all meet together on terms of perfect social equality, and all unite in the effort to promote the progress and advancement of music and its culture amongst the people. The Examinations are now accepted throughout the three Kingdoms as not only the most valuable aids to the improvement of musical education, but as examinations whose impartiality is beyond reproach. And it is to the credit of the Society that in the midst of its success it has not forgotten the claims of those who are suffering from misfortune, for it supports an Orphanage for the Children of Musicians, in order to help those little ones who, by the death of the bread winner, are left helpless and unprovided for.

THE MUSIC OF THE JAPS.

Japan, according to all accounts, is the country of the Volkslied. It is the great utterance of popular feeling and must be taken seriously, although there is no point of contact between the music of Japan and that of Europe. At present the volkslieder are all warlike, and every event that takes place furnishes matter for song. The "Old Battlefield" is very pathetic, but the most popular lieder sing the glories of the Japanese flag with its emblem of the rising sun. "The eagle," says a late song, "flies far, but the rising sun illuminates the world." To appreciate these lyrics one must imagine a group of boys and girls in the bright-hued colors of the East, intoning "Slay, slay, slay, till the sword breaks." "Death before surrender" is the refrain of another, while a third cries: "Forward, forward, heroes of Japan. The flag of the rising sun embodies our hopes. Peace is hidden in the sword, peace is in the smoke of the gun."

The music to which these songs are sung is described as unenjoyable for European ears, and travelers acquainted with the music of China and Japan indorse the opinion of a German music critic that "in no conservatory in Europe was there ever such a sin against music" as the Chinese national hymn, and, the Japanese music resembling it closely, the verdict of the critic will hold true for it also. The Japanese national hymn is musically worthless, and is not adapted to arouse either the public or the fighting men. "For my part," the writer continues, "I would rather listen every day for an hour long to a German village band than hear the Japanese national hymn once a week."

These are naturally the first impressions of visitors, and like most of such impressions are superficial and exaggerated. Perhaps when we become more familiar with Japanese music, opinions may change respecting it, as they have in the case of Japanese art.

HINTS TO PLAYERS.

FRANK SMALL.

In playing, have the same respect for your interpretation as a player that you should have for your own thought as a composer. Accept no one's interpretation, no one's form of expression, as final. Study and listen to good performers—but critically, always. Play a Beethoven sonata as *you* conceive it—not as somebody else may. In the first instance there is a possibility of failure, in the second a certainty of it. The first will at least have the merit of truth and spontaneity; the second will be nothing but an imitation, and doubtless a poor one. Be suggestive in your playing, leave something for your listener to do. The keenest intellectual delight, as well as the highest spiritual attainment comes not from appropriating another's idea, but from a development of one's own. The way may be indicated, the goal pointed out, but the footsteps must be taken by the traveller himself. But be sure that you know the way. If you have the slightest indecision, the slightest doubt in your mind, your playing will suggest that and nothing more. Let your work be expressive of your conviction, but first you must have the conviction. Thought must burn for speech if it is to live. Mankind can never be fired by a lukewarm effort. Your thought, whether as composer or performer, will be clear to yourself just in proportion as you feel its purity, its truth; and it will be inspiring just in proportion as you let its truth and purity suggest its own form of expression.

We may think of music as a message from the divine to the human. It is the player's privilege to make the message plain to his hearers.

Be as critical of your own interpretation, your own composition, as you are of another's. To recognize in humbleness and sincerity the image which the composer may have seen and striven to incorporate in his music and to interpret it accordingly, is the business of the conscientious player. I would ask students to invent a situation, story, characters, fitting the musical composition according to phrasing, touch dynamic force tempo, etc., as indicated by the composer or by intelligent and conscientious editors. The effect upon the listener of playing with such ideas in the soul of the performer will be very different from that of a mere mechanical performance. It attracts, touches sympathetic chords in the souls of the audience, electrifies and vitalizes, because it gives a part of the performer's vital self to the friendly ear which heareth. The image, idea, or action conceived by the performer, may be different from that of the composer, and yet I verily believe that the latter would express approbation in listening to an inspired performer, if the playing be aglow with the fire of a poetic idea. It is very interesting to hear distinguished artists interpret the same master-work. There is frequently a decided resemblance, but tinged by the individuality of the artists, even though they strove to recognize and represent the composer's intentions. If such regard had been wanting, veritable caricatures of the original composition would have been the result.

A few words now against conscious mannerisms when playing for people. Unconscious movements on the part of an artist during public performances are usually pardonable. But the absence of conspicuous motions generally indicates artistic ability. Someone has said "The fewer contortions, the greater the artist." Necessary mechanical motions of the body are few and simple. There is (1) the finger motion. (2) The hand motion (from elbow wrist). (3) The forearm motion (from elbow only). These may be called the primal motions. There are also unavoidable motions to consider—incidental motions—such as the side movements from the hips when playing upper or lower keys. The less one thinks about these unavoidable motions, except to exercise common-sense-control, the better. Too much attention to such matters is apt to create self-consciousness.

Consider well the primal motions. Thorough training in these primal motions is necessary. An easy, graceful appearance in public performance is always to be desired. To acquire such it is only necessary to concentrate the attention upon the primal motions and the incidental motions will take care of themselves. The affectation of mannerisms, assumed by not a few pianists, teachers and pupils as well, is degrading to our art. I have known mannerisms to distract the attention of the listener from the musical interpretation. Conscious mannerisms must be discouraged. The benefits of music are derived mostly through the sense of hearing. Music cannot be seen. It is sound, something to be heard. To many persons, *listening to music without seeing the artist is the ideal way.* It removes all temptation from the eye. We listen with heart and soul as with the intellect, and are not on the watch for surprising feats of technique. If with closed eyes the music we hear is satisfying and beautiful, we may be very sure the mechanical training of the player was all that could be desired.

LEARN THE NATIONAL HYMN.

At the close of a concert on board an ocean steamship during the past summer an attempt was made by the passengers to sing both "My Country 'tis of Thee," and "God Save the Queen." There were in the party 286 American passengers and 24 of English birth. When the air of "America" was struck up, it was unhappily revealed that not enough of the 286 Americans were familiar with the words of that song to carry it through the first stanza! The English smiled.

With the collapse of "America," the turn came for "God Save the Queen" and every one of the 24 English men and women knew the words and sang the song through lustily. At a great children's festival near New York, about the same time, a similar state of affairs was revealed; it was impossible for the children to sing audibly the words of more than one verse of "America." A goodly percentage of our people cannot correctly repeat the words of the first stanza of "America." One reason for this is that we have practically three national songs, "America," "The Star Spangled Banner," and "The Red, White and Blue." One of these ought to be distinctly recognized as the song of the nation. Then we should learn it. It is not creditable to our patriotism that we falter and halt, and break down when we attempt to sing our national songs.

Regarding Liszt, Eugen D'Albert writes in a recent article in the *Neue Rundschau*:

The acquisition of technical facility is an easy matter for any one that has industry and patience, but the magnetic fluid that establishes the contact between the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher can awaken this divine spark, and fan it to brightest flame if he has the fine gift of the born teacher. Undoubtedly very few possess it, and none in the same measure as Franz Liszt, the great artist of the soul. Therefore both teacher and taught should turn more and more to this mighty teacher as a model—the teacher by seeking to influence the soul-life of the pupil and guide him into the right paths, not by crushing it with an excess of dry, unnecessary pedagogics that clip the wings of his genius; the pupil by taking as his model the unselfishness of Liszt's life and his ideal conception of art. Let him keep himself free from all pettiness, narrowness of mind and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in everything in the fine arts and in literature.

THE MUSIC STUDENT

CONDUCTED BY
EDWARD B. HILL

This department will be devoted to students' work and needs. Besides articles of inspiring nature contributed by leading writers there will be presented here every month definite lessons on various subjects. These lessons will be written by teachers of the highest authority. They will be presented in a simple and direct manner, affording the student personal instruction of the best order. These practical lessons will be increased in number from time to time. The privilege which THE MUSICIAN extends to students to correspond fully about all matters in this—or any other department of the Magazine—makes it of the highest value.

VACATION PLANS.

EDWARD BURLINGAME HILL.

I. WHERE AND HOW.

It is hardly necessary to remark that there are almost as many varieties of vacations as there are individual students. Some fortunate beings can take three solid months away from the city, living a healthy, out-of-door life, playing tennis, golf, rowing, swimming or riding. Some go on shooting trips in the woods of Maine, or fish in the brooks and lakes of New Hampshire. Others go to Europe for a month or two of rapid travel and concentrated observation. They may hear one or two concerts at the fag end of the musical season in London, Paris or Berlin, or they may casually run across the typical watering place orchestra, which gives a diplomatically varied program of opera-bouffe potpourris and ballet-suites, interspersed with the higher classical overtures and symphonies. Too often these fleeting travelers are apt to return to America fully persuaded that they are competent to judge of the "musical life" in Europe. Others still are forced to regard vacation-time as an opportunity to save a little money for the expenses of another year of study. It has been difficult to scrape together enough to buy concert tickets, to meet tuition bills, as well as the constant expenditures of city life in the winter. They arrange lecture-recitals and concerts under the half-hearted patronage of "society people" at mountain or seashore resorts. This method is often a tax on the health and a source of discouragement to ambitious, artistic students, and pays a comparatively slight investment on the amount of labor and struggle involved. As the circumstances which determine vacation plans are so unlike as to make it practically impossible to lay down any rigid precepts for recuperation, it is far better merely to make suggestions from which each may choose that best suited to their opportunities.

If possible, every student should secure as great a change as practicable from the winter surroundings. Different conditions and ways of life, unfamiliar scenes and new faces help enormously to show us our artistic and personal faults as well as to establish us more firmly in our best qualities and convictions. We soon become conscious of new energies, fresh impulses and keener reflections on the problems of student or professional career. Naturally a country life offers the best contrast to the feverish, hurried life of the city, if only for a couple of weeks. Physical regeneration is as much to be sought for as mental or artistic; indeed the last two are generally attained in securing the first. It is impossible to overstate the necessity for laying in a large stock of health during the summer. All the artistic professions tax the nervous system severely with the long hours spent in-doors. The musician especially suffers from the excitement of late hours, spent in crowded, ill-ventilated concert halls. It becomes an obvious duty to repair these damages to nerves and lungs with conscientious and unremitting effort. By working at most only in the morning, and spending every available moment in the open air, with long walks or exercise in any form, more can be done to insure successful work during the coming winter than by any more ambitious course of summer study. If the vacation be limited to a month or less, it is probable that the best results will follow from omitting work altogether, and reveling in the complete freedom of absence from obligations of any sort. If on the other hand the vacation can be extended to two months or more, there are many ways in which it can be made effective or valuable. The student must not be discouraged if he cannot obtain the complete change of scene of country or seashore life. Even if much of this time has to be spent in or near the city, there are many chances for inexpensive trolley rides into the more distant suburbs or country; there are always entertaining trips to popular seashore resorts for an afternoon or a Sunday. At present the parks of a great city can provide many a pleasant hour for refreshment and fresh air if the most be made of the chances they offer. An entire summer in the city is far from being the unpleasant thing it is pictured. If the student thus situated will only make up his mind to take the recuperation within his reach, and determine to enjoy himself, the most uncomfortable conditions can be made to yield recreation and relaxation.

II. THE SECRET OF A TRUE VACATION.

It is doubtful whether the majority of music students know what constitutes a real vacation. If music be utterly cast aside during three months or so for the purpose of enjoying all the fascinating distractions of an unrestrained summer existence, the student too often returns to his work in the autumn with distate, if not complete disgust, at the mere thought of study in any shape or form. After so long an interval of idleness his power of application has fled, his energies have been misapplied, and it usually takes him at least a month to settle down and recover from the effects of his excessive "vacation." Gertrude Atherton, in her brilliant novel, "Rulers of Kings," makes Mr. Abbot, the multi-millionaire, who possesses the greatest aggregation of wealth known to modern times, say in reference to a yachting trip to Europe: "I shall take three secretaries with me; I should break down if I relaxed entirely." The mind that has for years carried the responsibility of solving the complex problems associated with the management of an enormous property, has developed a capacity for hard work and achievement that absolutely demands a certain amount of activity to keep at the height of its powers. Its concentrative force and keen executive ability can only be maintained by regular use. Herein lies the secret of a successful vacation; to continue the established habits of work judiciously, while absorbing fresh mental and bodily vigor from new scenes and occupations. The mind does not suffer on account of use. It is the strain on the nerves and body incident to the general conditions of irregular, unsystematic or hasty work, disregard of the fundamental laws of health which are exhausting. The brain, which has been doing its best in spite of the hardships imposed on it, has to take the blame. In such cases do not relax the brain-work entirely, unless the injury is extreme; turn your attention to the actual causes of break-down.

The qualities which count in music-study are developed through persistent and obstinate attack on the problems of everyday life. The student gains in mental muscle exactly as the athlete grows more proficient through constant exercise and training. Every pianist or violinist realizes the necessity of constant practice to keep his technique in condition, but he does not, perhaps, recognize that the value of his work depends quite as much upon continuing the steady discipline of his brain. During vacation, plans for the coming year should be elaborated, the student's repertory should be polished up, and even new work may be attacked, but always without hurry or strain. Then turn to exercise in its different forms. Learn to know the birds, the wild flowers and ferns; raise vegetables or flowers; take it seriously with all the foolish ardor of the professional enthusiast, and then note the improvement in the quality of your work. Experiment freely in order to determine how much work you can do to lasting advantage; fix certain regular hours for study; then leave it all behind and play as hard as you have worked. With a proper balancing of mental discipline and recreation, a vacation should have no "after-effects" except the vital resources of increased health, a keenly active mind and a thirst to do "big things" during the approaching season.

III. A FEW MORE SUGGESTIONS.

To obtain the best results from vacation work it is often worth while to introduce distinct variety in the daily routine. A young Boston doctor who is noted for the number of branches of knowledge in which he has done capable and often brilliant work, insists that the mind is as much refreshed by striking contrasts in the work itself as by so-called relaxation or loafing. Thus after a hard day's work in scientific research, or in teaching at the Harvard Medical School, he can take up problems connected with labor-questions or read arduous treatises on philosophy with unabated zeal. He asserts that the absolute separateness of these subjects makes it possible for him to bring to each a virtually fresh brain. It may not be practicable for everyone to work on his theory, but at least we may derive hints for the student's plans. With this experience in mind, try to introduce some new features into your daily work. It would be well for all students to perfect themselves in sight-reading. While a knowledge of theory helps immensely, quickness in sight-reading is merely a matter of patience and sufficiency of practice. If enough of it is done the results are absolutely assured. Then, too, the student of piano, violin or singing will only gain from a practical acquaintance with harmony, counterpoint, a certain amount of canon and fugue, musical form, the art of orchestration, musical history, the writings of the great critics and many other essential elements of a musical education which are too often regarded as purely optional "extras." Let the student choose from the topics mentioned above one or two which are directly in line with his musical development, and devote a slight amount of time systematically in pursuit of their mastery. As before stated, these subjects ought to be taken for granted as part of the curriculum of *every* music student. By "getting up" any of them during the summer, the student will not only have made progress in breadth of attainments, but he will have introduced a welcome novelty in the hum-drum round of technical exercises and the painful repetition of phrase necessary to the mastery of even the simplest piece.

During the vacation is the time to read all those books which one never has time to read during the rush of the winter. The great novels, the immortal essays, the stories of travel and adventure, the innumerable poems which form our classic literature, the best of new books, the cleverest plays, the most striking of new paintings or statues can become the medium of musical growth as surely as direct professional work. The motto of a real vacation should be expansion. Expand your playtime to get "vulgar health," and change of occupation. Expand the quality of your work by lessening the quantity, and in addition by securing the best conditions in which to study. Expand your professional altitudes by mastering new accomplishments, new branches of theory, new enthusiasms for composers, their works and art-principles. Expand your mind with whatever is good in literature or art. Expand your soul by reflection and by assimilation of the infinite beauty of Nature. If your vacation plans aim at the accomplishment of these several "expansions" they will be fruitful, no matter where the "scene of action" lies.

LORD MACAULAY ON SUNDAY REST.

Speaking on "The ten-hours bill," Lord Macaulay said: "We are not poorer, but richer, because we have, through many ages, rested from our labor one day in seven. That day is not lost. While industry is suspended, while the plow lies in the furrow, while the exchange is silent, while no smoke ascends from the factory, a process is going on quite as important to the wealth of nations as any process which is performed on more busy days. Man, the machine of machines—the machine, compared with which all the contrivances of the Watts and Arkwrights are worthless—is repairing and winding up, so that he returns to his labors on the Monday with clearer intellect, with livlier spirits, with renewed corporal vigor.

MUSIC IN THE HOME

CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

SUMMER AND SONG.

Our illustration is entitled "Summer and Song" and is the work of a famous artist. It might well be called "Solitude," with its lone figure, coming forward toward the old flat-bottomed boat. But our artist tells us that she is singing. She is but obeying the heart's,—nay the soul's instinct to burst forth into song. Even our hard, dry, dyspeptic old Carlyle said:—

"All deep things are song."

A modern poet recently sang:—

"Man must reap and sow and sing; trade and traffic and sing; rear the young with tenderness and sing; then silently step forth to meet whatever is—and sing." THOMAS TAPPER.

Summer is with us now. To many of us the musing-season begins with July and continues, more or less, through August and September. But while to the student all the winter evenings too are rich in opportunity, to the music teacher September, at latest, is apt to end his enjoyment to a very large extent. Not entirely; indeed no! Imparting, as music teachers do, or should do, the latest and most modern musical ideas to their pupils, there must be a sufficient systematic arrangement of the teachers' time to allow a portion of it for this sort of study.

But that delightful, dreamy, out-door, poetic sort of study that comes in our vacation time usually ends with September. One of our distinguished active, present-day music teachers said, not long ago, something like this: Birds do not grow their plumage by feeding on feathers and neither is it possible to rear a young musician by feeding him upon music alone. His *soul* must be fed, if his teacher hopes for success in the one branch, viz: music. It is, therefore, very evident how carefully and faithfully the teacher must cultivate his own soul and strive to broaden and enlarge his own nature.

We have hoped in our new department to offer perhaps, or suggest some helpful hint for Music in the Home. We feel that we may now, consistently, in this, the season of vacation for teachers, offer to them some home-life words and hints. We mean that atmosphere that is a mixture of the social home-life and home-talks in which music forms a generous part of the conversation and occupation. An *ideal* way of studying music would be that of a family the writer of this article has in mind. It is a simple family, yet poetic, and artistic in its everyday habits of life, and all its leisure moments *(in the home)* are devoted to music. They are English people and possess, as it happens, right in their own family circle, four splendid male voices, two tenors and two baritones, varying in quality. The father (about forty years of age) sang tenor, and unusually well. One son sang tenor and was also leading tenor in the Cathedral of his city; the other two sons were baritones. The two sisters were less well equipped as to voice, but were always glad to "take part" and "go over" the oratorios, operas, and so on. And then regarding instruments: Was there any instrument that this gifted, handsome young father could not play, in far more than ordinary amateurish fashion? One can imagine the atmosphere of a home where the members of the family were so musically inclined as in this case. But suppose families are less gifted than this—suppose they are very *moderately* gifted, indeed, the point we wish to emphasize is this: *Music In The Home.* THE MUSICAL ATMOSPHERE! How very much boys and girls who are taking private lessons must learn of music literature (both vocal and instrumental) where music occupies the position it does in this home life. Musical life such as I am describing is common in almost every home abroad. One reason for it is that the boys and girls do not aim too high. They do not dream of being great artists or of astonishing the world. No! what they wish and hope for is merely some day to possess a knowledge of that which is best in music; to be familiar with a few, at least, of the beautiful old masterpieces, both vocal and instrumental. We wish every family in our dearly beloved country would begin musical evenings, and seek musical culture in the home. Let us be thinking of these things during our summer vacation.

OUR SUMMER READING.

As the summer and vacation season approaches, we begin to think of books and reading. Some of us have, doubtless, already planned to read several special books that we have been longing to become acquainted with, while others, perhaps, have scarcely stopped to think of books at all. A summer course of reading is very necessary for us all, as well as interesting and enjoyable, and for the benefit of those who have no definite plans or ideas regarding their future reading I shall venture to name a few books that will repay all who carefully read them. Musical works: *Lessons in Musical History,* by John C. Fillmore; *The Student's History of Music,* by Frederic L. Ritter. These are excellent books with which to begin the study of musical history, and are thoroughly interesting and readable. Books dealing with musical history, and the lives of the masters, are very numerous, so that anyone desiring to take up this line of study can easily find what he wants. I wonder how many students study the lives of the composers whose works they undertake to perform? Reading biographies, or biographical sketches of composers, affords a personal knowledge that greatly assists the performer in his interpretation of their works. It is also equally interesting to non-performers.

Music teachers and students need the broadening, helpful influences which are gained from collateral reading. But we are now thinking more of the reader in general. There are books which aid us in our interpretation of life,—books which are a help and inspiration to us. Such books become our friends and we go to them, from time to time, for the help we need, and know will be forthcoming from them.

I am going to name a few books which may be read for the information to be gained from them, and also some that may become as friends to us. All that I shall name are suitable for vacation reading, and summer's temperature. For general self-culture, teachers need more or less familiarity with historical and biographical works dealing with our own times as well as with the past. They need also to peruse books of travel. Such books may be read to greater advantage in classes than by one's self. Knowledge of current events—i. e., present day history—may also be kept up and made highly interesting in classes. But there are times when something different from this is desired, and some of the books which I would recommend are as follows:

1. "Intellectual Life," by Gilbert Hamilton.
2. "America To-day," by William Archer.
3. "In Ghostly Japan," by Lafcadio Hearn.
4. "A Group of Old Authors," by Frederic Harrison.
5. "Reminiscences" of Mrs. Julia Ward Howe.

The following books we need not only to read but to own, so that we may never be wholly separated from them:

1. "Essays on Nature," by Hamilton Wright Mabie.
2. "Essays on Books and Culture," by Hamilton Wright Mabie.

3. "Self-culture," by Rev. James Freeman Clarke.
4. "Every-day Religion," by Rev. James Freeman Clarke.
5. Thoreau's books.
6. The works of John Burroughs, and
7. Emerson's works.

Musicians and all who love music need to have the highest ideals of life: the highest and best influences are in constant demand. The book "Self-culture" (named above) begins by telling us that it is man's duty to grow, and no one reads the pages, I am sure, without resolving to use all the means in his power to grow mentally and spiritually,—to aim at being his best and truest self. The opening chapter of "Every-day Religion" is entitled: "How to Make the Most of Life," and it not only tells us how, but assists us to do it.

Take the love of Nature, which is one of the most powerful influences in life. Love of Nature, and friendship with her, gives us poise and serenity. When we study Nature—not analytically but more as the poet does—we find that it brings us joy and peace: it promotes soul-growth. Direct contact with Nature is denied to many of us,—here again books come to our aid: we can have access to the writings of those who love Nature, and who live close to her. For this we turn to the poets of Nature: Wordsworth, Whittier, Longfellow, Whitman, Bryant and others, and to

the prose writers: Emerson, Thoreau, John Burroughs, Hamilton Wright Mabie, and others.

Lovers of music will find that cultivating all their best tastes will assist them in their comprehension and appreciation of music.

In closing I again urge friendship with books. Cultivate a love for the best books. Three excellent rules are: 1. Read what interests you. 2. Read actively, not passively. 3. Read with some system and method.

GOOD MUSIC AT POPULAR PRICES.

We hear much each winter or spring at the closing of the season of Grand Opera, of the dreadful deficit, and it *is* wondered that any musician-manager can be found brave enough to continue giving us imported artists in the great operas. But why not avoid all this by placing opera within the reach of the masses by lowering the prices? The first reply is: "What! offer pearls before swine!" If so we can offer as defence that the progress that is being made in the development of musical taste among the people is simply marvellous, and were opera prices made less it would not be long before these audiences now spoken of patronizingly would be able to discriminate and later to offer something of good judgment. How is this nation to become a musical nation if a wise (musical) paternalism rules it forever?

There is a general movement in European countries to provide the people with good music in concert halls and opera houses at low rates of admission. More and more attention is being paid in Germany to the educational influence of music upon young minds. During the past winter special concerts for school children were given in Hamburg, with an average attendance of 2270 pupils. The admission price was only 10 pfennige (about 2½ cents), a local musical society making up the deficit. In Breslau the city council voted $5000 to the orchestra there in order that four extra concerts might be given for school children. The conductor was Moskowski. In Vienna it was then decided to establish a Volksoper in a building to be erected. At this light operas (but not operattas), which cannot be sung effectively in the vast auditorium of the imperial opera are to be performed, and some of the singers and players are to be advanced pupils of the conservatory, who will thus gain experience, while making it possible to charge popular prices for tickets.

In this country attempts have been made in several cities, with varying degrees of success, to provide concerts and operas for the people at rates within their reach. A Chicago periodical speaks of "the enthusiasm of music students over the Thomas concerts since twenty-five cent seats have made them a possibility for all." At one time, while he was in New York, Mr. Thomas gave concerts for young people, and during the last two seasons Frank Damrosch has done likewise. Useful work has been done by the People's Choral Union and other associations, while the city last summer spent $48,480 for free band concerts in Greater New York—nearly as much as was voted by the city council of London, which spent about $50,000 on bands last season, as against only $15,000 in 1892—an eloquent proof of the growth of the movement.

One of the most interesting experiments made in New York was that at Cooper Union Hall. Franz X. Arens (who, some years ago, gave a series of orchestral concerts in Europe, to acquaint Germans and others with the best American music) undertook, with an orchestra of forty, to give a series of five concerts at prices ranging from fifty cents to only ten cents per ticket. He began with the earlier masters, and gradually reached the modern romantic school. The performances improved steadily, and so did the attendance. For the last two concerts nearly all the seats were sold, while the quality and quantity of applause indicated real intelligence and appreciation on the part of the listeners. Mr. Arens has already announced a second series for next season.

This is not a plea for wage earners' concerts or any form of patronage, but for genuine high class concerts, vocal and instrumental, opera, grand opera, etc., and all of the very best for our people.

Only the few, after all, are the millionaires, and many and many a so-called musical (?) audience (an audience, that is, of wealth) is very far from an artistic appreciation or enjoyment of music.

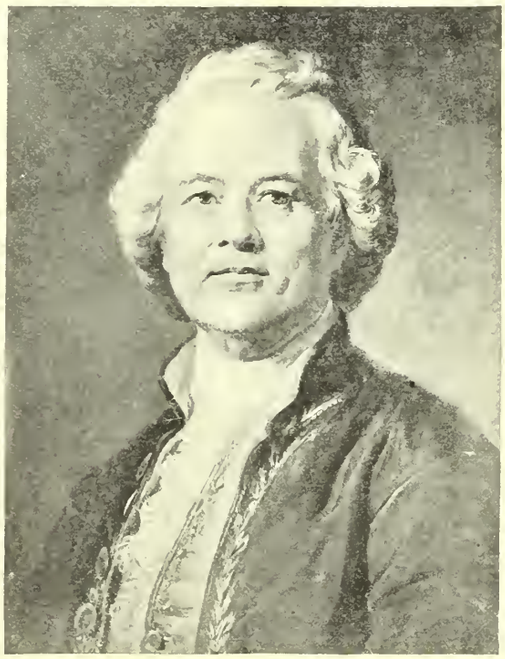
Ours must sometime become a musical nation, but it will never be by offering the best to those persons only who are able to pay fabulous and foolish prices.

FACTS TO REMEMBER ABOUT CHRISTOPH WILLIBALD VON GLUCK.

1. He was born July 2, 1714, in Bohemia.

2. He began, early in life, to teach the violin, violoncello and singing.

3. In writing his operas he obeyed the following rules (or reformations) of his own making, viz: That the music should represent the ideas expressed by



GLUCK.

the words to be sung; and (2d) that the orchestral accompaniment should be something more than a mere support to the voices; that it should add its own coloring to the picture—be *a part of* the picture, which the writer of the words and the musician, setting these words to music, were endeavoring to portray.

4. Gluck used Greek subjects for almost all of his important operas. Gluck's ideas, or innovations, were attacked by musicians, just as Wagner's have been in our time; and both Gluck and Wagner wrote pamphlet after pamphlet to explain, to set forth, their ideas and the reason for urging their use.

5. "Orpheus" was the first opera which Gluck wrote as the outcome of his reform theories. "Orpheus" is still used as an opera.

6. After Gluck's death there came Rossini, with his more tuneful, pleasing works, and for a time the ideas of Gluck lost ground and were abandoned. But many Germans approved of Gluck's principles and in due time they were revived and followed. His operas show him to have been a noble musician, a true poet, and a deep thinker.

7. Opera has been in vogue since the year 1600. Monteverde (1567-1643), was the first composer of opera. Opera is then three hundred years old, and, while many others have composed opera, the real *leaders,* who were simply followed by all the others, were (named in their proper order) as follows:

	BORN.	DIED.
Monteverde	1567	1643
A. Scarlatti	1659	1725
Gluck	1714	1787
Mozart	1756	1791
Weber	1786	1826
Wagner	1813	1883
Verdi	1813	1901

8. From among these seven renowned leaders in the school of opera the two names—Gluck and Wagner—stand as the only ones who introduced decided reform and change. They did not work along the old rules or principles, but followed their own original ideas.

OUR OPERA STORY.

(Synoptic Form.)

"ORFEO."

Music by Gluck.

A list of Gluck's operas is: (1) *Artaserse,* 1741; (2) *Demofoonte, Cleonice* or *Demetrio,* and *Ipermnestra,* 1742; (3) *Artamene* and *Siface,* 1743; (4) *Fedra,* 1744; (5) *Poro,* sometimes called *Alessandro nell' Indie,* 1745; (6) *La Caduta de' Giganti,* 1746; (7) *Alceste,* 1766.

The opera whose story we give is called variously *Orfeo, Orpheus* and *Orpheus and Eurydice.* In his book entitled *"The Opera Past and Present"* Mr. W. F. Apthorp says: "Gluck is fairly to be regarded as the Father of Modern Opera; a sufficient commentary on this is the very fact that his are the earliest operas that hold the stage to this day. . . . Gluck had from the first this ambition to make the Opera more dramatic than his predecessors and contemporaries had done . . . his innovations were, however, evolutionary rather than revolutionary," points out Mr. Apthorp. These remarks, in addition to the "Facts" we have given you to remember about Gluck, are doubtless all that our young students will require for club-work or for their Scrap-Books. We therefore proceed to give, in a very few words, the story of this opera, which some day you may have the privilege of hearing.

Orfeo.

Orpheus mourns the death of his wife, Eurydice. His companions gather about him and offer their sympathy. His grief is so great that he begs them to depart and leave him in solitude. When alone he determines to seek his dear Eurydice among the departed, and save her from Pluto's dark abode. Love (as a person) appears to him and promises to aid him and to restore his wife on condition that he shall not look back after he has found his dearly beloved one, but shall lead her from Hades directly to the upper world. He agrees, and the act ends with his delight at the prospect of seeing and having his loved one once again. The demons and spectres are seen whirling in an infernal dance as Orpheus enters Hades, but as he sings his grief it softens even their hearts and they cause the gates to be opened. He is allowed free passage from their Kingdom.

Orpheus next enters a crowd of happy spirits who (to the audience) gradually fade away as he appears, but at his entreaty they reappear, bringing the shade (i. e., the spirit—the soul) of Eurydice veiled. A shadow dance is proposed and during this dance Orpheus discovers Eurydice by magnetic attraction. She follows him to the passage leading to the upper world. Orpheus leads his loved one by the hand, but, obeying his instructions, does not turn toward her. Finally the jealousy of Eurydice is aroused and she reproaches him for his coldness. Believing that she has lost his affection, she appears like one "broken-hearted," and falls upon a rock as if dead. Then Orpheus is again distracted and draws his sword to slay himself, when the figure called Love reappears, arrests his hand, touches Eurydice, awakening her from the swoon, and all is joyful once more. The companions of Orpheus enter and the opera ends in a scene of great happiness.

A GOOD CREED.

I believe in God, I believe in man, I believe in the power of the spirit, I believe it is a sacred duty to encourage ourselves and others; to hold the tongue from any unhappy word against God's world, because no man has any right to complain of a universe which God made good, and which thousands of men have striven to keep good. I believe we should so act that we may draw steadily nearer the age when no man shall live at his ease while another suffers. These are the articles of my faith, and there is yet another on which all depends—to bear this faith above every tempest which overfloods it, and to make it a principle in disaster and through affliction.—*Helen Keller.*

On June first, one hundred years ago, Michael Ivanovitch Glinka was born at Novospaskoï. Glinka is the first prominent name in the history of Russian music. His music is seldom heard nowadays, but among a nation of extreme musical patriots he still bears the title of "Father of his country's music." Glinka died in 1857 at Berlin.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.

Truth for the wise,
Beauty for a feeling heart,
And both for each other.
Beethoven.

AN AUGUST CALENDAR

Aug. 1. *A little good reading daily forms the mind.*
" 2. *How many composers in the August calendar do you know?*
" 3. *How many opera composers can you name?*
" 4. Ambrose Thomas, born at Metz, 1811.
" 5. *What famous opera did Ambrose Thomas write?*
" 6. *Who wrote* PARSIFAL? DON JUAN? FAUST?
" 7. "*Art is wide! There is room for all.*"
" 8. "*Learn all there is to learn! Then choose your own path.*"
" 9. *No artist ever began as a master.*
" 10. Carl August Haupt, born at Cunau, 1810.
" 11. "*Melody is the life-blood of music.*"
" 12. Jean Louis Nicodé, born at Jerczik, 1853.
" 13. Sir George Grove, born at London, 1820.
" 14. *What famous work did Sir George Grove edit?*
" 15. *Music belongs to no country.*
" 16. Heinrich Marschner, born at Zittau, 1796.
" 17. *Enthusiasm and industry accomplish everything.*
" 18. Friedrich Wieck, born at Petsch, 1785.
" 19. Nicolo Antonio Porpora, born at Naples, 1686.
" 20. Christine Nilsson, born at Wetiö, 1843.
" 21. Otto Goldschmidt, born at Hamburg, 1829.
" 22. Joseph Strauss, born at Vienna, 1827.
" 23. Moritz Moszkowski, born at Breslau, 1854.
" 24. *What member of Friedrich Wieck's family became distinguished?*
" 25. *What famous musician once served Porpora in return for lessons?*
" 26. Aloya Schmidt, born at Erlanbach, 1789.
" 27. *How many writers of etudes for piano can you name?*
" 28. *What does the word* "ACOUSTICS" *mean?*
" 29. *Practice brings mastership.*
" 30. Adolph F. Hesse, born at Breslau, 1809.
" 31. Herman Helmholtz, born at Potsdam, 1821.

MUSIC IN THE BUSY WORLD.

THOMAS TAPPER.

"Let the older one think not of himself, but let him love the younger for the sake of the inheritance which he places in his heart to cherish anew; for the day will come when the same shall be proclaimed for the welfare of humanity, the world over."—*Richard Wagner, Opera and Drama.*

Never before has any one, high or low, rich or poor, had so good and so great opportunities to partake of the joys and benefits of music. Every day busy writers are wondering and working (for it is the wondering of a writer which sets him to work), to find a way by which people may be led to know more about music, and to find greater happiness in it. And for whom, and in what way do they accomplish this? They think about all the classes of people, about those who know much and those who know little, about the young and the old, about the sightless and those blessed with true eyes; even about the criminals and the unfortunate, and about all of these the thought is—how shall we work and speak in such ways and words as will give them joy and increase their love for what is noblest and choicest in life? All who work, whether it be at the desk in writing thoughts for others to read, or at far ruder occupation, may have at least some of this purpose in mind; namely, to increase people's love for those things which are beautiful.

Once a Roman emperor wrote that we should understand the world's affairs better if we would but go, in fancy, far above the earth towards the blue sky over us. Let us try it. If we look down to behold what men are doing in behalf of sweet sounds, what shall we see? Many activities, to be sure; busy schools, busy teachers and students, busy printing offices, busy editors and readers—so many busy people, in fact, that, if we should close our eyes and think of them a moment, we might almost conclude that all the world is busy singing, playing, writing, and thinking about beautiful tones. But, if there are many people thus employed, there are yet thousands of others. Near all the great cities stand huge factories. (Some day, when people *truly* love the beautiful they will be very careful where they build the factories, and they will not be as ugly nor as filthy as we now often have them.) Well, some of these factories of every city employ skillful workmen and women, who labor, day after day, in making music instruments. Each one must do a little part, and do it well. So we have organs and pianos, and brass instruments, and all other sorts, an infinite variety altogether, and the best of them are those made bit by bit, but with such great care that when the bits are put together, the whole shall be found perfect, because the parts have been made by people working for perfection. Then the completed instrument—perhaps it is a piano—is carefully packed, put upon a wagon, taken to a railway station, thence to some fine room, undoubtedly in the city, where it is exhibited until some one, who is in search of just such a piano, comes and orders it to be sent to her home. Let us imagine it a very beautiful home. Of course, we know it cannot be taken to this home unless more men move it, with their hands and with wagons and trains. We soon begin to think that even for *one* person to have a piano, ever so many other people have to work hard. It is true, but is it not worth the trouble, when, at length, it has been properly placed in its room? Certainly; it is beautiful to see and some one will tell you that it is beautiful to touch. But such a one must have rare hands, full of sensitiveness. When *they* are placed upon the smooth, white keys the very heart is touched. Then we know what messages may come to us from the piano, and we think that all the time and labor which are needed to make a piano are well spent.

Out of this picture (and will you not believe it to be a true picture?) we get the first among the great truths which can teach us to be good and valuable in the world. The truth that I mean is this: Nothing can be made good and useful and beautiful unless much time and much careful, gentle labor be put into it. That is a truth for everything; for making delicate things, for learning how to express pure thought, for doing all things else, in fact, which pertain to *well* doing. This truth has value to us because it teaches

us *not* to put faith in little, nor in careless doing; not to hope for much when we have been willing to do only a trifle; not to think that with half the thoughts in one place, and half somewhere else, the work will be well done. We cannot work so, and no one ever could.

How busy we have made the world with its music? But let us obey the good Roman, and stay a bit longer above the earth; we see so much more clearly in that way. There are, as we have seen, the factories with their huge, ever-smoking chimneys, employing men by hundreds, and there are horses, trains, stores, salesmen, and a host of others, all as busy as they can be, making musical instruments ready for music lovers to come and buy. But we have more to see. There are the composers, the paper-makers, the printers, men to make the bundles, messengers and letter carriers to take them to and from the post office. It truly seems as if there were no end to it. Yet, besides these, listen to the schools and conservatories—singing, playing, lesson-giving, all taking place as if there were nothing else in the world. Now, we are not so high above the earth but what we can see the people going to the concerts and to the music lectures. Here and there, however, the city (and the country, too) seems too busily devoted to other things that the people may ever have a moment to think of music. But look closely and you will presently see that there are those who go to these places with their music. There is the organ-man, the blind flute-player, and a sorry-looking fiddler, even these find a place where their music may be heard. And if such as these may make music which others listen to (for people *do* listen even to the worst fiddler in the streets) is it not possible that we, who love finer ways and places and things—can learn music which all people shall hear gladly? And we must not forget the Sundays—the quiet day of the week when it is still and people may *hear* their better thoughts. We cannot even count the church-spires but then they are below us and from beneath everyone of them comes singing. There must be millions of singers! The wonder is that we can hear anything else.

Since we have been up here we have simply turned the entire world into a busy music place. Well, the world is surely a busy music place, and if we could gather together the multitudes of the earth, and if we should look into the hearts of every one of them, *millions of hearts, that means,* we should find scarcely one (I do not believe there is one) in which there is not some sort of love for sweet sounds. When we think of that, it is not so surprising that the world is busy with its music. Even the poor savage loves to beat his drum. The rhythm of it charms him. He sings, too, perhaps; not pleasing to our ears, but no doubt, beautiful to his own. Above him, in the trees are the other singers whom we all know. They, too, have a melody quite their own; and we look, and listen and wonder and after all we learn that each one sings after his own way; out of his own heart, in praise, happiness, and thankfulness.

When we have thought over this all we want to, when we have looked well upon all these strange activities, when we have looked into millions of hearts, what is to be done next? The hardest thing of all; and that is—to look into our own hearts. Our first words about music were that no one has ever had better opportunity to learn it, hear it, love it, than we all have now. Then we looked well over the world and saw it full to overflowing with music and music people; and we have talked about that more or less ever since. What could be the purpose? Let us see. A little while ago, a lady who has a truly pure heart said to me that she was to play to the children of a blind asylum, and I asked her: "What shall you play?" and she said: "The happiest music I know." That is the wisdom of a pure heart. There is that about music which makes us know ourselves. When it is merry, it seeks out merriment in us, when it is sad we, too, are sad. And do we not walk more bravely to the stirring melody of a march? So it seems to make us do its bidding; it finds our many thoughts and ways and lifts us above our little doings; and "the happiest music I know" is just what a poor little child should hear.

If, in all the days of our lives, we did but add a trifle to what we know, it would surprisingly increase. And, often, a talent—even *one* talent—which is made daily to gain something becomes soon a rich possession. Then it is a blessing in every day of its growth because people can find joy in it. A boy who plays an ordinary music instrument which he can carry in his pocket, and plays it well, that is with taste, carefully, and lovingly (it *must* be played that way) will give ever so much joy and happiness to others. I know that is so for I have seen and heard it done; and I always think what a pity it is that more boys do not devote their leisure moments so, that others shall be pleased in what they do.

The Roman always came down from the clouds. So must we and on our way let me say to you that many boys and girls have become famed as musicians, though they were never intended by their elders to be livers of that life. But they persisted.

THE PRIZE QUESTIONS CONTEST.

(Closed July 1.)

Award of Prizes With Announcement of Names.

F. C. R.

Names of those who have answered correctly the questions. They are:

1. Nellie Ashton (age 12), Columbia, Tenn. If this is her own writing it is a marvel of neatness. It is also well worded and her replies came each month *promptly*. Her letters contained no bad spelling or bad grammar.

2. Mary Harbison (11 years), 727 King Avenue, Indianapolis, Ind. Comments: Neatness and promptness.

3. Prize and praise due to Marie Louise McInnes (age 12), Meridian, Miss.

4. Prize and praise due to Clara F. Kellogg (age 14), 1 Avery Court, New London, Conn.

5. Prize and praise due to Adlai Sloat (11 years), Fort Smith, Arkansas, care of T. N. Sloat.

6. Prize and praise due to Ethel Spratt (14 years). Unfortunately she sends no address. We hope she will see this and will send it immediately. Her letters are particularly neat and worthy of praise.

7. Prize and praise due to Sally Anne Leake, 847 Miss Avenue, Memphis, Tenn.

We received a number of excellent papers from Lorette Academy, Niagara Falls, Ontario, Canada. Most of these were identical in their wording, and in one or two instances the words were so unusual that we felt they bore evidence of having been copied. Some of the expressions must (we think) have been copied, they were worded so singularly. What we want is *your own wording* always!

In Awarding Prizes.

Some of the things taken into consideration in awarding our prizes to young people are these: 1. Neatness of writing. 2. Good spelling. 3. Correct grammar. 4. *Promptness in answering.* This really counts more than anything. Think of a boy or girl sending us answers, we will say to January questions, in the month of May! We expect the answers to each month's questions to be in our hands within eight or ten (8 or 10) days. Otherwise we do not feel under any obligation to examine them.

We trust *all* the boys and girls will duly notice now that this Prize matter is closed, and not keep on sending us their answers during the next year.

It will not be possible for us to publish all the letters which win prizes, or which receive praise of one kind or another. I do not know that we can even spare the space to publish an entire list of the one or two hundred young people who responded and thus showed an interest that The Musician is very pleased to see. We *do* intend, beginning with our September number, to give the five lists of questions and their correct answers (one set in each issue) so that *all* may know the correct answers.

Other young people who sent excellent lists of answers were:

Nellie Stearns, Kathleen Ridout, Theresa Mertes, Winifred Wood, Gordon Bodenwein, Gertrude Mehlburger, Gladys Wolfe, Clara Irvin, Mary Leary, Frances Hawk, Alice Kellogg, Veronica Altenburg, Frances Lynch, Susie Brune, Fanny Coffey, Georgiana Cannon, Julia Pattison, Adelina Longaker, Charles H. Cain, Florence Cannon, Alice Ridout, Agnes Boland, Mary Heston, Grace M. Purdy, Lillian Machisney, Frances C. Rocklington, Anna Gentry, Owen Baumgardner, Edna Vermillion, Mabel Hartmann, Marjorie Beck, Carlton B. Thomas, Marie Dunn, Pasquale Tallarico, Lily McLeary, Grace Williams, Bernard Simon, Mayme S. Hess, Olive Neff, Edna Hanson, May Kay, Hazel L. Colburn, Mabel Couvillon, Hazel A. Stewart, Zenaida Merriam, Bertha Hofmann, Carl Klein, Paul J. Heavner, Grace Purdy, Mary M. Lanning and Sarah Harbison.

A TEACHER'S LESSON.

Hope Kingsbury Warner.

Only a few moments ago she was in her studio feeling tired and discouraged, after an afternoon's work. Now she was standing in the corridor of a large public building, watching the passersby and wondering if any in all that throng ever became discouraged. They all looked so satisfied—as though they had been kindly dealt with, and were sure of better things farther on.

"And I," she sighed, "am a poor, obscure music teacher. I have given up trying to be at the front—there are so many ahead of me." Her doleful thoughts were interrupted by the appearance of two men who were earnestly conversing.

The little teacher, leaning forward, studied their faces and asked, "Who is that short man?" He looks so energetic and is evidently a man of influence. A bystander, hearing the question that was asked of no one in particular, answered. "That man is a noted lawyer. He has struggled against great odds, for, not having the natural ability that so many enjoy, he was compelled, by hard work, to acquire ability. But what a reward! To-day his advice is sought on all great legal questions, while many who started out with such a rush are bringing up the rear."

"But how did he get to the front in the face of so many obstacles?" asked the teacher.

The answer was almost thundered in her ears, "Push! Push! He pushed and never stopped until he reached his goal, and now he is pushing to keep there."

The little woman jumped, rubbed her eyes and gazed about bewildered. "It was a dream," she whispered, but so real. "I will push too."

DUTIES OF GOOD CITIZENS.

Everyone, musician, artist, business man and all others should agree with Pres. G. Hanley Hall, who says:

The good citizen should know the laws and institutions of his town; should pay his taxes cheerfully, promptly, and completely; should attend caucuses and help steer good men in and bad men out of candidacies; if sought for an office he should accept it, however humble. He should speak out when things go wrong. He should adorn his home with flowers and shrubs, keep his paths shoveled and sanded when icy.

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 300. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE, edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

ORGAN ORCHESTRALIZATION.

The organ, in the instrumental hierarchy, presents itself under two aspects, viz., as an instrument in combination with the orchestra in Concertos, and as an imitative orchestra in itself. Although Bach and Handel wrote such Concertos, the combination has not been popular. In his work on Instrumentation, Berlioz states that such a combination is strangely derogatory to the majestic instrument, because its uniform sonorousness never entirely melts into the variously characterized sounds of the orchestra, and that there seems to exist between these two musical powers a secret antipathy. In his era, when shrill mixtures and rasping reed stops were predominant, this detrimental effect existed.

But at the present time, with modern scales and voicing which have improved the musical qualities of the organ, united with a more even temperament than that which prevailed in the earlier portion of the past century, such a criticism would not prevail.

In the combination of organ and orchestra, much depends upon the choice of stops which will blend with the orchestration, and the composer should indicate the registration of tone qualities to be used with strings, reeds, flutes, horns, trumpets and trombones. In this respect there is a great field for the composer of organ and orchestral symphonies to be produced in those concert halls containing large organs. For such works of art there can be no financial remuneration to the composer, but they afford an opportunity to shadow forth an outline of ideals which the artistic nature cherishes, in the obscured hope that there is yet to be a higher realm for the fruition of all the germs of beauty which are latent within us.

THE PNEUMATIC LEVER

Since the introduction of tubular-pneumatic and electro-pneumatic action, not much is said about the Pneumatic Lever action, which was such a useful adjunct in lightening the touch of large organs. It was first used in the United States about 1858 when it was inserted in an organ in Boston, and by the year 1863 it was brought into general use in large three manual organs.

The idea first originated with an organ builder named Booth, of Wakefield, England, who built the organ in Brunswick Chapel, Leeds, of which his son was organist for many years. But it was brought into general notice by a builder named Barker, who in an organ which he built for Attercliffe Church, Sheffield, in 1827, interposed between the keys and pallets of the bass notes what were termed "puff valves." This led to the invention in 1832 of what was known as Barker's Pneumatic Lever. Failing to interest English builders, its application was taken up by Cavaillé-Coll, of Paris. It made its first appearance in 1841 in the organ built for the Church of St. Denis, and was used thereafter in large organs built in France and Germany. It was used in the large German organ erected in the old Boston Music Hall in 1863, an instrument built on the individual valve system. Before the time of this useful invention, which was operated by tracker-work, it was almost impossible to play a very large organ when the manual couplers were drawn. The Haarlem organ, in Holland, was built without manual couplers for this reason. The introduction of Swell Boxes in the last century rendered it essential for expressive purposes, to have couplers, Swell to Choir, and Choir to Great. Organs built in the United States in 1820 did not have such couplers.

LACK OF VENERATION FOR OLD ORGANS.

Old organs are not held in reverence in the United States on account of the great progress which has been made both in mechanism and voicing during the past fifty years. I have examined and tested many old pipes of the early American builders. Previous to 1830 the organs were of delicate and weak tone, lacking proper balance. The metal diapasons were smooth and mellow. The wood stops were also sweet. The wind pressure was low and the mouths were low-cut. Up to the addition of 4 ft. stops the blending was good for the small amount of power obtained. Few organs had any separate pedal pipes, and when there were pedals, which was rarely, they simply pulled down an octave of keys which were of the G scale.

When a multitude of shrill stops and mixtures were added, the mild foundation work was absorbed, giving an unmusical din in the place of augmented power. This was not all. When the reeds were drawn, the effect was execrable. The snarl of a rattling trumpet united with the mixtures, became hideous to a sensitive ear, and drove away all feeling of veneration both for the organ and the service. The sound of the Fiddle G Hautboys was ludicrous in the extreme, reminding one of a lot of hornets in a dry paper bag, with some of the insects buzzing louder than the others! Yet organists actually used such imperfect stops because the knobs were there!

When these organs were supplanted, the newer instruments were so great an improvement, that no one cared to preserve the old pipes or to have them incorporated in the successors for any historical associations,—as with English organs of the past. The old metal was melted and the mechanism burned.

A PLODDING AMATEUR.

He is not a brilliant organist, and never will be. For many years he sang in the choir with a light tenor voice, and his musical education did not extend beyond reading his part correctly, and playing a little on the flute. In those days there was simply a cabinet organ to accompany the choir, and sometimes instead of singing, he played the hymn tunes with his flute, while a spinster manipulated the keys of the little organ.

In due time his love of melody developed into a desire for harmonic chords, and he bought a small reed organ. He was a clerk in a hardware store, and had only his evenings for the study of the instrument, which he pursued without the aid of a teacher. After going through several "Methods," he took up a simple course of harmony as laid down in "Burrow's Thorough Bass," and one Sunday when the regular player was absent, surprised his friends by quietly filling the position at a moment's notice and playing through the service, after which he was prevailed upon to officiate regularly.

In due time he worked up such a musical interest that a pipe organ was purchased, which he has played for a quarter of a century with slight remuneration, but with a permanent interest. He has grown gray in the service and wears glasses. He is devoid of self-assertion, and has never attained a proficiency beyond the required church work, but he has been faithful in his plodding from year to year, and has never assumed to be able to do what he has not the capacity to do. He has fitted into his place as a helper in the service where he was needed, and where there was no other talent available, and when he vanishes, his kind and gentle spirit will be missed.

PIPE ORGAN SELF-PLAYING ATTACHMENTS.

The compass of the manuals of pipe organs is 61 notes, beginning with CC. Where tubular-pneumatic action is used, the attachment of automatic mechanism does not involve intricacy. It is applied to the Great manual action where one roll is used, to which the other manuals may be coupled at will. In the case of many compositions, pipe organ rolls should be especially arranged, as many of the stock rolls on sale have too many notes in the bass, for a good effect, especially where there is a manual 16 ft. sub bass of one octave. This also applies to large self-playing reed organs where there is a 16 ft. Bourdon Bass stop.

The pipe organ attachment should have 12 additional notes in the bass, which would bring into use the pedal stops without interfering with the manual stops, giving 73 notes for the automatic attachment.

At present, the arrangement of all organ music as published in the printed notation must be such that the notes can be reached by the fingers and feet, but the self-playing arrangements afford opportunities for the introduction of more parts which are not subject to the limitations of the fingers, affording a wider field for the expression of musical ideas. With a single roll attachment applied to the Great manual, an organist can also play from the printed score at the same time, and on another manual with another coloring, bring melodies and ornamentations into prominence, in a way hitherto impossible, adding thereto a natural expression. Great possibilities are in store for the expression of musical thought through automatic mechanism, and rolls are being introduced which play the stops of two manuals.

THE ANCIENT HYDRAULIC ORGAN.

Old musical histories allude to an Hydraulic Organ which was in use more than two thousand years ago, and which some modern writers have deemed as purely imaginative. To terminate a controversy which has been waged for five or six hundred years, my friend John W. Warman, the exhaustive English organ bibliographer, has proved its verity by having constructed during the past year a working model illustrating the principle, which was exhibited before the Royal Society of London. The deductions were made from a study of the account given by Hero of Alexandria in his treatise on Pneumatics, 200 B. C., and the plans were made from the account given by Vossius in 1673. Mr. Warman has kindly sent me a working drawing of the machine.

The principle may be illustrated by the common gasometer. This is floated in a tank of water, the gas is forced in, the receiver rises slowly and its weight gives a pressure through all the supply pipes. In Mr. Warman's method, the receiver consists of a fixed funnel in a water tank, and the air is forced in by a piston pneumatic pump. It displaces just enough water at the mouth to cause the gravity of the displaced water which rises on the outside of the funnel to give an even and steady pressure of air, and therefore, a continuous tone to any pipe. This method was in use long before the invention of bellows. It is now impracticable, but it illustrates Mr. Warman's careful research into the statements of ancient philosophical history.

THE REEDOPHONE.

This is a name which it has been suggested to apply to reed organs built on the exhaust principle, in order to prevent their being confounded with pipe instruments. The suggestion is worthy of consideration. The way to bring a name into use is to adopt it at once. The word Harmonium has been applied for half a century to reed instruments using the pressure system, and is immediately distinctive in indicating a class. Let the word ORGAN be applied only to the noble instrument in which pipes are used for which there can be no actual substitute.

The place for the Reedophone is the home and the studio, and it is an efficient instrument for the study of organ music with its sustained harmonies. But it should not be compared with nor be represented as having all the resources of the Organ, for such comparison and representation is misleading. The use of the Reedophone is to be commended highly, as it has great value in musical education.

Properly constructed and voiced, it may be made a work of artistic excellence, not as a piece of showy furniture, with mirrors and jig-saw ornamentation, but in its musical capacity. The most useful style would be one of six octaves, from CCC, with two undivided sets of reeds, starting with 16 ft. C for the lowest tone, and the next set an octave higher, so that at middle C there would be the normal pitch, and its octave. The reeds should be well enclosed with swells so as to give a good gradation of power. With such an instrument much good organ music may be interpreted by two performers. There is no use for divided stops, or octave couplers for this purpose. It is not a good plan to have two stops of 8 ft. pitch in the treble, and one of 8 ft. and the other of 4 ft. pitch in the bass.

The early French and English makers wisely adopted the name of Harmonium for reed instruments using force, or pressure bellows, thereby making the name distinctive from the pipe organ, for which latter, as before stated, the dignified name of Organ is sufficient. After the development of the Melodeon, American manufacturers using suction, or exhaust bellows, adopted the name of Cabinet Organ, American Organ, and so many other trade-mark prefixes, that at the time my "New Method for Reed Organs" was issued, it was decided to cover the whole field by using the words "Reed Organ." The late Henry Mason, of the Mason & Hamlin Co., told me that the use of this title would certainly kill the sale of the book,—suggesting that the word "Cabinet Organ" should be employed, a name which his company has made popular. But 150,000 copies of the book were sold, and although it has a title which I never liked, it is not yet dead.

The name of Reedophone would be heartily approved of by all musicians should it be adopted by American manufacturers and approved of by dealers in musical instruments.

STRING QUARTETS.

The beautiful string quartets of the great masters may be interpreted with excellent effect by two performers who do not play stringed instruments, if each has a two-manual reed organ, or Reedophone. The first and second violin parts would have to be written out on two staves for one player, who would use the two manuals, giving a different quality of tone to each part, while the other performer would play the viola and violoncello parts on separate manuals.

By having four players, the separate scores may be used without rewriting. In this way a quartet club could interpret many compositions, as an item of musical education, and for this purpose it would be profitable to rent a second instrument. There have been many organ arrangements of string quartets made for single players, but the lack of individuality of the separate parts obscures their distinctness.

String quartets are written in the highest form of four part composition, and familiarity with them is very helpful to an organist. There are few unprofessional string players who can be brought together regularly, who have the ability to play their parts well, and in tune, but when these works can be studied as suggested on keyed instruments which sustain the tone, much interest may be developed.

It is a good thing for an organist to be educated to play a string instrument, but it requires so long a time to become proficient, that few have the time to devote to it in addition to their organ studies. In progressive organ music the goal is always beyond present attainments, as is the case with all the ideals of life, and the time for retirement will come all too soon. There is the consolation of hoping that all our work here is preparatory for something better.

THE COMPASS OF STUDIO ORGANS.

Studio Organs should not have less than two manuals and thirty pedal keys. As nearly all of those which will be constructed in the future will contain tubular pneumatic action instead of the former tracker work, mechanical accessories are more readily inserted.

A Studio Organ seldom has more than one or two pedal stops on account of limited space and expense. An organ teacher whose time is fully employed with church work and pupils, seldom has the opportunity of playing well a large quantity of music which he wishes to look over, as difficult organ music cannot be executed at sight by many good players.

In order to examine music with pupils, and to encourage them in the love for a higher class of music than they have yet attained, it will be very helpful to have the Studio Organ made with the manuals extending an octave lower, and the tubular action arranged to play the pedal pipes from this lower extension up the full compass of the 30 pedal keys. Starting thus an octave lower than the manual pipes, there would then be no interference between the pedal and manual parts in the music, and in scanning new music, a pupil could either play the pedal or manual parts. The mechanical stops would be marked Gt. Sub Bass and Sw. Sub Bass.

When there are two manuals, a row of stop-key-action above the Swell manual is preferable to the side draw stop knobs.

In this way I have found it very encouraging to pupils to let them play the treble of difficult organ music with the right hand and the alto with the left, I playing the tenor with my right and the pedal part with the left hand, as it is impossible to play the pedals with two performers at the instrument.

TRULY RURAL.

In the description of a new organ in a country church, the following specification was printed by the local paper. It is inserted to edify those who can translate the names:

A Great Organ.
Quentation 16 stops.
Opia Debecion 8 stops.
omba 8 stops.
Dulcanna 8 stops.
Principles 4 stops.
Wadl flute 4 stops.
Tweleft 3 stops.
Picella 2 stops.

A Small Organ.
Violin Depression 8 stops.
Leibrech Gadiach 8 stops.
Salacicoinel 8 stops.
Gimshoner 4 stops.
Flutemoor 4 stops.
Oibo 8 stops.

A Foot Pedal Organ.
Boarding 16 stops.
Flat Base 8 stops.
Leblik Boarding 16 stops.
Trumelent.

CORRESPONDENCE.

A Difference in the Price of Organs.

S. H. R.—"I notice that in your article in the December Musician, in answer to correspondent "C H. R.," you say that 'You will find a variation in prices on the same specifications ranging from $4,500 to $6,500, according to the expenses of location and high salaries in the office department,' thus conveying the impression to your readers that these two conditions are the only ones bearing on the difference in prices; or, in other words, that quality and reputation cut no figure whatever. Now I will make the assertion that notwithstanding we have a large number in our office force, the ratio of office expenses to the volume of our business is less than that of most of the builders of the country; hence according to the above theory our prices should be the lowest."

Comments.—A healthy discussion of any subject in this Department is always welcome, and will be fairly commented upon for the benefit of those who are interested. Both the articles referred to should be carefully re-read. The quotations were based upon letters before me from first-class builders of reputation, whose quality of work and material are of equal value. The prices were given upon the same specification and details of construction. No explanation was asked for this difference in prices, as all correspondence from builders in regard to estimates is held as confidential. The exact prices sent in are given purchasers who request me to furnish estimates in readiness for the closing of contracts.

As only the best builders are communicated with, where there is such a marked variation in prices, the price of materials being the same, the difference can only be accounted for on general principles, in an increased cost of the labor and expense of location. By office expense, is not meant simply the bookkeepers, stenographers, draughtsmen, etc., but the salaried officers and heads of departments. The rental of a large factory in a city is much more expensive than in a suburban location, and the labor account is more likely to be higher.

While each builder has his own specific characteristics of construction and musical effects, the amount of material is the same in a given specification. There is the same number of metal pipes, having the same weight and percentage of tin and lead; there are the same dimensions of the stock of wood pipes; the same number and cost of manual keys and pedals; there is the same amount of hardware and leather stock, whether the comparison is between tracker, tubular-pneumatic or electro-pneumatic action.

As an organ has to be paid for by the purchaser, it has a mercantile as well as an artistic value, and these two values cannot be separated. The mercantile value is the same if the builder makes a donation of the instrument. It is sometimes the case that a builder will give a lower estimate than another for the sake of gaining an influence which he hopes will secure him a larger trade in the future among a new class of patrons. It is not a commendable method, and the results are demoralizing, because it establishes an unbusinesslike precedent. Many builders have learned this to their cost.

Concerning Pedaliers.

R. S.—"In answering an inquiry in the Organ Department, you spoke of a Pleyel Pedalier, which, according to your description, is a separate pedal piano, and which can be used in connection with any other piano. Will you please inform me where such an instrument is made and if one could be obtained in this country?"

Comments.—The Pleyel Pedalier is made by the Pleyel Piano Co., in Paris, France. It takes as much room as another upright piano behind the player would take. It is heavy in weight and very expensive when the duties and freight are added. I have seen in this country only the one which was in my possession. It was imported by the late Otto Dresel, the classic Boston pianist, who used it to interpret Bach's Trio Sonatas and Fugues to his piano pupils, for he was not an organist. Robert Schumann wrote his Fugue upon the name of "B. A. C. H." for one of these instruments. The Pleyel Pedalier which I had was in an oak case, with four strings to a note, two of them being tuned to 8 ft. pitch, and the other two to the 16 ft. pitch. It gave such a powerful tone that I took off the 8 ft. strings, in order to make it balance better with the manual pianos. It could be used with either a square, grand or upright piano, the manual instrument being set up on blocks the height of the pedals. I did not like the position between two upright instruments, especially in summer, and afterwards changed the action so that the oak Pedalier stood behind the manual piano. There is now a separate Pedalier made by a St. Louis organ builder, whose address was given in a former number of The Musician. The strings are under the seat, and it can be used with any pianoforte.

SERVICE PROGRAMS.

The two service programs for this month conform somewhat to the time of the year. The near approach of the month of freedom from providing music for the two services of each Sunday tempts one's thoughts to idleness, and the summer days and nights are not conducive to energetic rehearsals. The organ and vocal numbers of these services will not require excessive rehearsal, yet they will prove effective. The duet is especially attractive.

Organ Prelude—Prelude, Op. 23. F. de la Tombelle.

Opening Anthem—While Thee I Seek, Protecting Power. George A. Burdett.

Offertory—Melody. O. Sherwin Marshall.

Duet After Sermon—Lord, I Have Loved Thy Habitation, (Alto and Bass). Harry Alex. Mathews.

Postlude—Postlude in F, Op. 46, No. 2. Alexander Guilmant.

Organ Prelude—Prelude, Op. 42. Georges Mac-Master.

Opening Anthem—Hear Thou Our Prayer. William Reed.

Offertory—Andante Con Moto. G. H. Loud.

Anthem After Sermon—Te Deum Laudamus, in G. William Reed.

Postlude—Postlude in D. Berthold Tours.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on Page 300. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

VOICE CULTURE.

ARTHUR L. MANCHESTER.

MAKING THINGS CLEAR.

I.

In a recent article, I called attention to the inability of the average pupil to perceive conditions which affect tone production, thus interposing a serious obstacle to the teacher's instruction. The removal of this rock, on which so much vocal instruction is wrecked, consumes much time and effort, and continues to baffle many earnest and painstaking teachers. Remembrance of the discouragement and condemnation it has brought is vivid in the minds of many students as well as their teachers. Despite all this, efforts to find a remedy are continually renewed. Many seek the aid of expedients which, too often, are really harmful. There is no short cut, no secret way, no royal road. The remedy for the trouble lies in *MAKING THINGS CLEAR*. How shall it be done?

II.

The act of singing involves certain physical processes which are complicated, yet, when thoroughly mastered, become simple and automatic. These processes are accompanied by certain sensations which must be recognized and their relation to the different phases of tone production clearly understood. This physical aspect of singing, with its many modifications, becomes automatically certain only when so completely controlled by the mind that it reaches the point of sub-consciousness. Hence, first appeal must be to the mind; the mind must be made to perceive instantly and comprehensively the conditions which accompany tone production. How do we attempt the accomplishment of this result?

Certain terms have become associated with certain sensations in singing. These terms the teacher uses in the attempt to convey a definite description of the modifications of tone and sensation, and from his use of them he expects the pupil to perceive the physical aspect of these modifications and to recognize the conditions which accompany them. "Open," "Covered," "Dark," "Head Tone," "Forward," "Back," "Placing the tone," "Nasal," and other expressions are thus used, being repeated *ad infinitum*. How definite is the meaning they convey to the inexperienced student, who is dominated by sensations which he hardly perceives, and which, if he be vaguely conscious of them, he does not at all understand?

In order to concentrate thought on this query, I would like my readers to study the following quotations from a recent work on singing, and write concisely and clearly their interpretation of them. What do they convey to you? How would you transmit their substance to your pupils? First we have a statement as to what is included in artistic singing.

"Of a clear understanding, first and foremost, of breathing, in and out; of an understanding of the form through which the breath has to flow, prepared by a proper position of the larynx, the tongue, and the palate. Of a knowledge and understanding of the functions of the muscles of the abdomen and diaphragm, which regulate the breath pressure; then, of the chest-muscle tension, against which the breath is forced, and whence, under the control of the singer, after passing through the vocal cords, it beats against the resonating surfaces and vibrates in the cavities of the head. Of a highly cultivated skill and flexibility in adjusting all the vocal organs and in putting them into minutely graduated movements, without inducing changes through the pronunciation of words or the execution of musical figures that shall be injurious to the tonal beauty or the artistic expression of the song. Of an immense muscular power in the breathing apparatus and all the vocal organs, the strengthening of which to endure sustained exertion cannot be begun too long in advance; and the exercising of which, as long as one sings in public, must never be remitted for a single day.

"As beauty and stability of tone do not depend upon excessive pressure of the breath, so the muscular power of the organs used in singing does not depend on convulsive rigidity, but in that snake-like power of contracting and loosening, which a singer must consciously have under perfect control."

Next a description of how to breathe.

"My diaphragm I scarcely draw in consciously, my abdomen never; I feel the breath fill my lungs, and my upper ribs expand. Without raising my chest especially high, I force the breath against it, and hold it fast there. At the same time I raise my palate high and prevent the escape of breath through the nose. The diaphragm beneath reacts against it, and furnishes pressure from the abdomen. Chest, diaphragm, the closed epiglottis, and the raised palate all form a supply chamber for the breath.

"Only in this way is the breath under the control of the singer, through the pressure against the chest tension muscles. (This is very important.) From now on the breath must be emitted from the supply chamber very sparingly, but with unceasing uniformity and strength, without once being held back, to the vocal cords, which will further regulate it as far as possible. The more directly the breath pressure is exerted against the chest,—one has the feeling, in this, of singing the tone against the chest whence it must be pressed out,—the less breath flows through the vocal cords, and the less, consequently, are these overburdened.

"In this way, under control, in the passage formed for it above the tongue by that organ, it reaches the resonance chambers prepared for it by raising and lowering of the soft palate, and those in the cavities of the head. Here it forms whirling currents of tone: these now must circulate uninterrupted for as long as possible and fill all the accessible resonating surfaces, which must be maintained in an elastic state. This is necessary to bring the tone to its perfect purity. Not till these currents have been sufficiently used up and passed through the 'Bell,' or cup-shaped resonating cavity, of the mouth and lips, may it be allowed to stream from the mouth unimpeded. Yet the sensation must be as if the breath were constantly escaping from the mouth."

Before proceeding with the thought I wish to bring before my readers, I hope to have before me their comments on these quotations. They contain statements which teachers must present to pupils. Do they convey definite meanings?

SONG RENDITION.

FRANK H. TUBBS.

"LASCIA CH'IO PIANGA"—HANDEL.

We must turn to music written long ago from which to select most of that to be used by students in their early days of study if we allow them the proper application of technique. There are ideas in that statement. Do not let them escape. Young teachers have written this department many times and asked the names of a few songs to teach beginners. Reading the intent of the questioner revealed only the wish to coach the pupils on pleasing songs with which they might entertain. Perhaps it is best to teach songs of that kind and for that purpose. Certainly students must be kept interested in their study. But the songs which should be used at first should be such as serve for trying the items of technical study on which the voice is to grow. Such may never be sung for friends. That makes little difference in spite of the fact that many students think it time thrown away to study anything which is only a study. It is part of the duty of teachers to make pupils students and lead them to see what is best for them as students. Modern songs, written to entertain, have little of that technical demand which forms the basis of true vocal growth. In few, for instance, can the pure legato tone be used and that has made really fine legato singing very rare. And it is basic beauty in song. For music in which it may well be studied we must turn to older music. That is one reason for selecting Handel's "Lascia ch'io pianga" for analysis.

Another reason was that I may show our young teachers a way to apply Italian text. Why sing in Italian in America? Because the voice can be trained more easily in Italian than in any other language. Everything difficult forms a resistance which must be overcome. A pupil who has been well trained in vocal exercises is often very incompetent to sing English. If he is given much song study in English, which is completely outside the power of any pupil to sing correctly at first, he is very liable to form slovenly habits of pronunciation from which he may never recover. While this does not prohibit the study of English songs by the beginner it does urge that he shall be inducted into use of an easier language. Selections from Italian and English may then alternate and the student be led gradually to use the more difficult language perfectly. Italian pronunciation is so simple that any one can master it and do it speedily. In fact, any bright student who does not let his mind become scared because he is taking up a new thing can get all he needs for a beginning within a half-hour. That is, he will know how to do it. Application of what he learns in that half hour will, in a few days, make him so expert that he will surprise his friends and very much surprise himself. And if that does not tend to keep him interested in his studies nothing will. Here is the first rule about Italian speech:—every word must be spoken in the very front of the mouth. The lips and tip of tongue do most of the work. If it were possible to speak the words in front of the mouth I would urge that, so far forward should they be placed. Americans talk back in the throat; Italians never. Acquire placing words on lips, teeth and tip of tongue and that custom alone will cultivate a pretty voice. If study of songs in Italian will bring that about by all means sing in Italian.

How should one pronounce the words? Here are all the rules needed:

Vowels:—a as in "father;" e as in "ever;" i as in "will;" o as in "note" and as in "not;" u as oo. like in "root." Notice that each vowel, except o has but one vowel sound. None can be varied from its correct sound. No rule need be given about the two forms of o, because we select the right one naturally. That is, the relation of o to its preceding consonant is the same as in English and so the right o drops from our lips.

All vowels are pronounced separately, thus making a syllable wherever a vowel comes. There are three exceptions:—piu (pronounced "pew"), gia (much like "jar") and gio (joe).

Consonants are the same as in English with these exceptions:—h is silent; g is soft before e or i (otherwise g is hard); z is like tz.

Here are some additions:—ce is like "che" in check; ci, like "chi" in chick; che, like "ke" in kept; chi, like "ki" in kick. (Those are easily learned.) Gli is like "l-ye" (that is, like an "l" followed by the word "ye;" gni, is like "nye." Sce is like "she" in shell. (We are all familiar with *crescendo*.) Sci is like "shi" in shin.

Now those are all the rules needed for pronouncing any Italian. Surely a bright pupil can commit those to memory in a half-hour. Then he has all he needs to know. Then he must apply his knowledge by reading Italian sentences. Of course they will go

slowly at first. But take a line like the title of our song, "Lascia ch'io pianga." Repeat it ten or more times. It will grow glib enough. By the way, accents or apostrophes do not effect pronunciation. After pronouncing the words of two or three lines until they go trippingly, put them together into one sentence. Make it run fast and, remember, right on the teeth and lips. Do not forget that. Add more words to the long sentence; run over it a dozen times; add six or eight more words and go faster; in a very few minutes all the words of this song would be running off the lips. And such speech is music in itself.

As the aria is easier than the recitative in our selection under review, turn to that first. Number the measures from one to fifty. The first two measures form a phrase. although it is divided by a rest. Let the first word, "Lascia," be as if on one note, two beats long. Use soft voice and make very liquid "l" and floating "ah" sound. That word would make a pretty exercise to carry on all the notes of the voice for inducing the floating tone. The next words, "ch'io pianga" float in the same way. The consonants are crisp; the vowels flowing free throat. "La dura sorte" give the words of the answering theme and therefore may not have any voice differing from that of the first phrase. In the next phrase, with the words "E che sospiri" the tone must be stronger and grow louder and increase so that "—spiri" is very full. The answer must reverse that use of voice having the decrescendo, and, as it closes the period, retard. The consonant "l," which occurs twice, will tend to give free tone. A new period opens at measure nine. It is to have very full voice, strongly accented; but ever well tied. Measures eleven and twelve duplicate the words and theme, but the notes are a little higher than the others and are, therefore, a good degree stronger. Measures thirteen and fourteen have a closing phrase, with the customary retard. Then we repeat the first period and it is to be sung just as it was the first time.

We now go to measure thirty-one. This introduces the middle movement of the aria. In all arias written at the time of Handel this form was used. That is to say, a theme was selected and developed through a movement; a second subject was introduced and then return was made to first subject. The middle movement generally had louder voice and broader effect. This is the demand of the second movement of this aria. It begins with full. firm tone, very legato and quite loud. The second phrase, with the words "queste ritorte" grows louder. The third "de' miei martiri" is very loud. Be sure to join closely the notes which are tied together. Such study of legato is very beneficial to the voice. This whole aria demands the most perfect legato. Remember that means the tying of words (connecting consonantal vibrations) in pure and free flowing tone in which there is no break or suspension of voice. It is so rare to hear pure legato that he who secures it can always give his hearers great pleasure. In measure thirty-seven the sign of the turn is printed. It should not be there. The notes of embellishment are d and e. These preceding the b and c which are part of the theme do give the form of the turn. Hold the principal note, C, quite perceptibly before using the quick notes. Retard the whole phrase a little and be sure to give the word "si" two full beats. Resume fast time for measures thirty-nine and forty and then retard much and soften the voice. The aria now returns to the first subject Open that last period in the softest voice. Be particularly careful to speak distinctly. Singers grow careless of speech when singing softly. Be on guard. All through the period keep the voice subdued. In measure forty-seven ascend into head voice in the most delicate tone possible. Begin retard in that measure and grow slower and slower to the close. Hold the last note over time.

It is well to repeat the study of the aria several days and sing it four or five times each day. That is partly to become familiar with use of Italian. It occurs to mind to say that a singer can learn to sing in two languages—Italian and English—quicker and easier than he can in one language.

We will now study the recitative. It is a beautiful example of *recitativo secco,* or unaccompanied recitative. Only simple chords support the voice. The singer is given free vein. The true purpose of this kind of recitative is to permit expression of stronger emotion than can be well adapted to melody. Rhythm must be avoided. This recitative is slow. The first word is a name. Accent is on "mi," which syllable must be held long. In the next word the syllable "ta" on the note C must be held long. Place strong crescendo over the words "Colla forza d'abisso" and hold the syllable "bis" long and strong. The next words are softer and "de' miei contenti" is quite soft and smooth. But then comes the increase again and when "viva mi tieni" is reached have the voice very full and vibrant. The buzzing sound of the lips which can be obtained on "V" is one of the most valuable helps in cultivating the voice. Continue the full tone on "In tormentoso inferno." Then with the chord of C minor (where there are the whole notes joined to quarter notes in the next measure) pause and wait. It adds to the good effect. The word "Signor," which comes in while that chord holds, is an appeal to Deity. A prayer. An appeal. Very soft indeed and slow. All the next words are of the prayer. Slowly sung and with tender feeling. Retard very much "Lascia mi piangere." Somehow students read the notes wrong at that place. As our readers may study this without the supervision of a teacher who would point out errors, be careful to learn the notes. (The trouble comes on the progression from C to B flat.) Vocal students who have not previously learned to use Italian will have very much pleasure in working out the problem contained in this lesson. But use this as model for further similar study.

WHICH SHALL IT BE?

D. A. CLIPPINGER.

A pupil recently asked if he should try to hold his throat open in singing. He had read somewhere, in some book (let us hope it was an old one), that the throat should be held open as in yawning, with the tongue below the level of the teeth. The author was trying to convince himself and others that with this position of the vocal apparatus a perfect musical tone was a certainty. How simple this method! How free from perplexing detail! How admirably adapted to the tired or unthinking mind!

It requires very little effort, either physical or mental. But if perchance the effort required should be rather too taxing, it is only necessary to procure one of Mr. Somebody's vocal wedges, drive it between the teeth, and straightway good tone flows like rivers of water.

With such an extraordinarily simple method offered it is surprising that anyone should attempt to achieve results in any other way.

This method reminds one of a certain flying machine of recent notoriety. It presents a most fascinating theory. It looks easy, but the results are about on a par with that wonderful product of mechanical genius, which at last accounts was slumbering peacefully on the cool bed of the Potomac, with little probability of being disturbed.

The flying machine did everything except fly. The vocal process above mentioned will produce everything except good tone.

In considering this subject it may be well to bear in mind that in constructing a flying machine the only thing about which the inventor need give himself grave concern is, "Will it fly?" If it does, its construction is a secondary matter. But if it will do nothing but light, and this without the exercise of good judgment in selecting a spot, his success at most can only be partial, for no matter how artistically it may discharge the function of returning to earth, the fact is still staring him in the face that the object of his creative activity was to produce a machine that would fly. Whether it be in a straight line or a circle, whether it be kept up by gasoline, electricity or the hand of providence, fly it must.

Some of these mechanical vocal methods produce everything except good tone and good singers. There are cases on record in which the result obtained was an order of profanity which for technical proficiency commanded respect and might almost be called artistic.

The aim of this method is to produce good voices, but like the flying machine it is inherently fundamentally wrong. It is putting the cart before the horse.

In teaching singing there is a great opportunity for the display of common sense.

The system that is unalterably pledged to a certain way of producing a tone, regardless of the quality of the tone itself, is certainly lacking in the commodity just mentioned.

Theories are attractive, but if we would theorize we should select a theme about which we may theorize ad infinitum without fear of successful contradiction; one in which tangible results are impossible; the end of the world, for example. But in a matter of such vital importance as the development of a voice one should stand ready to throw theory to the dogs if he finds the results are not artistic.

The question is this: Shall the pupil be taught first how to make a tone, or shall he be taught something of what constitutes a good tone from the musician's standpoint? Shall there be a conscious adjustment of the vocal organs or shall the tone be allowed to form its own mold? Shall the pupil consciously prepare his throat for the tone or shall he leave it passive and allow the thought of the tone to prepare it?

There seems but one answer to this. The physical effort need be no more conscious in forming tone quality than it is in producing pitch. The singer does not say to himself, I will now tense the vocal chords until they vibrate four hundred and thirty-five times per second and produce the pitch A. Every one knows that no one but the infinite could do such a thing. What does he do? He thinks the pitch and the vocal chords automatically assume the tension necessary to produce it. This they do with a certainty little less than marvelous, and which never could be accomplished by conscious effort.

There is no explanation for this subtle connection between the thought and the vocal chords. We might as well try to explain why we grow nails on the ends of our fingers and hair on our heads. It is a fact notwithstanding.

The processes of vocalization, to be artistic, must be automatic. Each part must perform its functions without the mind being directed actively to it. This condition will not be obtained so long as the pupil is taught only how to sing and not what to sing.

This process must be inverted. The pupil must be taught what to sing. That is, he must be made to understand what constitutes a musical tone and he must be able to reproduce in his mind a tone quality as readily and as distinctly as he does a word.

This is sometimes a difficult thing to teach, and if it were possible to obtain results from mere physical processes it would be much easier. It would be but a matter of getting the mouth open and the tongue down, but the pupil who has no conception of tone quality is the one who would be least benefited by mehanical processes.

But what about physical processes? Shall they be entirely ignored? No. First get tone quality fixed in mind and then have the conditions right for its expression.

The most important thing to know about muscles is how to make them passive. They should be ready to act instantly when called upon. In order to do this they must not be in a state of rigidity.

We all work too much when we sing. There is too much getting ready. Too much tension. Too much taking hold and not enough letting go. Too much rigidity, not alone at the throat but throughout the entire body. Too much thinking of muscles and not enough consciousness of good tone quality.

When the pupil has learned to make himself physically passive, to devitalize the vocal mechanism so that all parts may be ready to respond automatically to his thought, he will have no further trouble with physical processes. His throat will open in just the right manner to produce the quality he is trying to express. His tongue will be just where it ought to be without trying to put it there, and he will be able to sing with comfort to himself and others.

The first complete performance in France of the *Nibelungen* tetralogy has been given at Lyons.

A SONG WITHOUT WORDS.

JULIA M. KNIGHT.

A Story For Children.

The close of a summer's day, and across the lovely valley, with its tinkling bells, and lush greenness of verdure, the sunset light streams, to fire the modest parsonage and ancient ivy-hung church with transitory warmth and splendor; while far in the dreaming distance, fair as a poet's vision, rosy and elusive as wind-blown clouds, mighty peaks soar and bubble against the sky.

What magician weaves a spell over the passing hour? What music, fitful, fairylike, fantastic, floods the scene with the witchery of sound, until it seems that tricky elves sport and hide in the flowering grasses, and sylphlike forms float on the breeze?

Up in the organ loft a slight boyish figure sways to and fro in the slanting sunbeams, clutches the white keys, and treads the pedals of the massive instrument that awakens strange echoes in the quaint old church. To Aloysia, the pastor's little daughter, sitting spellbound below, sole auditor of the impromptu concert, he seems scarce human, with his high white brow, and clustering curls, that radiance in his delicate face and large, luminous eyes; a being from another sphere, too ethereal for her mortal sense to grasp or comprehend.

But later, when the music fades with the sunset, and he comes running down the steep stairway and stands beside her, flushed with his exertions and young enthusiasm, he is the boy again; her friend and companion, the light-hearted young German, who has tarried at the parsonage so many weeks now that he seems almost as a beloved son of the household, rather than a stranger from a strange land.

"Did you like it, Aloysia?" and there was a pleading cadence in his voice, as if he craved her sympathy, and appreciation of the music that sprang from his soul spontaneous as the song of a wild bird. "Some day I will write it out, that all the world may hear, and judge. Wonder of wonders, that I should find such an organ in a modest little hamlet here in the heart of Switzerland. It will be hard to leave when I start on my travels again."

"Oh! Felix!" cried the girl, with a sudden pang at her heart. "You are not going away—yet?"

"Some day, any day, Aloysia; who knows?" carelessly. "I have lingered too long already in this little nest, it may be. Those glorious peaks, and untrodden passes, shining there in the sunset glow, long cherished plans, the spirit of adventure in my breast, call to me. Some morning your comrade will be gone; without farewell, mind. I hate good-byes;" and laughing gaily he stooped to pat the soft cheek with a caressing movement.

The coming of this young traveler in the early summer had marked an era in the simple household, where the days, the years, slipped by like the beads of an amber rosary through the fingers, in golden peace, and uneventful monotony; while the primitive home life, the quaint customs, the kindly couple, the winsome Aloysia, appealed to the wanderer as a new and delightful experience. He lingered a week as though loth to leave the charming household, and lovely valley; wandered away for a few days in the golden weather, to return again as a boy to his home; then yielding with laughing protest to their warm-hearted hospitality, made no further effort to continue his travels and explore the land of his dreams.

Felix Hoffman was reveling in the unwonted freedom of his first traveling tour and lengthened absence from home: happy as a boy let loose from school, a young bird taking its flight from the parent nest. They needed not to know his home and ancestry: he won them all from the first moment by his sunny, buoyant youth, and simple *camaraderie;* his rare musical gifts, which filled them at times with awestruck wonder.

The pastor, who had traveled in his day, and knew something of men and things beyond his simple calling, traced the boy's gentle birth and breeding in a certain innate refinement of thought and speech, a winning grace, and ease of bearing, that bespoke the child of culture if not of wealth; while nature had set the seal of genius upon his lofty brow, radiant eyes, and speaking countenance.

Music was the keynote to his character in these early days; he breathed it in the sparkling air, trod a rhythmical measure as he walked; a fresh melody sprang to his lips at each lovely scene, or changing mood of nature. Sensitive, imaginative, highly organized, attuned to the beautiful in art and nature, he shrank from rude contact with the realities of life, and dwelt in "that ideal world whose language is not speech but song."

In the old church across the way there was a wonderful organ, the bequest of a wealthy man born and reared in the little valley; a mine of riches lay in this discovery, and not a day passed but Felix climbed to the dim organ loft, where he sat for many hours weaving a mystic web of richest harmonies, shot through like sunlight with rare melodies, like the flight of bird songs at dawn.

His organ playing was a revelation to his hearers; never before had they known the secrets locked in those stately shining pipes, the sweetness, the power, the grandeur, lurking in that dark massive pile. The gentle old organist, who played for them the quaint hymns and melodies that sufficed for their simple service, knew nothing of the resources of the mighty instrument; or had he known, lacked the skill to use them.

It was given to this slender stripling, with his shining eyes and delicate girl's face, to break the spell that bound it in a long sleep, the silence that had lasted for many years. In these inspired moods the boy vanished, and the master was revealed, in whom technical skill, imaginative force, rare artistic insight, and maturity of judgment, seemed wondrously combined.

Now a very storm arose, and shook the rafters of the old church, like the coming of a summer tempest in the valley, or the thunders of the terrible avalanche; this was when Beethoven spoke in some movement from the immortal symphonies, searched their souls with his sweetness and grandeur, struck their hearts like a blow from a clenched hand. Then a stately march, slow, measured and rhythmical, in which one could see a procession of cowled priests moving through wild mountain passes to some solitary wind-swept monastery, while high above all rose and swelled the Vox Humana, in a solemn chant, sweet, tremulous, and pleading.

Or every sense was flooded with the delicious music of the summer sea, murmuring through echoing grottos and mysterious caverns on some wild Northern coast; fairylike horns called and answered in the mystic dawn, like fishermen that pass and salute; the seabirds swooped to their prey; the irresistible rush of the incoming tide bore one onward in a kind of ecstasy.

The villagers, hearing of the wonderful stranger in their midst, thronged to the church and hovered about the threshold with speechless rapture and bewilderment. To them he seemed a magician, possessed by some uncanny power beyond their simple fathoming; the old organist followed the boy about with doglike devotion, while the pastor shook his head sagely, as he murmured:

"We shall hear from this boy some day; there is a great future before him."

And little Aloysia, the fairest, merriest maiden in all that valley, turned pale and silent before their wondering admiration, while a sudden sense of loss and loneliness stole over her, as though these heaven-born gifts removed her companion to immeasurable heights beyond.

He even wrung music from the little piano at the parsonage; "this is Aloysia spinning," he said laughingly, as he played a dainty song that tripped along like the drowsy hum of a spinning wheel, with a delicate melody as of a girlish voice singing to its accompaniment. Many others, wild, sweet, and strange, or stormy and impassioned, as the mood took him, throbbed through the quaint little room, with its silent circle of listeners; songs that have since echoed round the world, touched and charmed the young, the old, the lofty, the lowly, found expression in modest home, and brilliant salon, in the changing years, for the language of music is universal, and "that which springs from the heart, goes to the heart."

So the summer passed, and still he lingered in the enchanting valley, busy, restless, happy-hearted; now roving day by day through lovely scenes, sketch-book in hand, now learning quaint Tyrolean airs under the guidance of the sweet-voiced Aloysia, or spending rare hours in the dusky church, coaxing eloquent harmonies from the old organ; dreaming, improvising, writing—lost in the Elysium which comes alone to the composer.

Where now were the cherished plans with which he started forth from his boyhood's home—the glowing hopes, the ardent spirit of adventure? Where the wonders of Alpine scenery, the shining curves of the Jungfrau, the hair-breadth 'scapes which were to spring like wild flowers by the way? Why does he linger in this linnet's nest in the grasses, when those sublime summits still beckon in the morning's gleam and sunset's glow?

Has the innocent Aloysia, with eyes like twin violets, and flowing tresses as a brook in the sun, the power to turn him from his purpose, to hold him against his will? Or does the rich-toned organ, liberated from long silence by his hand, exercise a potent spell over the young musician, just awakening to a knowledge of his own power, and the golden promise of the future? Who can say? Youth does not analyze; it lives for the day, and deems that day all too short for its innocent pleasures and pastimes.

But in Aloysia's heart there lurks a secret dread; she dares not think of the day when this handsome and gifted stranger, who has so stolen into their affections, shall say farewell and turn his steps homeward. For him the world is wide; the future beckons, fair and promising, to higher aspirations, greater achievements; he is destined to a career of phenomenal brilliance. What is she, the simple maiden, but an episode in his rich and varied life? This happy summer, which will live in her heart forever, will fade away as a lovely landscape, leaving no trace behind.

One day a stranger entered the valley, big, brown and bearded, with a knapsack over his back—one of the many tourists who sought hospitality at the parsonage. Attracted by the sound of music, he stepped across the threshold of the church, where Aloysia sat, and, doffing his cap, stood beside her in reverential silence, while the organ pealed its Ave Maria to the departing day. It was twilight when Felix came running down to rejoin his companion, sending his laughing voice before him, as was his wont.

At the sound the stranger sprang forward with an exclamation of startled pleasure on his lips. "Felix—*you?* By all that's wonderful where did you spring from? The organ should have told me, but it all seemed strange and unreal—the dusky church, the dreamy music, the sunset hour——"

For an answer the boy flung himself into his extended arms, and from the babel of tongues it was plain that the pleasure was mutual.

"And I pictured you as summering in the Tyrol, Felix, the hero of a hundred adventures."

"While you lingered at home, contrary to my wish, immersed in musty manuscripts and profound studies," was the merry retort "You know I asked you to join me at the outset, Otto."

"An invitation which I now accept; I repented of my resolve the moment your back was turned, but by a lucky chance here I am."

As the friend of their dear Felix, Herr Lange was warmly welcomed at the parsonage, while his ready wit and worldly knowledge made him a real acquisition to the home circle. The presence of this friend seemed to rouse Felix to his merriest humor, and he gave vent to a thousand madcap pranks and odd drolleries, to the amusement of the pastor and his wife, who ever accorded him the widest indulgence in his moods. Aloysia alone sat silent in their midst, oppressed by a sense of coming change, or disaster, which she could not reason away. In vain Felix sought to tease her from this unwonted mood, and it was with difficulty he at last prevailed upon her to sing some of the quaint songs, to which he had written a charming accompaniment.

"What has come over you, child?" he whispered, half vexed, half troubled, by the change in the girl. "You can carol like a bird, when you will; you needn't be shy before Lange; he is not even a musician."

Aloysia obeyed his bidding, but the spirit of joy had fled from heart and voice, and she was too young, too unversed in deception, to mask the fact. With the coming of this stranger a blow had been struck at her happiness, and with the intuition of love she felt that he would not rest content until he had borne Felix away forever. Had she overheard their conversation as they strolled under the stars that night, she would have found her forebodings realized.

"So, Felix," said Lange, taking the boy in hand in brusque fashion, as had been his habit, "this is how you pass the holidays? The wonders of the Alps lie waiting, while you linger here in the valley, picking forget-me-nots with the pastor's pretty daughter. She doesn't like me, by the way. Don't deny it," as an indignant protest rose to the lips of Felix. "I'm not blaming you, my boy, even though you do travel incognito. I'll even admit the girl is pretty as—a Dresden china shepherdess, with her piquant costume, sweet face, and modest grace. But one may linger too long at this sort of thing, remember."

Then as Felix broke into a flood of passionate remonstrance at this interference, he stemmed the torrent by calmly concluding:

"Felix, you don't know what you're talking about; you know nothing but music, you dreamer, you visionary. The little Aloysia does well to fear me. I shall feel justified in carrying you away when I continue my travels. The dangers of these mountain solitudes are as nothing to the perils that lurk in blue eyes and the innocence of youth, believe me."

As Aloysia tossed in her little bed, the rich tones of the organ came stealing upon the silence of the night, bearing a message so sweet, so sad, that she wept in the darkness as at some final farewell. In the morning he was gone; and while her parents marveled at this strange departure, even while they pardoned it, she felt no surprise, only the confirmation of her girlish fears. He went without other farewell than that musical message breathed upon the night, which she alone understood; it was like him. But climbing to the organ loft that day in her loneliness, she found there a manuscript inscribed to Aloysia, in his graceful hand.

It was one of his most melodious Songs Without Words, which held, as a flower its perfume, the memory of an innocent, joyous maiden, a summer idyll in one of the nameless enchanting valleys of Switzerland. It was signed Felix Mendelssohn Bartholdy—a name which will ever shine lustrous as the star of evening in the musical firmament.

TEACHING THE VIOLIN TO CHILDREN.

The Selection of an Instrument.

EDITH LYNWOOD WINN.

The violin is becoming more and more popular as an instrument in our favored land. The trouble is to induce parents to permit their children to begin the instrument early and study it with the very best teachers. In this day of tremendous competition it seems impossible for Americans to compete with foreign virtuosi because we begin to study too late here. In Europe the child begins at five or six years of age and he continues his studies until he is eighteen or nineteen years of age, when he is well equipped as to technique and well prepared to go upon the concert stage. In America we seldom find a young person who has finished technique at eighteen.

There are two reasons why pupils begin violin study late in America. One is that child violinists rarely possess good violins; hence they tire of the violin before they have even given it a fair trial. Another reason is that the teacher selected for a child is too often a young pupil of some good teacher (or bad teacher) who has not the slightest idea how to train children. It is possible to buy good-toned violins even for children, and no child can fail to recognize a pure and beautiful tone. I have just found several ⅛, ¼ and ½ sized violins which will find their way readily into children's hands, but it is not easy to find *good* violins for little folks.

The Selection of a Teacher.

The first teacher of any child should be one who understands child nature. She should *be a psychologist.* I say *she,* for men rarely care to undertake the training of young children. The teacher should have a good system, combined with the idea of adaptability. She should have a sincere *love* for the work, for the moment it becomes drudgery to her, her chances of success are slight. It is the exceptional teacher who is able to train children well and make the work interesting. Very early in the child's career the teacher can "start a tune," for there are excellent "tunes" on one string or on the four strings, these having been written by Hermann, Harriet Sawyer and others. The teacher plays the "tune" upon the piano and the pupil tries to play an even tone on the open string, at the same time keeping his position of hand and bow just right.

The Teacher's Devices.

Sometimes the teacher is almost at her "wit's ends" to keep the pupil attentive and interested. In such cases I usually employ a "decoy" in the shape of a promise of a new music roll or a pretty violin rack or something especially desired by the child. Sometimes I give the child a picture of Joachim as a boy, or of young Lulli, or of Paganini in Prison—and I tell a simple story which the child is to reproduce at the next lesson. Lessons should be short and not too many things should be taught at once. I find that the little folks need attention three or four times a week. Progress is slow but under the direction of a skilful teacher the child becomes a study and a receptive party.

At the first lesson we count four very slowly, the child holding the bow carefully with the knuckles parallel to the bow stick and the second and third fingers round the stick. The fourth finger should rest on the stick. The child should try to *sing* out his tone. When he has learned to draw a whole bow and produce a fair tone, let him play with the upper half, thus developing the forearm. Afterwards he may play with the lower half, always keeping his little finger on the stick. I should not begin the wrist stroke too early in the lessons.

While we are playing in the whole bow, half bow and at the middle of the bow, we are also to teach time. A whole note is an Eagle's egg, a half note is a robin's egg, an eighth note is a bright jet bead from my necklace, &c.; the child sometimes makes his own illustrations.

I have an exercise called the *position exercise.* I call out *position* and the child at once assumes a correct attitude for playing. When fingers, violin or bow become lax in their duty I say, "What bad soldiers!" and the little hands and arms come back into position. In order that progress may be rapid some one at home should superintend a child's practice. Some children require constant watching. Others practice well from the first.

I do not like the Sevcik plan for children, that is to say, I do not believe in playing all the four strings at once. The child has to learn to control string transfers and the altitude of the bow from the first gradually. He should be kept several weeks upon the A string. I like the Sevcik studies after the child has reached a point where he needs daily exercises for technique.

After teaching the notes of the A string and introducing various exercises upon the A string I teach the legato. The child may learn two notes on the bow and he must play smoothly.

String transfers should be taught in connection with the A and D strings. They should be taught with single notes and with slurred notes.

I have written for my first grade pupils a sort of drone bass on the A, D and G strings, which they learn to play with a set of Danish and Russian folk-songs. The beginner thus feels that his one note or series of open string notes are playing a part in ensemble work.

There are very few folk-songs written for children, but they are just the kind of melodies which a child should know. I have used a set of Russian folk-songs this year and have introduced into my teaching repertoire several old English songs, Neapolitan melodies and Danish dances. The children are delighted with these works and invariably ask to play the whole collection.

A Children's Orchestra.

A Boston teacher is to present at her yearly concert a very interesting novelty in the shape of a children's orchestra. Little Frederick B— at a recent examination of children won easily the place of concertmeister. The other children take their places according to rank. They enter upon their work with great zest, for they feel that being debarred from performing great works with older pupils they can find a sphere of their own now in which they can shine.

A Violin Chorus.

This is an excellent plan for stirring sluggish pupils to action. Teachers find that a unison number such as the Fourth Hungarian Poem by Hubay, the Perpetual Motion by Bohm, or the Gigue by Edward German, are very interesting and profitable as unison numbers especially in annual concerts in which only a few of the pupils can appear as soloists. I have known of some pupils who were "stirred to action" by just this kind of work and the rehearsals teach the sluggish pupils to emulate the more advanced pupils. I find that pupils who are very careless as to time are held strictly to the tempo by the unisons, quartette, and orchestra work which every teacher should undertake.—*From the Cadenza.*

FELIX WEINGARTNER ON BERLIOZ.

"One reads, one reads, and one probably will read," begins the Munich conductor in his recent essay on Berlioz, "that Berlioz was a great colorist, the founder of modern orchestration, a brilliant writer, and, in fact, almost everything else except a composer of inspiration and melody. Some wise person once upon a time made the discovery that Berlioz first manufactured his orchestral 'effects' and later wrote the music 'over' or 'under' or 'between' them.

"This verdict," continues Weingartner, "was everywhere repeated, parrot like, for persons were glad to say something that smacked of wisdom and which afforded them an easy escape from something which they could not understand." Knowing Weingartner as an uncompromising Berlioz adherent, the reader will be more astonished at the following admission: "When I was a student of music, I too, prattled in that vein, for I knew Berlioz only in the orchestral examples from his own works, which he quotes in his volume on 'Instrumentation.' After a while, however, I decided to examine his compositions for myself, rather than to accept ready-made opinions from the mouths of others. The first Berlioz score I saw was that of the 'Benvenuto Cellini' overture. With becoming prejudice I opened the book, but was immediately captivated by the fresh and happy beginning in C Major. 'Here,' thought I, 'is at least a theme.' On the third page I met with a fermata which introduced a change of measure and of tempo. 'Aha,' said I to myself, 'this is where invention ends and artificialism begins.' I did not at all understand what was implied by the first pizzicati of the double basses, and I was not even convinced by the six measures of melody in the woodwind. 'Then, after all,' I concluded, 'the general opinion is correct, and Berlioz's weakest side was the inventive.'

But on a sudden I started. What was this? I could scarcely believe my own eyes. Immediately after the six measures of melody there followed a strophe of wondrous beauty, played by all the strings, and rising into glorious phrases of purest lyricism. I read again and again this beautiful theme of full twenty-three measures, and soon found that the pizzicati of the basses, which at first I had not understood, were in reality the preparation of another melody of twelve measures, played in the deepest register by the clarinets and bassoons. The six measures of woodwind melody now developed themselves into the bridge over which Berlioz passed on to the main part of the overture, the 'Allegro deciso con impeto.' I had barely left the mere introduction and already there were three expressive themes, one a melody of classical beauty. 'He could not have been so uninspired after all,' spoke my conscience in shame at having so long shared a stupid opinion without examining Berlioz's works for myself. In the Allegro I met again, in slightly altered form, the theme with which the overture opens. With this there is soon associated an entirely new, figured motive, a closed phrase of twenty-one measures. And then follows the real subsidiary subject in D major—also an exceptionally enchanting delicately spun melody! Now I began to laugh, half from joy and half in anger at the short-sightedness of human kind. Here were five great themes, all plastic, each one with a distinctive physiognomy of its own, all beautifully developed, varied and colored, and brought to an effective close! And this is the way 'uninspired' composers work in the eyes of many critics and of the public! With rapture I read the rest of the score, and from that day there came into my republic of tone poets another great man."

BEETHOVEN.

In Ulibischeff's work, "Beethoven, Seine Kritiker und Ausleger," is an interesting description of Beethoven's household affairs:

In his room was naught but confusion, such as one can scarcely conceive—like an organized chaos. Books and sheets of music lay on every piece of furniture or were piled up in pyramids in each of the four corners of the room. A mass of letters which he had received in the course of weeks or months, covered the floor like a white carpet. Upon the windowsill one might see the remains of a breakfast, near or upon some proofs awaiting correction; at another place a row of bottles, some still corked, others half empty; beyond this a desk on which are sketches of a quartet; on the piano a loose sheet of music paper with the first ideas of a symphony, and to bring a sort of harmony in such diversity, every object is covered with a thick layer of dust.

It is easily conceived that in this wild disorder Beethoven had great trouble to find what he wanted. He was accustomed to inveigh strongly against the confusion, but always placed the fault upon others, for he thought that he himself was very systematic in all his doings. On the darkest night *he* could find a needle which belonged to him, but the others who had anything to do with his rooms could leave nothing in the place where he put it! It is recorded of him that during a fortnight he searched for, not some sketches or a few loose leaves, but a full score of his Mass in D. Finally he found it in the kitchen where it had been wrapped around some of the dishes.

After a number of annoying experiences with cooks and maid-servants Beethoven decided to dispense with them altogether. Could it be more difficult to keep house himself than to write a Symphony in C minor? Enraptured with so brilliant an idea he hastened to put it into effect. He invited some friends to dine with him. Then he bought the provisions in the market, carrying them home himself, put on a white apron, used his night-cap to take the place of the cook's official headgear, seized the kitchen knife and set to work. The guests came and found him before the hearth, whose flames seemed to act like a fire of inspiration upon him, and their patience was put to the test of a long wait. Finally everything was ready and the result proved that it was worth while waiting for this wonderfully unique meal.

The soup vied with the traditional almshouse concoction; the half cooked *entrée* presupposed the digestive powers of an ostrich, the vegetables swam in a sea of water and grease, the roast was burnt almost to a crisp, and black as if it had come down the chimney—nothing was eatable. But the host, who did honor to all the dishes and praised all of them, wearied not, by word and example, of inciting his guests to valiant trencher feats. Still none could be induced to touch Beethoven's *chef d'oeuvre* of the cooking art, and they confined their attention to bread, fruit, sweetmeats, and wine to make up for the lack of substantial courses.

The experience of this dinner convinced Beethoven that to cook and to compose are two different things, and he installed his cook again.—*The Violin Times.*

LAST OF THE TROUBADOURS.

At Compostella there has just died a strange individual, half-tramp, half musician, with a certain dash of the poet about him, who, even in a land of old world survivals like Spain, may probably be regarded as the very last of the troubadours. His name was Adolfo Garcia, and he was a native of Galicia. Equipped with nothing but an old fiddle and a great umbrella that served against either sun or rain, and did service between times as an alpenstock, he had roamed through every province of Spain. Arriving in town or village, he looked out for youthful womanhood and wealth, and then, placing himself under the windows, played and sang the old theme of love and chivalry, mostly to airs of his own composing. The ditties were not devoid of a certain refinement and delicacy, and never failed to reach the hearts or the purses of the gentle maids who had been selected for the serenade.

NOTES.

Richard Strauss had this to say about his visit to America: "Musically speaking, I liked Boston best; but Chicago was a close second. I vastly prefer the music life of Chicago to that of New York, where the craze for sensations too often smothers real merit. New York's musical atmosphere is full of unrest and commercialism. The power exerted by the musical union is tyrannical and abhorrent. Nothing is so surely calculated to ruin the progress of music culture throughout the country. I distinctly dissent from the charge commonly heard in Germany that Americans are unmusical. On the contrary, they are highly appreciative of good music and their prompt rejection of trash is indicative of a keen discriminative faculty."

* *

César Franck's *Béatitudes* were sung by the Oberlin Musical Union of Oberlin, Ohio, on the 21st and 22nd of June. George Whitefield Andrews conducted and eminent soloists assisted in making the performance of this work one of the most significant events in the history of Oberlin.

* *

The two latest works of Perosi, *Stabat Mater* and *Giudizio Universale* have been sung in Rome. Even, uninspired merit is said to be the general quality of these works.

* *

Reginald de Koven has been chosen dean of the School of Music which is to be opened in Washington in the fall. Mr. de Koven will teach composition and will be at the head of the orchestral department.

* *

Six candidates will compete at Compiègne for this year's *Prix de Rome*. A young woman, Hélène Fleury, has been admitted to the final contest. In former years no woman has advanced so far toward winning the prize.

* *

Pauline Lucca celebrated her sixtieth birthday on the twenty-sixth of April.

* *

R. von Prochazka's "tonmärchen," based upon Kirchner's poem, *Das Glück*, has been sung at the Dresden opera house.

* *

George Hamlin, the gifted Chicago tenor, will travel in Europe next winter. His series of Sunday afternoon concerts will be suspended until his return.

London has been enjoying a series of Wagner and Mozart performances without cuts, under the direction of Hans Richter. The performance of *Don Giovanni*, however, was not quite complete. The concerted finale was omitted, a fact which caused some dissatisfaction among those who had trusted that this interesting number would be restored.

* *

Francis Macmillen, a young violinist from Ohio, has received high praise for his performances in Paris.

* *

Miss Isadora Duncan, spoken of elsewhere, does not rest upon music alone as a basis of her imaginative performances. She illustrates famous paintings, particularly Botticelli's "Spring" and Titian's "Bacchus and Ariadne," while an orchestral accompaniment of music of the period is played. Miss Duncan terms her performances *Danses-Idylles.*

* *

It is said that Willy Hess, concertmaster of the Gürzenich Orchestra of Cologne, will lead the first violins of the Boston Symphony Orchestra next season.

* *

The third annual meeting of the Minnesota State Music Teachers' Association took place in the First M. E. Church of Duluth on the 16th, 17th and 18th of June. Professional discussion and music occupied the time of the convention. A noteworthy program was that devoted to music by composers of Minnesota. Emil Sauret played at the last concert.

* *

The Boston and Montana Band has been most successful at Butte, Montana. In its repertoire are to be found the selection from Verdi's *Simon Boccanegro*, which was chosen by the St. Louis committee as one of the Class B contest selections, Gruenwald's paraphrase on *The Palms*, and Rollingen's fantasy on the *Old Oaken Bucket.*

* *

In connection with the commencement exercises of the Norfolk Branch, (Western Conservatory), Nebraska, musical programs were given on the 2nd, 8th and 16th of June.

* *

The graduation recitals of the Witham School of Music, of Lawrence, Mass., took place on the 11th, 15th and 20th of June.

* *

The symphony orchestra of Washington, D. C., has been incorporated. Seven symphony concerts will be given next season instead of five. Seven concerts of a more popular nature will alternate with these.

* *

Rudolph Hennig, the cellist, died in Philadelphia on the 28th of May. He was born in Mecklenburg, Germany, in 1845, and made his début at the age of six. He studied in the Conservatory of Leipsic, and was a pupil of Moscheles. For a number of years he played in concerts in Europe, and he traveled for a time as 'cello soloist with Rubinstein. In 1867-68 Mr. Hennig played with Theodore Thomas' orchestra. In 1869 he went to Philadelphia and founded there the Philadelphia Musical Academy. In 1871 he became a member of the Mendelssohn Quintette, and traveled with it for eight years. In 1879 he returned to Philadelphia and has since resided there. For over thirty years he played an unassuming but significant part in the musical life of the city, and his death leaves a place which it will be hard to fill.

* *

Thos. Goggan & Bro. of Galveston have received from the hands of the stationers the first volume of three which they are having prepared of instrumental and vocal music by Texas authors, the three volumes to be exhibited in the Texas Building at the St. Louis Fair to illustrate the musical genius of Texas people.

* *

Interesting musical details of the fifth convention of the Southern Music Teachers' Association, which took place from the fourteenth to the seventeenth of June at Gainesville, Georgia, were performances of organ music by E. H. Cosby, of piano-forte pieces by Otto Pfefferkorn, of an organ prelude by E. H. Ashford, of two part songs by Mrs. Beach, entitled *Only a Song* and *One Summer Day*, of a group of "Mood" songs by Mrs. E. L. Ashford, of German songs by Weingartner, R. Strauss, Hugo Wolf, Von

Fielitz, and Peter Cornelius, and of French songs by d'Hardelot, Reynaldo Hahn, Fontenailles and Berlioz. A number of concerts were given during the convention and at the non-musical meetings important problems were discussed publicly.

* *

The piano-forte pupils of Walter De Prefontaine played in a concert on June 16 in the Vocal Institute of Norristown, Pa.

* *

The commencement exercises of the Tennessee Academy of Music took place June 7 in Watkins' Hall, Nashville. The musical program included pieces by Grieg and Alberto Jonas. Prof. Strahm awarded the certificates.

* *

The Junior Prize Band of Henderson, Minn., assisted at the graduation exercises of the Henderson High School on June 4.

* *

Louis A. Stremple, of Albany, N. Y., gave recently a pupils' recital at his new studio on Washington Avenue.

* *

Arthur Allen, of Windsor, Conn., presented his piano-forte pupils in an interesting recital on June 17. On the following day the younger members of the class played to their friends.

* *

The program of the graduation exercises of the Guilmant Organ School, which took place in the Old First Presbyterian Church, New York, included pieces by Bach, Franck, de la Tombelle, Boslet and Thiele.

* *

The Schumann Club, of Saginaw, Mich., sang Haydn's *The Seasons* on the seventh of June. Albert W. Platte conducted.

* *

Edward Elgar's *Dream of Gerontius* was sung recently by the San Francisco Musical Club under the direction of Dr. H. J. Stewart.

* *

The orchestral Clef Club, of Brooklyn, gave its fifth annual concert in Crosby Hall. The program included the *Procession of Women* from *Lohengrin,* and a Haydn symphony. Aug. C. Metz is the conductor.

* *

Bennington, Vermont, has been treated to three concerts of quite unusual interest, at which John H. Daley, pianist, was the chief performer. The programs included the Von Fielitz *Eliland* song cycle, and songs by Strauss, Chadwick, Sydney Homer, Chaminade and Luckstone. Mr. Daley played Richard Strauss' music to *Enoch Arden,* and Carl Escher, violinist, played a slow movement from the unfamiliar Strauss violin concerto.

* *

At a recent concert at Lugano, Switzerland, directed by Louis Lombard, interesting works by G. B. Polleri, A. Fesca and L. Lombard were performed.

* *

A four-manual organ, built by Lyon and Healy, is to be placed in the new orchestral concert hall, Chicago. It is said that it will be larger than the great Auditorium organ.

* *

Alvarez and Grandjean will sing the parts of "Tristan" and "Yseult" when Wagner's opera is given at the Paris Opéra for the first time next October.

* *

The revised version of Puccini's *Madama Butterfly* was produced at Brescia recently with great success.

* *

A musical program gave particular attractiveness to the graduation exercises of the High School at Martinsburg, West Virginia. Among other pieces Jensen's *The Mill* and a selection from Donizetti's *Elisire d'Amore* were performed.

* *

The piano pupils of Anna Metcalfe Smith played at the Auditorium, at Mansfield, Ohio, on June 15.

* *

A pleasing song recital was given at the Arens Studio, New York, by A. H. Geeding, Barytone and Marian Van Duyn, contralto. The program included MacDowell's *A Maid Sings Light,* Strauss' *Ich trage meine Minne* and Arens' *Mission.*

Miss Florence Cecilia Flynn, a graduating pupil of the Lefevre Institute Conservatory of Music of Kalamazoo, Mich., gave a piano recital on June 17.

* *

On Sunday, June 12, Charles A. Bukey retired from the position of organist at Trinity Episcopal Church, Parkersburg, W. Va. Mr. Bukey is possessed of rare musical talent and has always been diligent and conscientious in his efforts to bring the work of Trinity Church choir to his standard of excellence. It is with the sincerest regret that the members of the choir part with their leader. Mr. Bukey will be succeeded by N. Strong Gilbert, of Leavenworth, Kan.

* *

The pupils of Mrs. Cora A. Beels, of Pierce, Neb., gave a piano recital on May 28, 1904.

* *

Mr. P. J. Malley, of Dorchester, Mass., presented his piano pupils in a concert at Bloomfield Hall.

* *

Friday evening, May 27, at Memorial Hall, Brooklyn, the People's Choral Union of one hundred voices, under the direction of Mr. T. Bath Glasson, sang Mozart's Twelfth Mass in English. A professional orchestra of thirty musicians assisted. Next season the Union will sing Dvorák's *Stabat Mater* in English.

* *

Miss Josephine Stone, of Whitesville, N. Y., arranged an attractive program for her pupils' recital. After the program of piano music the operetta *Cinderella in Flowerland* was sung by the young people.

* *

The pupils of Frank L. Reed, who constitute the Pianoforte Ensemble Club of Freemont, Neb., gave during the months of May and June a series of topical recitals illustrating (1st) the overture, (2nd) the symphony (3rd) the symphonic poem and (4th) Johannes Brahms.

* *

At the fourth concert of the twenty-seventh season of the Loring Club (San Francisco) the program included G. E. Whiting's *March of the Monks of Bangor,* a choral selection and the Turkish March from Beethoven's *Ruins of Athens,* Wagner's *Chorus of Pilgrims* from *Tannhäuser,* and Heinrich Zöllner's cantata for male voices, entitled *The Battle of the Huns.*

* *

The fifth annual recital by Samuel Richards Gaines and his vocal pupils occurred at Detroit on May 26. The first part of the program included Mr. Gaines' own *Spring Song,* Alberto Randegger's *They Say* and the sextet from *Lucia.* The second part of the program consisted of the first production in Detroit of Edward Elgar's dramatic cantata, *The Black Knight.*

* *

The Fifteenth Annual Commencement of the Utica Conservatory of Music was held on June 24 in the New Century Auditorium, Utica. Prof. Robert J. Hughes, director of the conservatory, delivered the commencement address. The musical program included vocal and instrumental pieces by Weber, Brahms, Mendelssohn, Verdi, Chopin, Bizet, and others. A class in æsthetic gymnastics performed a series of drills and the program was further varied by a recitation.

NEW MUSIC RECEIVED.

From Arthur P. Schmidt, London, Leipzig and New York:

VOICE.

Ope Thou Mine Eyes.. Eben H. Bailey.
Art Thou Weary? Charles P. Scott (duet).
Be Glad, O Ye Children. Frederick N. Shackley.
Sweetheart My Song is Come.. Hattie Louise Sims.
Entreaty. L. E. Orth.
Zephyr. John F. Metcalf.
Constancy; op. 55. Arthur Foote.
Shena Van; op. 56. Mrs. H. H. A. Beach.

PIANO.

Seven pieces by *Henry K. Hadley;* op. 22:
Love Song; Capriccioso; Scherzino; Humoreske; Sarabande, etc.
What Little Hands Can Do. Twelve little pieces by L. E. Orth.
Here we go! Sweet Clover; On the Piazza; Swinging on the Birches, etc.

COLLECTIONS.

Schmidt's Choir Collection of Anthems, Hymns and Responses. Selected by Frank Lynes from the works of Mrs. Beach, Arthur Foote, G. W. Chadwick, Schnecker, Shackley, Lynes and others. *Arthur P. Schmidt, Boston, New York and Leipzig.*

From Elkin and Co., Limited, London:

VOICE.

Voices of Vision. Cyril Scott.
Until To-morrow. Robert Eden.
The Beautiful Garden. Ernest Newton.
The Story of the Year. Gerald Lane.
I Vunder Vy. (Dialect Song.) Alicia Adélaïde Needham.
Remembrance. Ethel Barnes.
Her Hand in His. Reginald Somerville.

PIANO.

Chanson du Soir. Paul Wacks.

From White-Smith Publishing Co., Boston:

Eight little Sketches for Pianoforte by Karl Kleber, Op. 11:

No. 1. *Clover Blossoms.* Waltz. G.
No. 2. *Snow Elves.* Mazurka. C.
No. 3. *Wooden Soldiers.* March. F.
No. 4. *Birthday Fete.* Polka. G.
No. 5. *Fairy Barcarolle.* Characteristic. F.
No. 6. *Tambourine Dance.* Alla Mazurka. C.
No. 7. *Harlequin.* Humoresque. F.
No. 8. *In Merry Springtime.* Waltz. G.

These are clever teaching pieces in grade two. All but the first are two pages long. Of the Set, WOODEN SOLDIERS, TAMBOURINE DANCE and HARLEQUIN, may be found most interesting, but each offers something of interest and teachers will welcome the set as a favorable addition to the repertoire.

From Hinds Noble, New York:

O Jesus, thou art standing. A sacred song. By William Morelon Owen.
Fireflies, Absence. Songs. By Julia E. Wilkins.
Annie in the Garden, Love's Rhapsody, Zuleikha. Songs. By Rudolph Ganz.
The Lord Shall Comfort Zion, E. R. Kroeger, and *When All Thy Mercies,* Adolph M. Foerster. Anthems.

From Clayton F. Summy Co., Chicago:

Instructive pieces for the piano, by Hubbard William Harris:

Caprice.
Elves' Frolic.

Anima Concert-waltz, by Hubbard Wm. Harris.
Songs by Edward F. Schneider:

The Deep Sea Pearl.
To the Moon.
The Eagle.

From Ernst Held:

Three Leaflets from his Sketchbook; by Ernst Held.

1. *Cradle-Song.*
2. *Merry Youth.*
3. *Love-Song.*

Season Cycle of Songs. Words by Elizabeth K. Reynolds; music by Rudolph Ganz.

From K. B. Pierce, Beaumont, Texas:

Had I Known Her Love Was Loyal. Song.

BOOKS.

Ear Training for Teacher and Pupil. By C. A. Alchin. Oliver Ditson Co.

BIBLIOGRAPHY OF NEW MUSIC PUBLISHED IN FRANCE IN THE MONTHS FROM JANUARY TO MAY, 1904:

This list contains many names, together with music of the greatest interest. It is issued by the Association of Music Publishers of France.

The Sinfonia Year Book, Vol. IV. and announcement of the Fourth Annual Convention at Ann Arbor, Mich.

Webster's International Dictionary is to be preferred for its wisely chosen vocabulary from which useless and unauthorized words have been excluded, for its modern spelling, for its concise and carefully worded definitions for its quotations illustrating the use of words, for its excellent appendices, and for numerous other points of merit. As an authority in the public schools of the country, the position of Webster's International Dictionary and its abridgements is one of unquestioned supremacy. Nearly all the school books are based upon it and it has been chosen exclusively wherever a State purchase has been made for schools.

PUBLISHERS' PAGE

SPECIAL INTRODUCTORY CASH OFFER.

In September the Special Introductory Cash Offer on the first three grades of Tapper's Graded Course will be withdrawn and the regular price will be charged. Work on the Course is progressing rapidly, and those who have not availed themselves of the Special Introductory price should do so before the distractions of vacations cause them to forget it. Advance orders are coming in very rapidly; this is the last month open for those who have not yet ordered. The Course marks a great advance in teaching material, an important feature being the number of compositions it will contain that have not yet been used until all interest in them is gone. The Course will be in seven grades, and accompanying each grade will be a volume of supplementary material also carefully graded and containing many fresh compositions. A great deal of the material included in this volume has been especially selected in Europe. Grades one, two and three will be ready in September. The regular price of each grade will be $1.00. *Until publication, we will continue to receive orders at Thirty Cents for each of the first three grades, which will be ready in September. If cash accompanies order, we prepay postage; on charge orders, postage is extra.*

* * *

Our catalog of Summer Music is ready. Send for it; you will find many pieces of interest and recreation listed—such as waltzes, two-steps, and bright salon music.

SUGGESTIONS TO TEACHERS.

Teachers can combine profit and rest during the coming vacation by taking subscriptions to THE MUSICIAN. The increasing number of people who are interested in music is constantly enlarging the field of the music journal, and the educational yet popular character of THE MUSICIAN makes it easy to interest music lovers in the magazine. A good vacation income may be derived from this source without in the least interfering with the summer's vacation. A few words and the magazine will secure a subscriber. We will send information to those who wish to make their vacation profitable.

FOUR GRAND RENEWAL OFFERS.

The renewal offers, made in July, met with such an appreciative response that we repeat them in this issue, in order that all who wish to take advantage of an unusual opportunity may do so. The four following renewal offers combine exceptionally valuable music with the visits of THE MUSICIAN. The Half Dollar Series contains a selection of particularly attractive teaching music. The Musician's Library provides the best edition of classic and modern works obtainable. Tapper's Graded Course provides the latest and best material in its field. Read the following carefully:

Your choice of any volume in Ditson's Half Dollar Series and THE MUSICIAN for one year for $1.25. Booklet giving tables of contents upon request

* * * *

Your choice of any volume in the Musicians' Library, paper covers, and THE MUSICIAN for one year for $1.03. Booklet upon request.

* * *

For $1.00 Cash, we will send the first three Grades of Tapper's Graded Course and THE MUSICIAN, for one year. THE MUSICIAN may be sent to any address.

* * *

We will send THE MUSICIAN and CHOIR AND CHORAL MAGAZINE for one year for $2.00. THE MUSICIAN may be sent to one address, THE CHOIR AND CHORAL MAGAZINE to another or both to the same address. These offers are good for any renewal if order is sent at once.

PLANS FOR THE AUTUMN.

Now is the time to make plans for the coming Autumn. In making these plans don't overlook the OLIVER DITSON COMPANY publications. The editions of this house are now among the best obtainable. The printing, paper, design and workmanship leave nothing to be desired.

The music is all carefully edited by musicians of long and varied experience, who carry the needs of Teacher and Student constantly in mind.

Bear in mind that all of our publications can be had of your Home Dealer. If not, write to us and we will promptly answer. Do not hesitate to write us on any Musical Subject.

* * *

We call attention to our choice stock of Musical Instruments and urge you to correspond with us about this part of our business. If you have pupils who desire to take up any instrument (except Pianos and Organs) you can rely on us to make a satisfactory choice. We have the best Metronome on the market. See Advertisement elsewhere.

* * *

We are about to issue Orchestral Accompaniments for a choice lot of parlor and concert songs. This will be hailed with enthusiasm by many who have desired Songs with Orchestral Accompaniments, but have been unable to obtain any. Thematic Catalog mailed upon application. It is in press and will be issued soon. Send for it and tell your Musical friends about it.

* * *

SUMMER "E" VIOLIN AND GUITAR STRINGS. No. 101. "E" Prepared Moisture Proof Strings, $2.00 per doz. 25c. each. These strings are prepared by an entirely new process, rendering them moisture proof. They are not affected by climatic or atmospheric changes, nor by the perspiration of the fingers. The Pure, Rich Tone of the best Gut Strings is not impaired by this process, while the life and durability of the string is prolonged. A trial will convince you.

* * *

THIS IS CAMPAIGN YEAR, and in a few weeks there will be "something doing" for every band in the United States that is enterprising enough to prepare itself and make its qualifications known to the various political organizations in its locality. Only the bands that are equipped with good instruments, attractive uniforms, and appropriate music can expect to secure the best engagements. We furnish everything the most up-to-date band can require for campaign purposes, such as Band Instruments, Lamps, Fifes, Drums, Bugles, Vocophones, Zobos, Kazoos, and the finest line of Band and Orchestra Music in the world.

We can supply you with everything in the musical line. Send for our catalogs, select what you need from their pages, and prepare for the campaign.

We wish to warn the people of California against a certain unscrupulous swindler named Hamlin, who, taking advantage of the widespread interest in THE MUSICIAN and its extensive reputation, has gone about in that State collecting money under the false colors of a subscription agent. He is described as being "an affable fellow with a glib tongue, short and rather stout, with a round face and a small mustache. He claimed to be an excellent tenor singer. He had his receipts made out in advance and filled in the name with a fountain pen. He claimed also to have collected advertisements at one time for the *Musical Courier*."

Any information which may lead to the arrest and conviction of this imposter will be appreciated. The universal popularity of THE MUSICIAN makes it well worth the while of such a rascal to slip into the ranks of our subscription agents, on the chance of not being detected. Disclosure is sure to follow, however, as it did in this case, and we are able to forearm our readers by forewarning them.

FOLK-SONGS AND OTHER SONGS FOR CHILDREN.

Folk-Songs and Other Songs for Children, compiled by Mrs. Jane Byrd Radcliffe-Whitehead, has struck a responsive chord. From the many words of commendation received, we herewith print a few representative ones:

"DEAR SIRS:

"I have enjoyed looking through the Folk Songs and Other Songs for Children, and it supplies a good deal of just the kind of material that I know we can use in the Horace Mann School

CHARLES H. FARNSWORTH,
"Teachers's College,
"Columbia University, N. Y."

"GENTLEMEN:

"I take pleasure in acknowledging the receipt of 'Folk-Songs and Other Songs for Children,' compiled by Mrs. J. B. Radcliffe-Whitehead. The collection of songs is made with the greatest care, and should be of value in every household of children. Mrs. Radcliffe-Whitehead has certainly given us a valuable collection of songs, prepared with her usual dainty taste and painstaking care. It will certainly be my endeavor to benefit any children that I may be able by recommending it to their parents.

"WILLIAM H. KLAPP, Principal,
"The Episcopal Academy, Phila., Pa."

"DEAR SIRS:

"Your collection of Folk-Songs has been received and is greatly appreciated. It is an extremely attractive book, and the selections such as should commend it to the music teachers generally as well as those Schools who are always in need of such a collection. I thank you very much.

"ESTHER LOUISE CAMP, Principal,
"Albany Female Academy,
"Albany, New York."

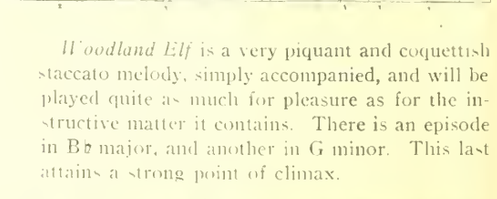
NEW PIANO MUSIC.

OEHMLER, LEO.

1. *Dreaming Nymph* (*Träumende Nymphe*). In E♭ major, 4-4. Four pages. Grade III-IV. Andante espressivo .....50c.

2. *Woodland Elf* (*Die Waldnymphe*). In D major, 4-4. Four pages. Grade III. Allegretto grazioso .....50c.

A well-constructed, varied idyllic piece is the *Dreaming Nymph*. The phrasing is often original, and, together with other indications of expression, is copiously marked. A middle section (Agitato, in G minor, 3-4,) is in marked contrast in style and tempo. The return of the first theme for conclusion marks the usual three-part form.



Woodland Elf is a very piquant and coquettish staccato melody, simply accompanied, and will be played quite as much for pleasure as for the instructive matter it contains. There is an episode in B♭ major, and another in G minor. This last attains a strong point of climax.

MADRIGAL

THOMAS HEYWOOD
(1570-1650)

CARLO MINETTI

Allegretto scherzoso

VOICE

PIANO

f deciso e pesante

p

1. Pack, clouds, a - way and wel-come, wel - come day. With
2. Wake from thy nest, O rob - in red - - breast. Sing

p leggiero

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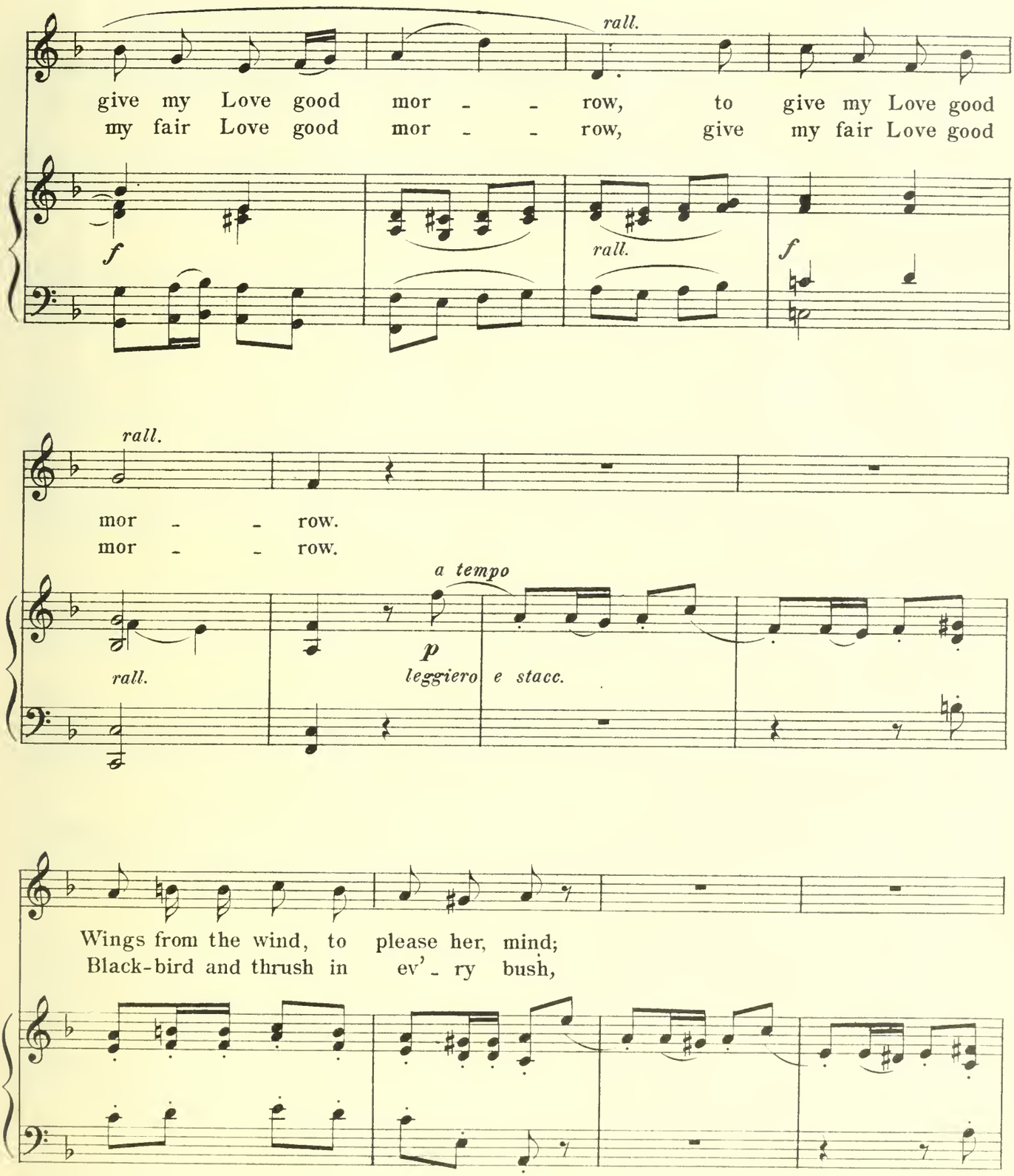
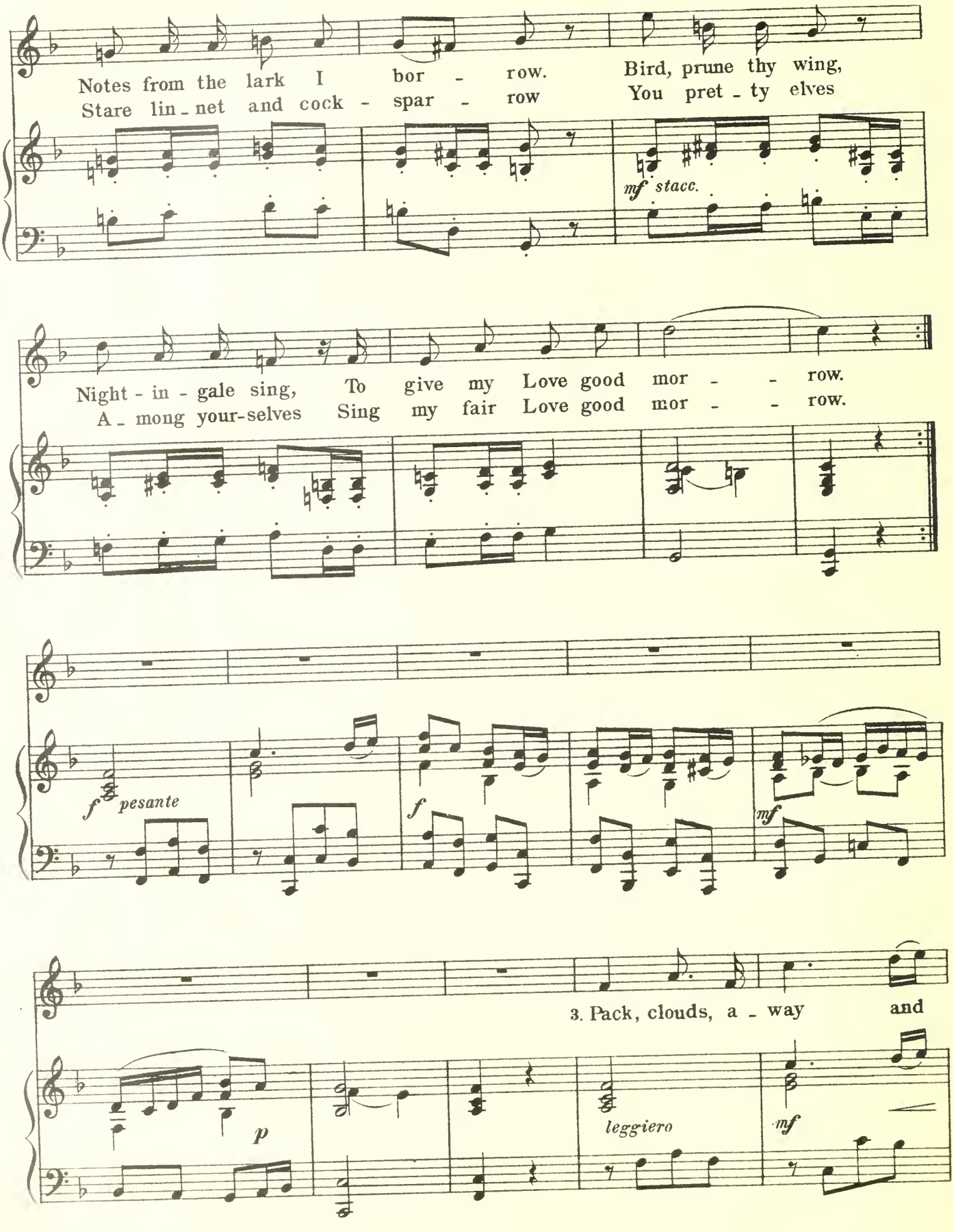
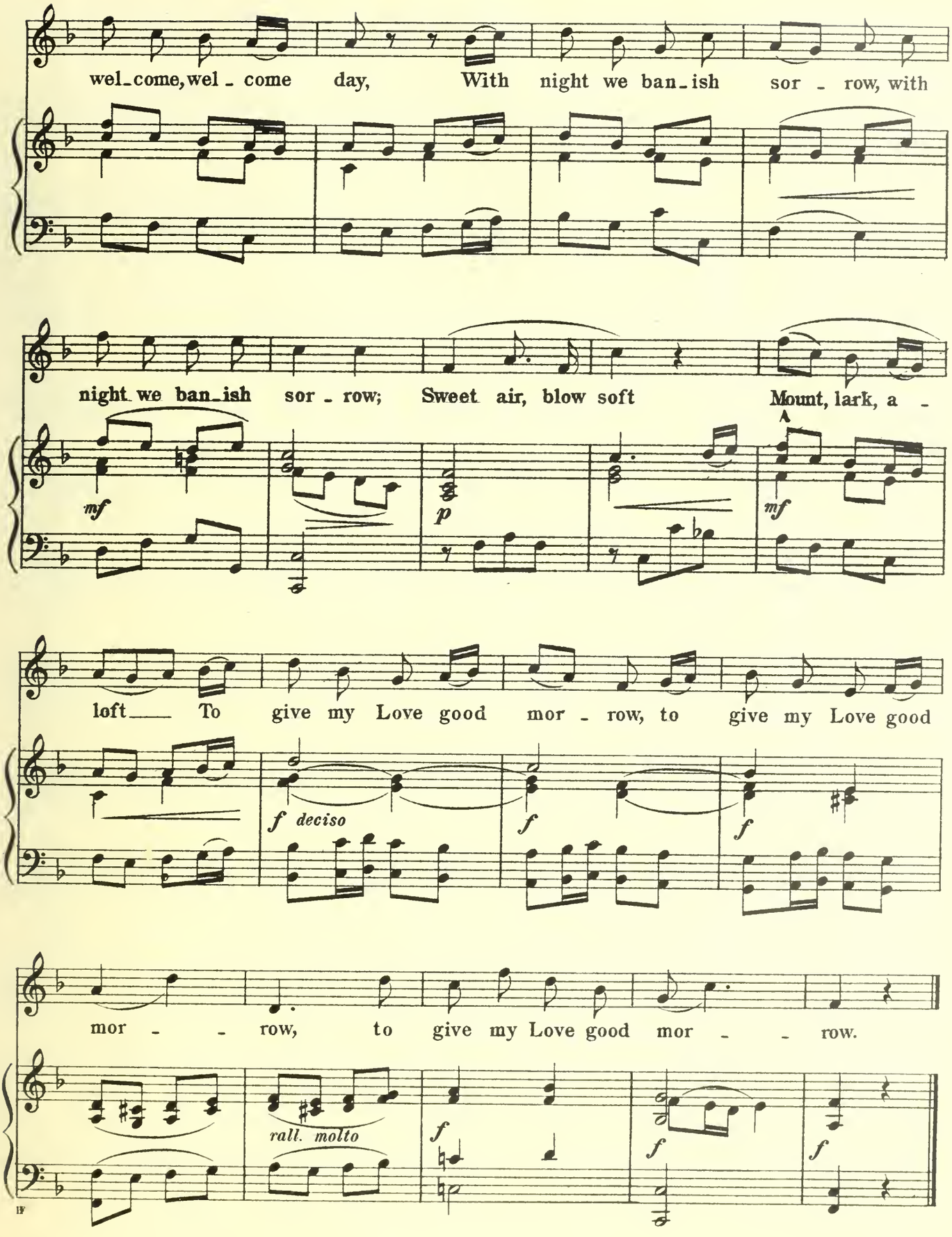
night we ban - ish sor - row, with night we ban - ish
birds in ev' - ry fur - row, sing birds in ev' - ry
mf
sor - row. Sweet air, blow soft, Mount, lark, a -
fur - row. And from each bill, Let mu - sic
p
f
loft, To give my Love good mor - row, to
shrill Give my fair Love good mor - row, give
f
f


rall.
give my Love good mor - - row, to give my Love good
my fair Love good mor - - row, give my fair Love good
f
rall.
f
rall.
mor - - row.
mor - - row.
a tempo
rall.
p
leggiero e stacc.
Wings from the wind, to please her, mind;
Black-bird and thrush in ev'- ry bush,

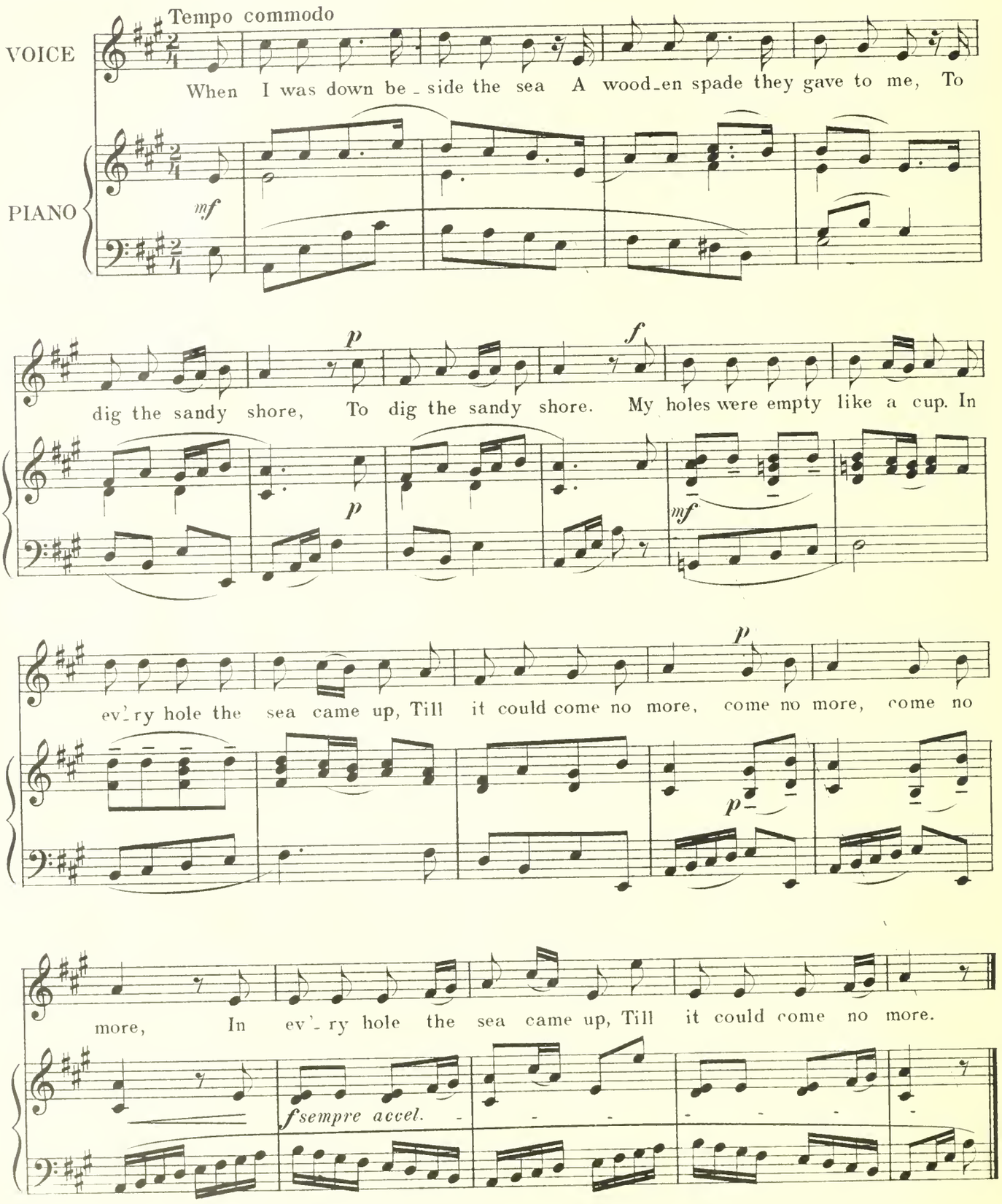

Notes from the lark I bor - row. Bird, prune thy wing,
Stare lin - net and cock - spar - row You pret - ty elves
mf stacc.
Night - in - gale sing, To give my Love good mor - - row.
A - mong your-selves Sing my fair Love good mor - - row.
f pesante
f
mf
3. Pack, clouds, a - way and
p
leggiero
mf


wel_come, wel_come day, With night we ban_ish sor_row, with
night we ban_ish sor_row; Sweet air, blow soft Mount, lark, a_
mf
p
mf
loft To give my Love good mor_row, to give my Love good
f deciso
f
f
mor_row, to give my Love good mor_row.
rall. molto
f
f
f

AT THE SEA-SIDE

ROBERT LOUIS STEVENSON

CARL REINECKE


Tempo commodo
VOICE
When I was down be - side the sea A wood - en spade they gave to me, To
PIANO
mf
p
f
dig the sandy shore, To dig the sandy shore. My holes were empty like a cup. In
p
mf
ev'ry hole the sea came up, Till it could come no more, come no more, come no
p
more, In ev'ry hole the sea came up, Till it could come no more.
fsempre accel.

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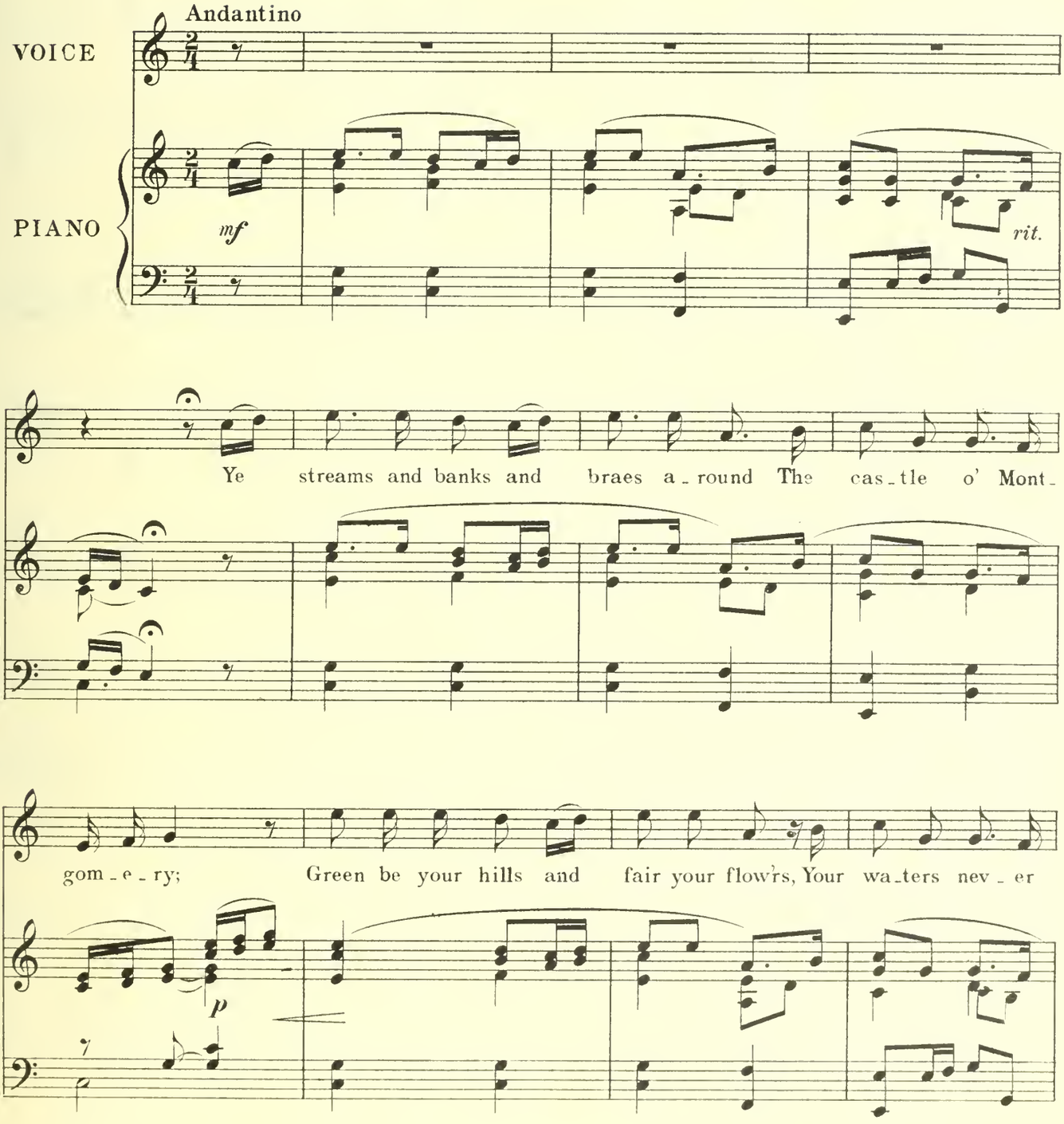
HIGHLAND MARY

ROBERT BURNS

EDWARD MANNING
Op. 8, No. 1



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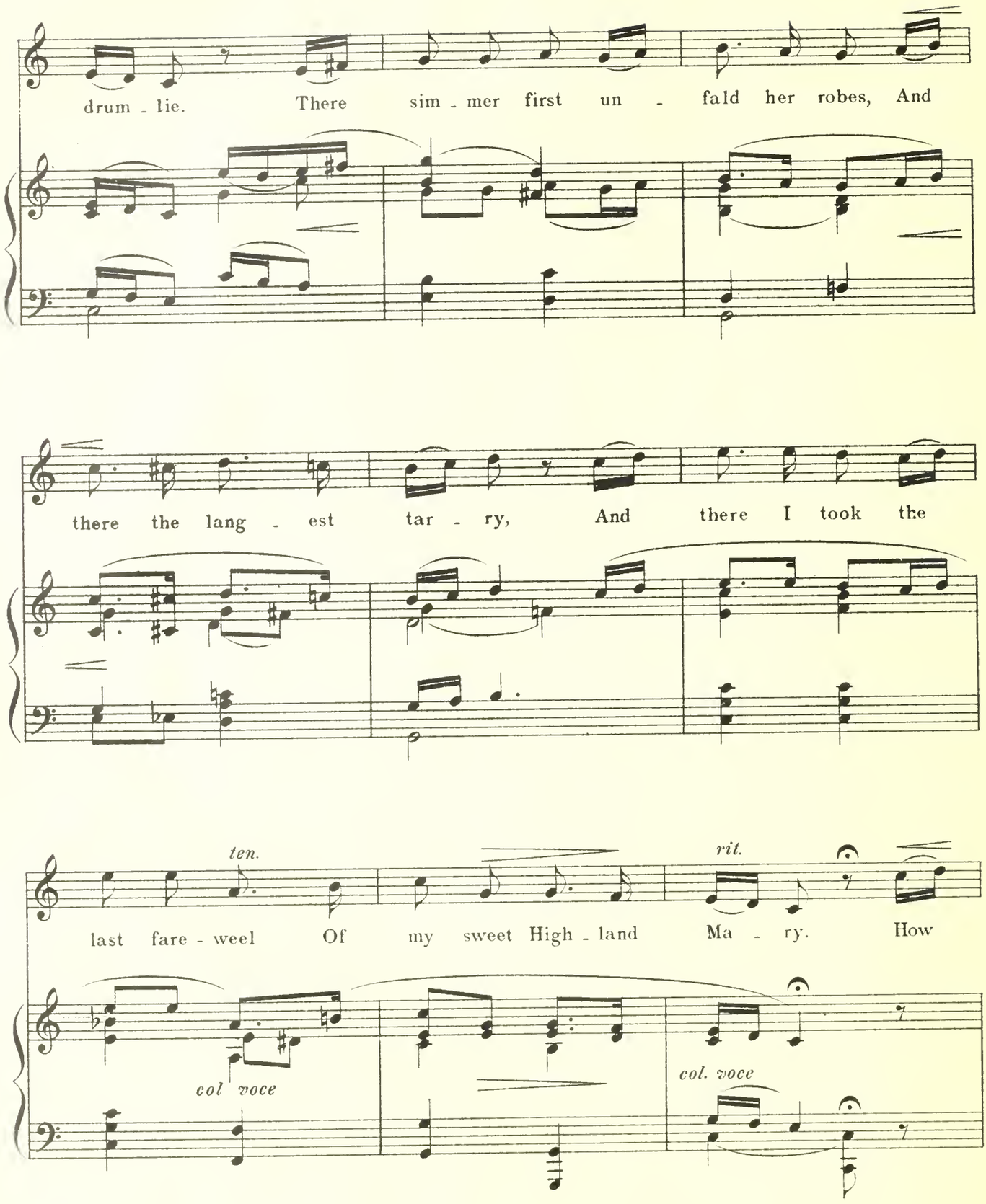
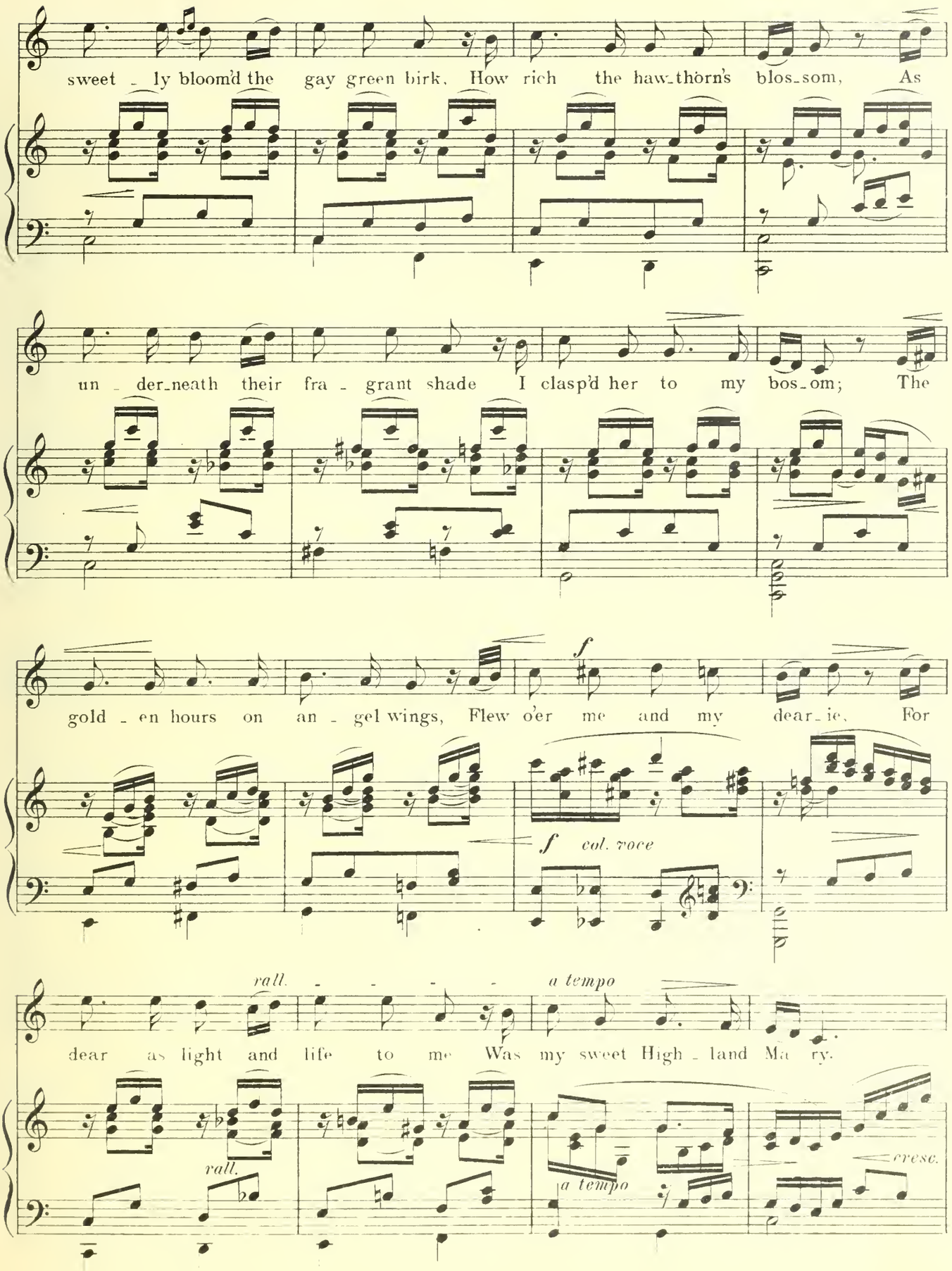
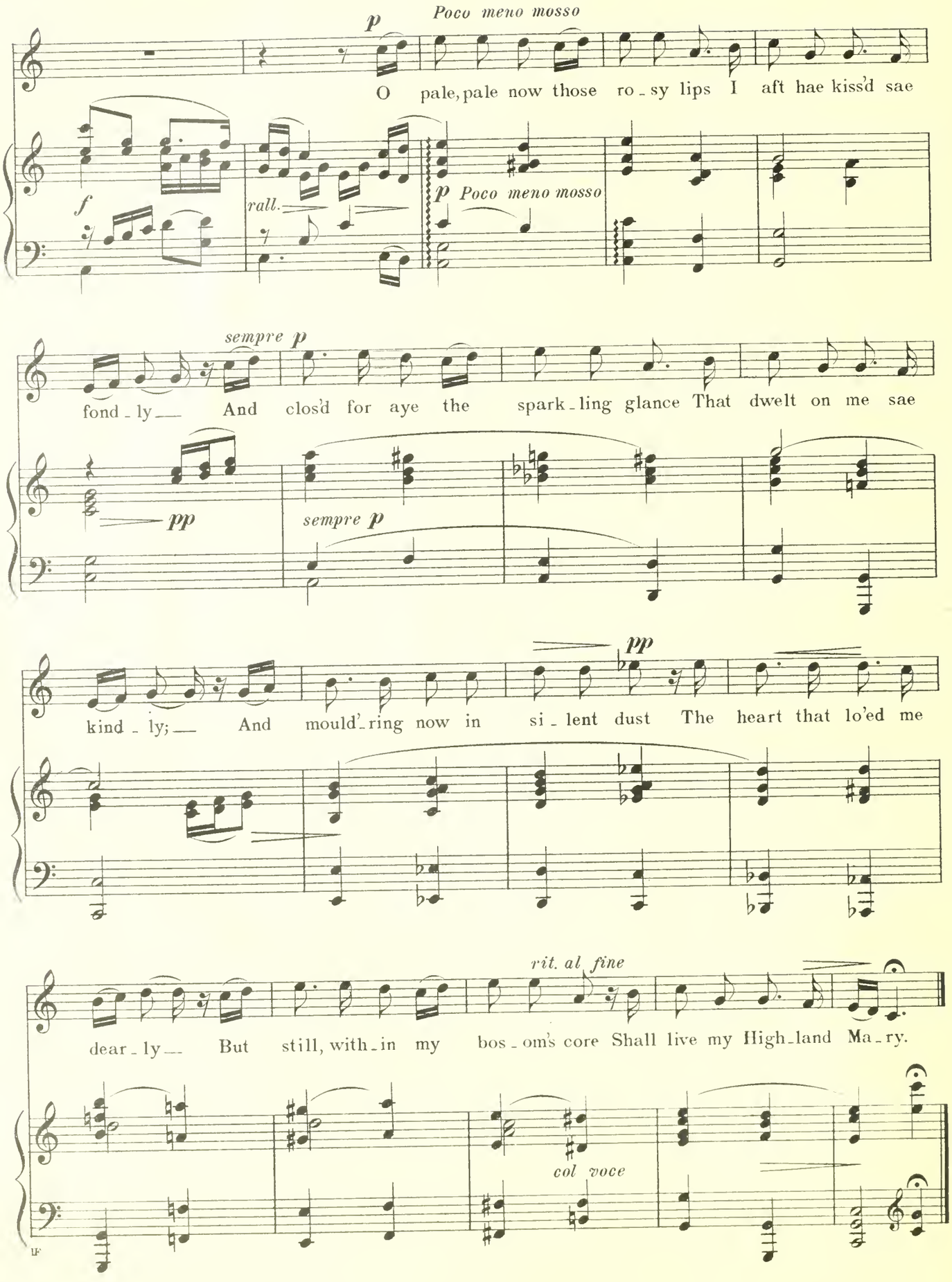

drum - lie. There sim - mer first un - fald her robes, And
there the lang - est tar - ry, And there I took the
ten.
rit.
last fare - weel Of my sweet High - land Ma - ry. How
col voce
col. voce


sweet - ly bloom'd the gay green birk, How rich the haw-thorn's blos-som, As
un - der-neath their fra - grant shade I clasp'd her to my bos-om; The
gold - en hours on an - gel wings, Flew o'er me and my dear-ie, For
f
f col. voce
rall.
a tempo
dear as light and life to me Was my sweet High - land Ma - ry.
rall.
a tempo
cresc.


p
Poco meno mosso
O pale, pale now those ro - sy lips I aft hae kiss'd sae
f
rall.
p Poco meno mosso
sempre p
fond - ly — And clos'd for aye the spark - ling glance That dwelt on me sae
pp
sempre p
pp
kind - ly; — And mould'-ring now in si - lent dust The heart that lo'ed me
rit. al fine
dear - ly — But still, with - in my bos - om's core Shall live my High - land Ma - ry.
col voce

ALBUM LEAF IN A MINOR

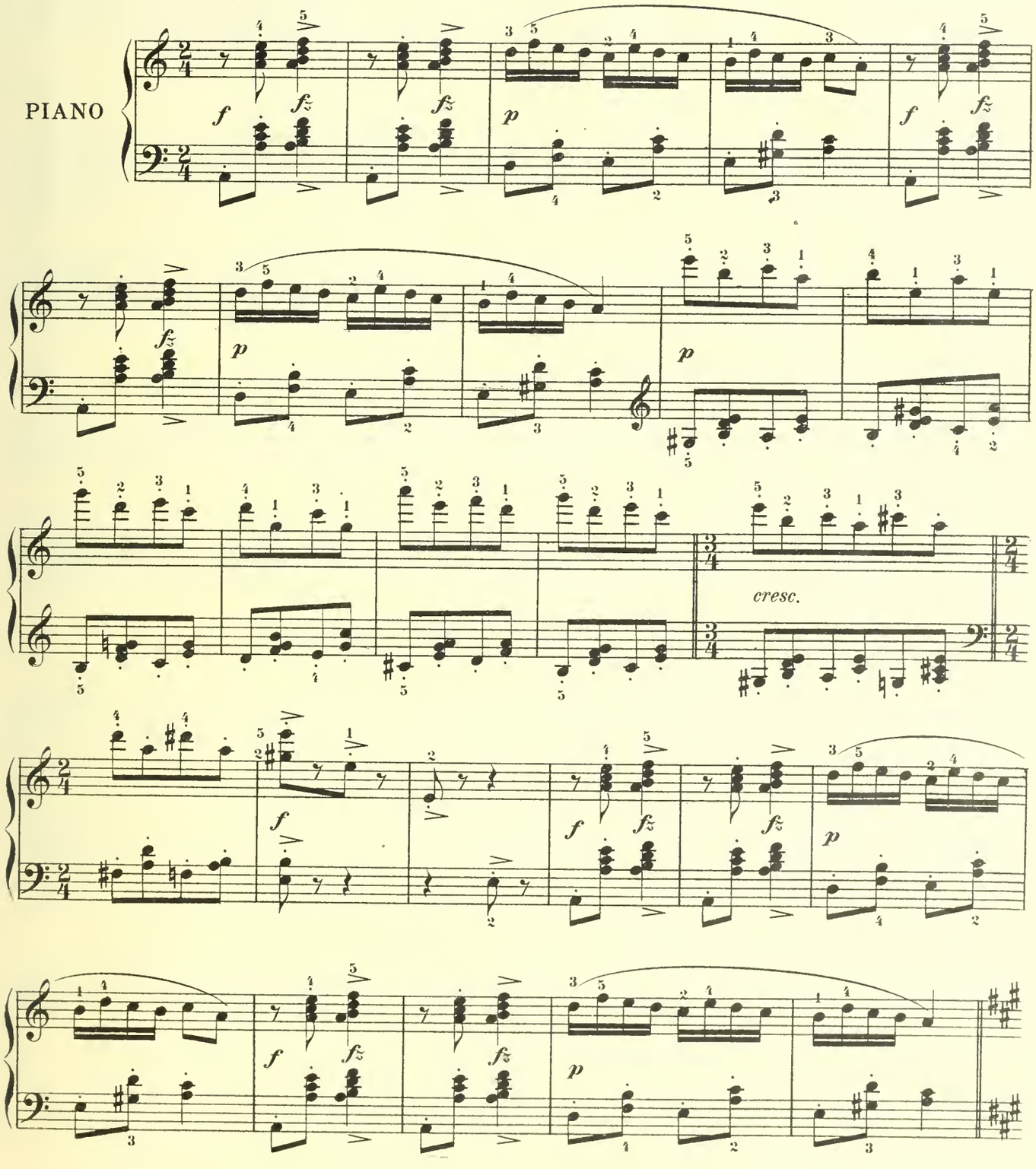
(LOSES BLATT)

Edited and fingered by
HANS LICHTER

KARL KÖLLING
Op. 147, Nº 2

Allegro molto

PIANO



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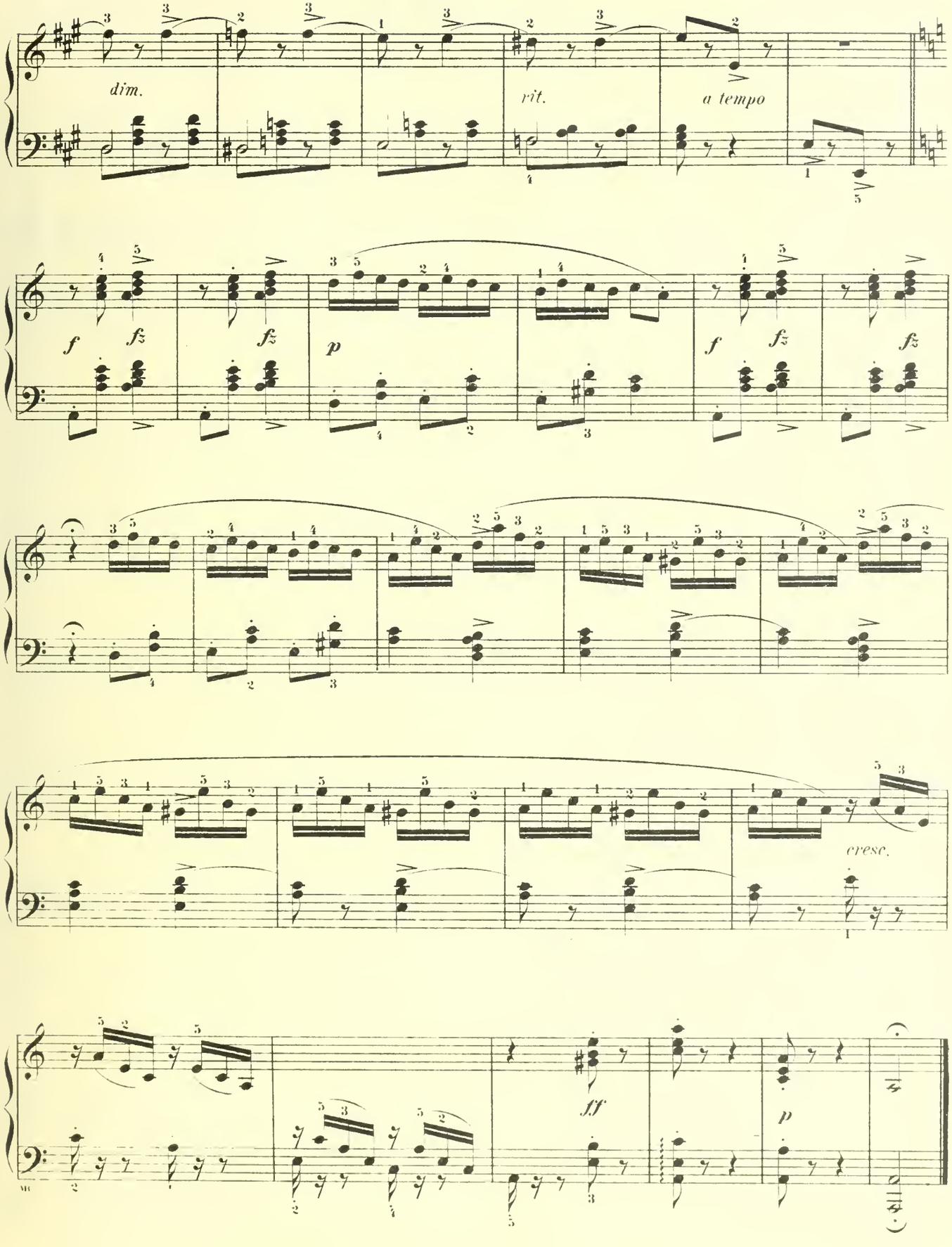
p
pp
cresc.


dim.
rit.
a tempo
f
fz
fz
p
f
fz
fz
cresc.
fff
p

Rigaudon

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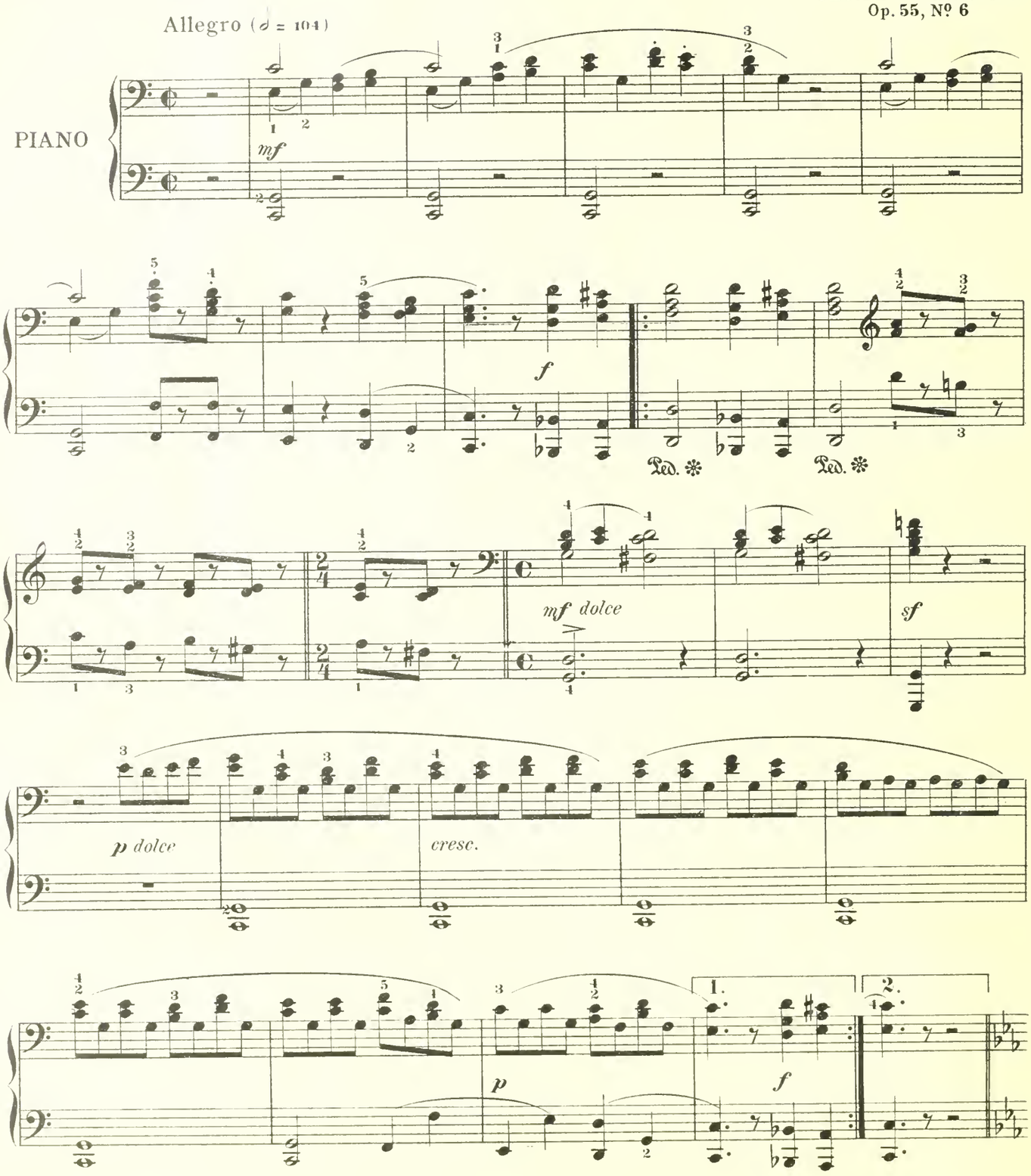

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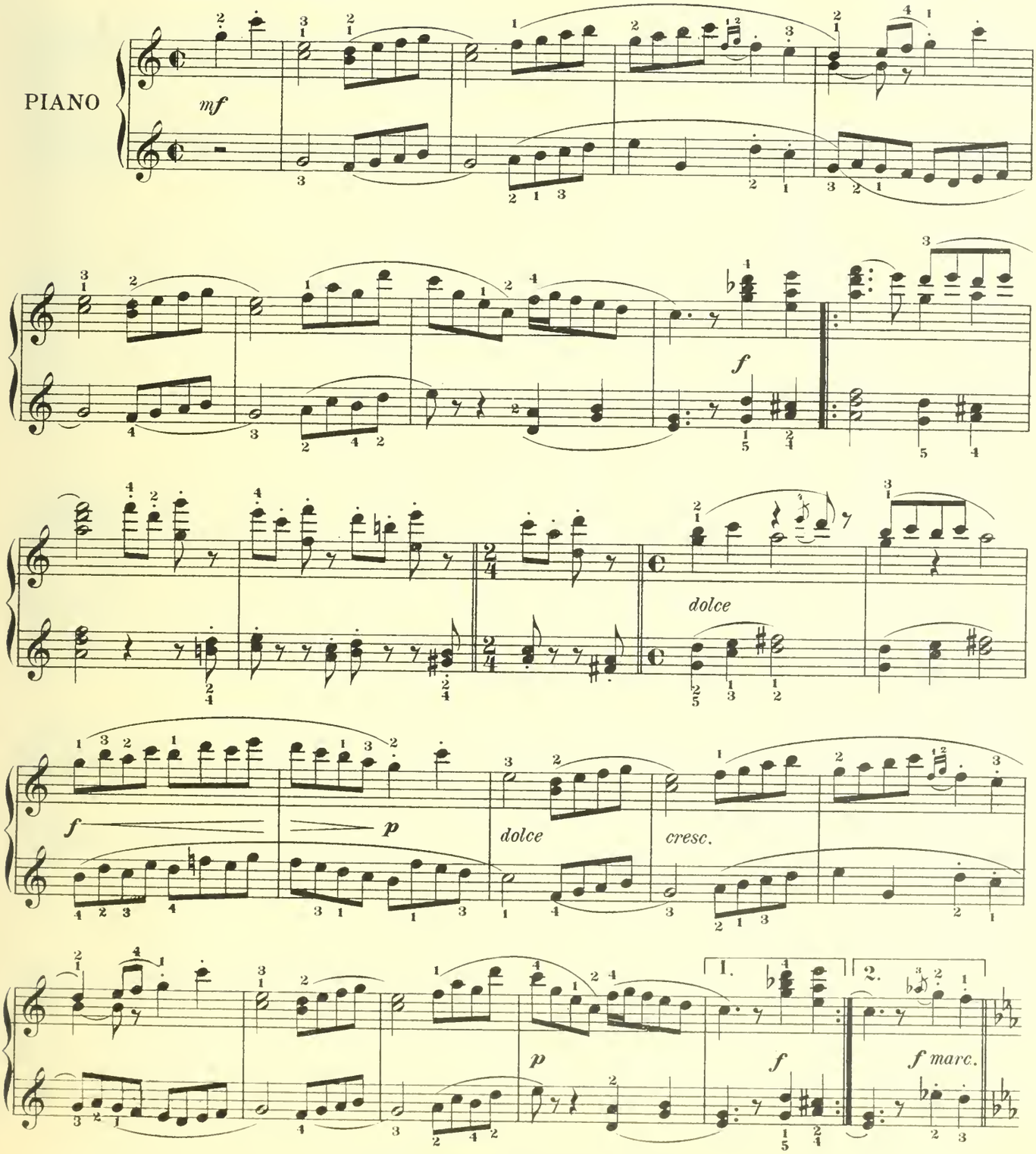
Allegro (♩ = 104)



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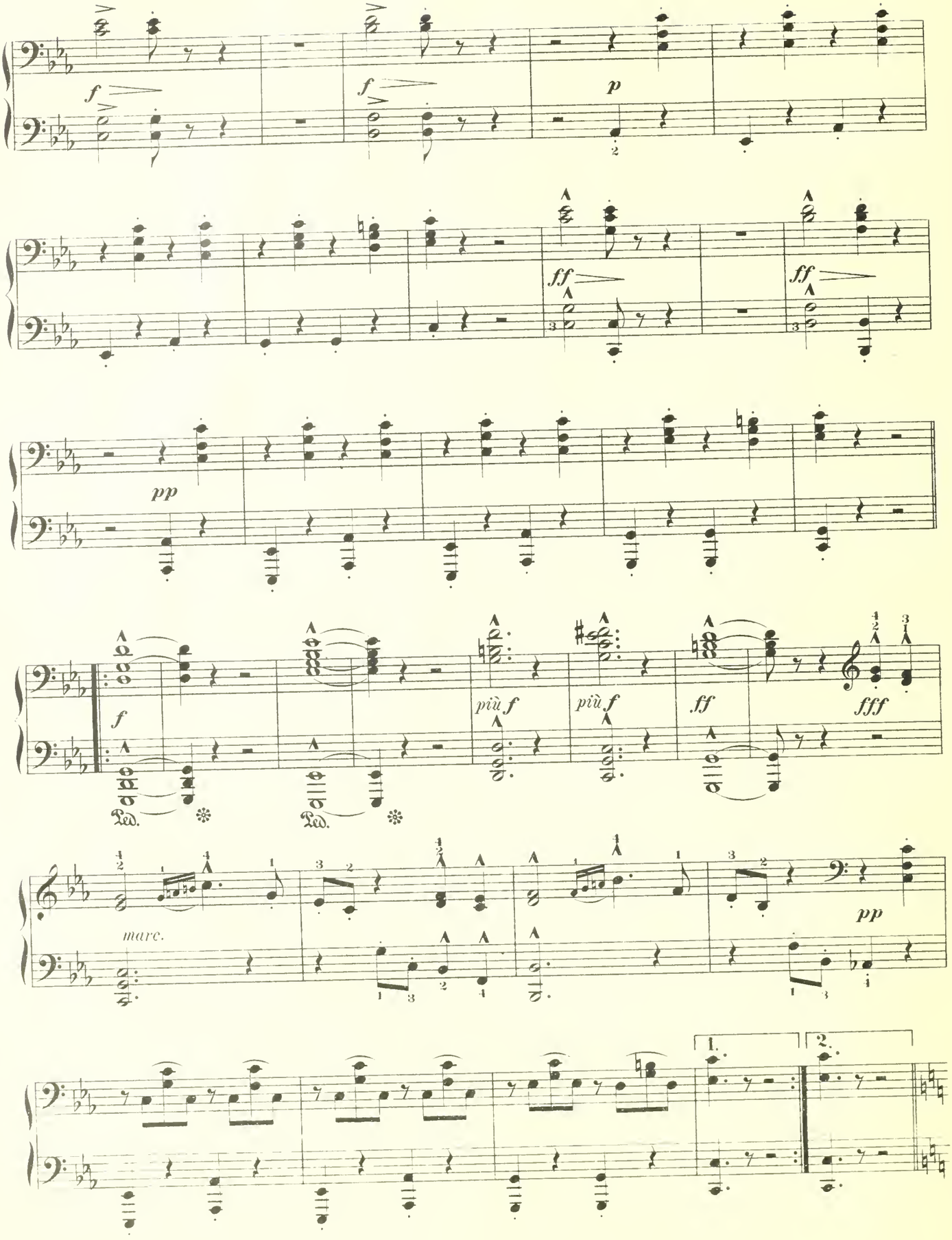
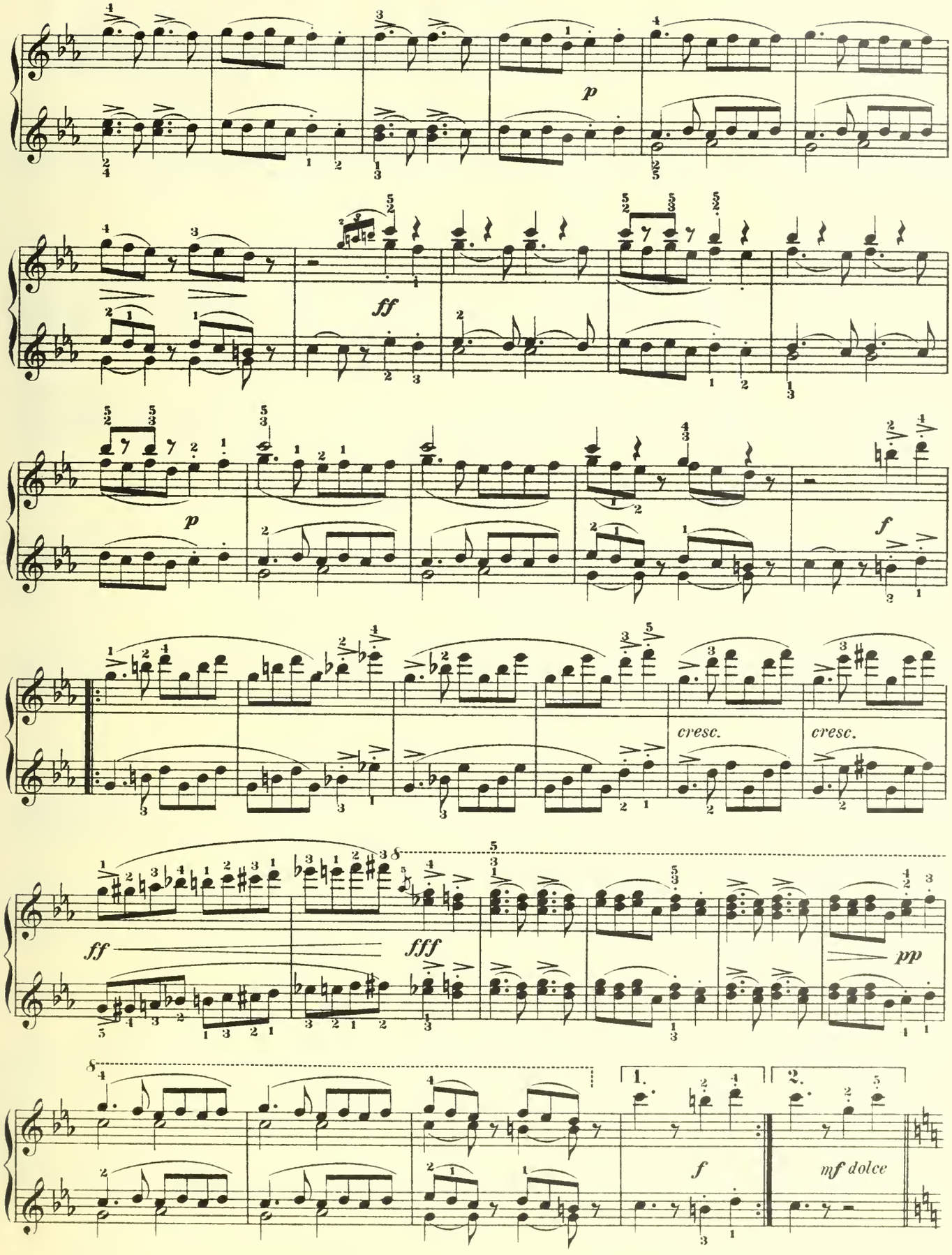
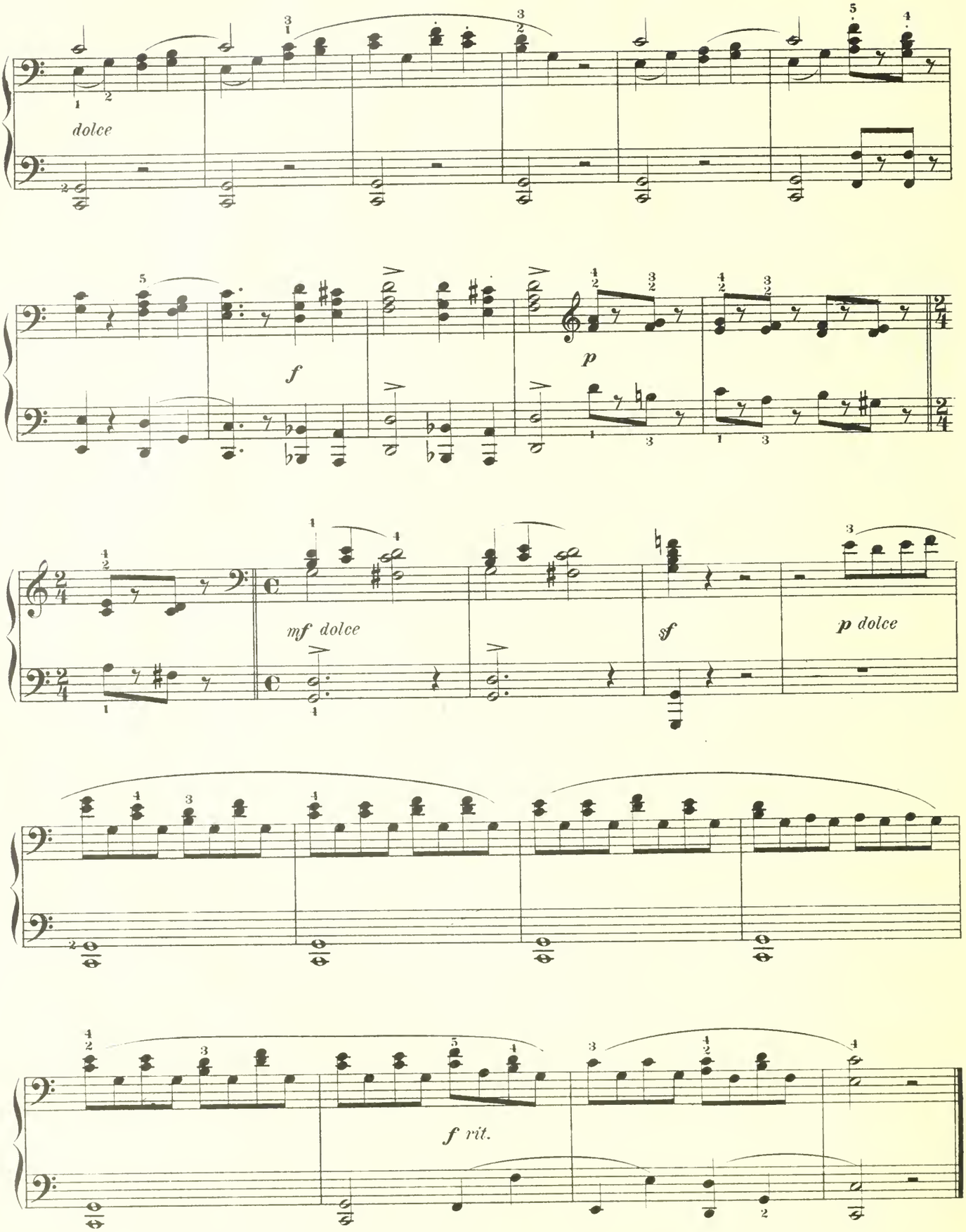
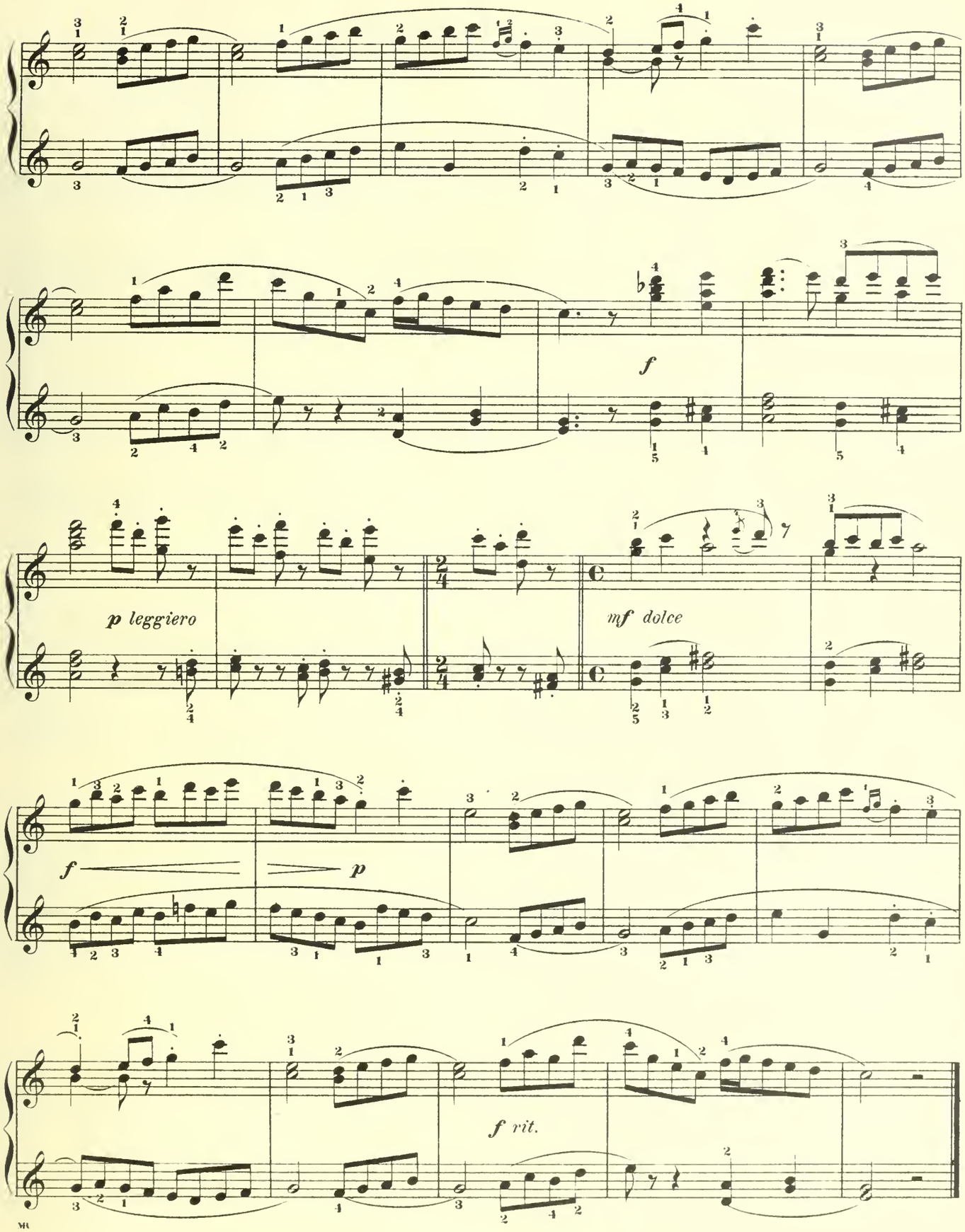



p
ff
p
f
cresc.
cresc.
ff
fff
pp
1.
f
2.
mf dolce

SECONDO




f
p leggiero
mf dolce
f
p
f rit.

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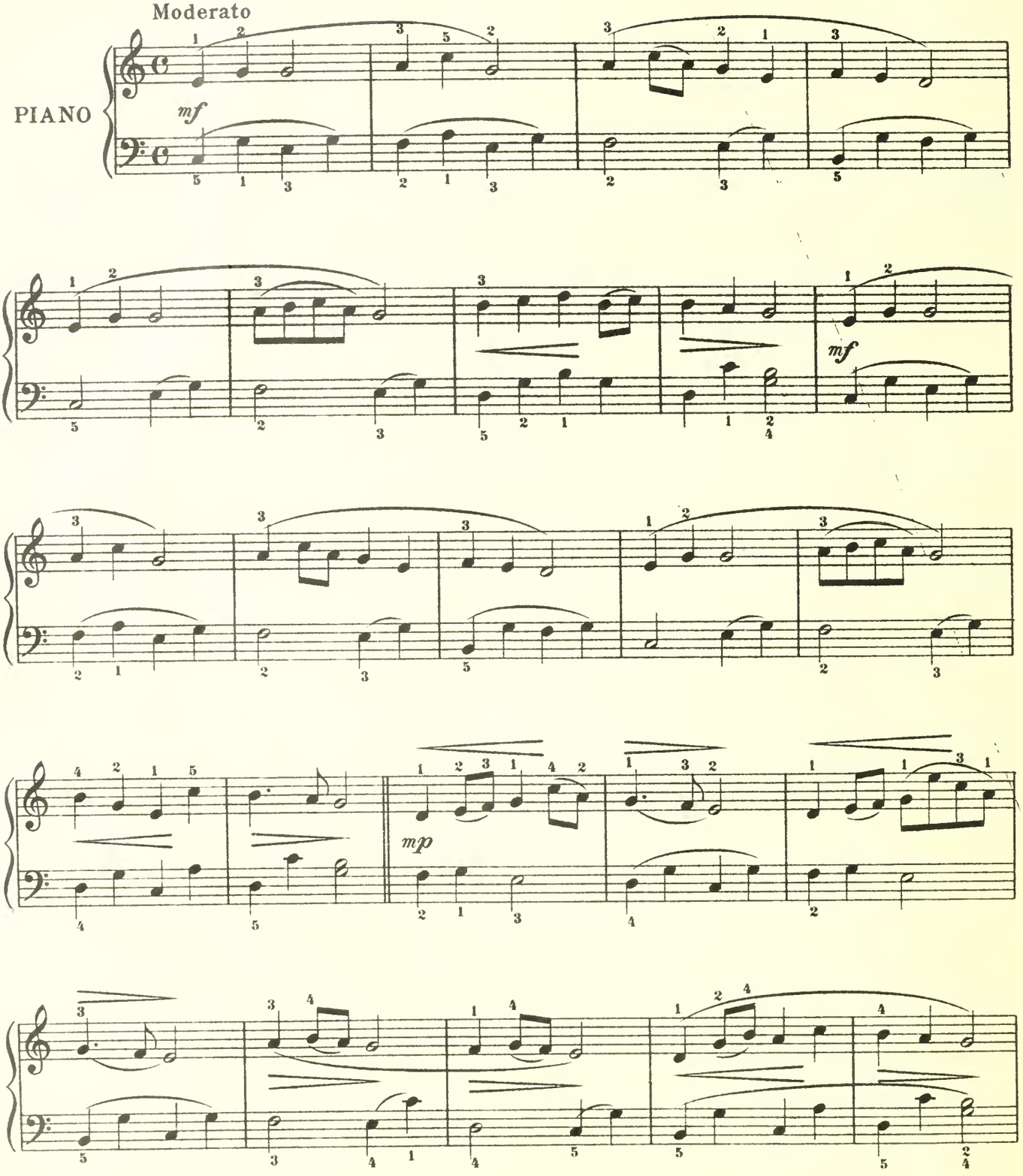

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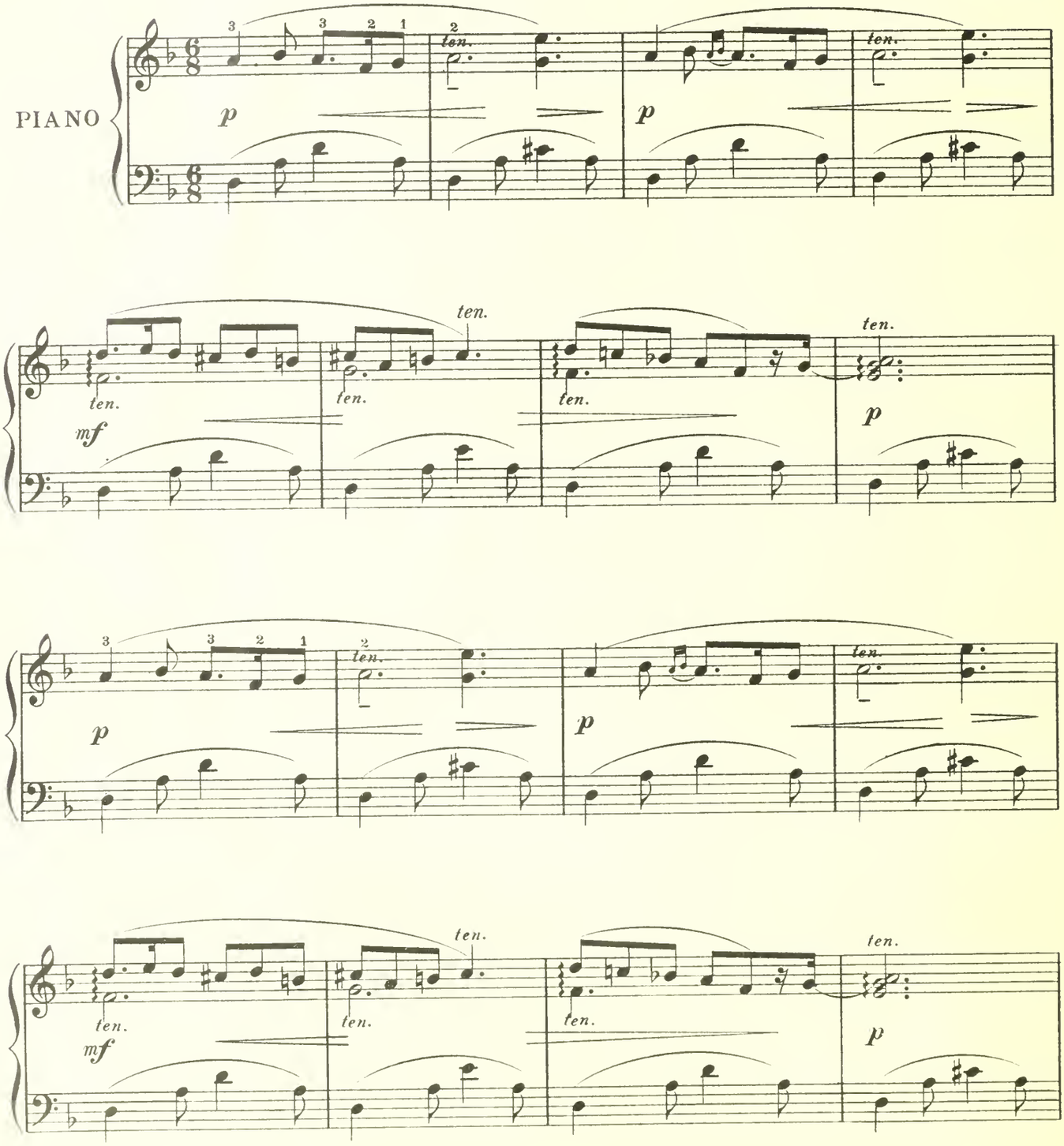
mp
mf
mf
rit.

To Kate

GONDOLIERA

STEPÁN ESIPOFF, Op. 24, Nº 3

Poco andantino con moto



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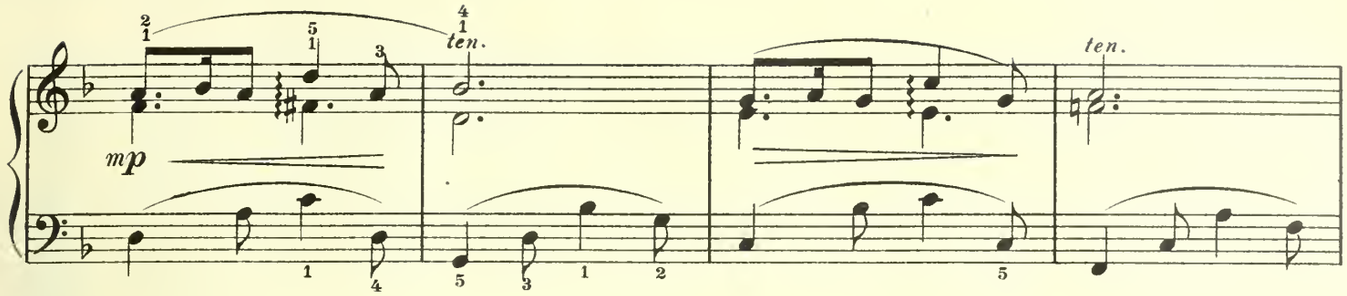

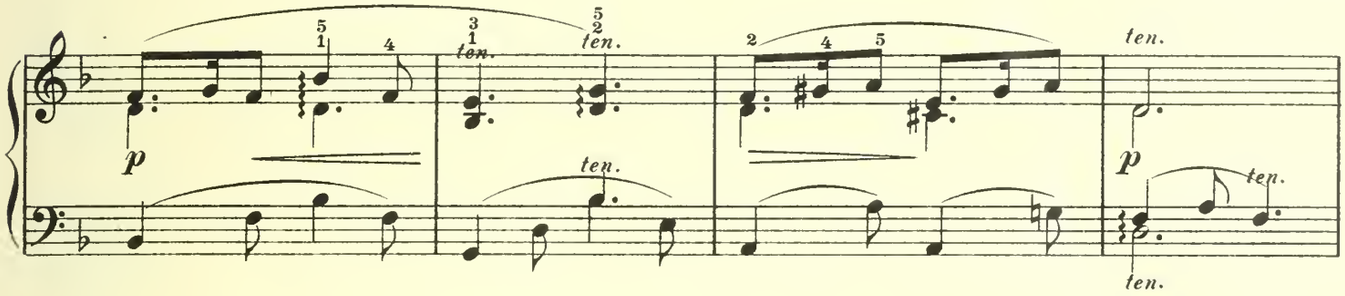

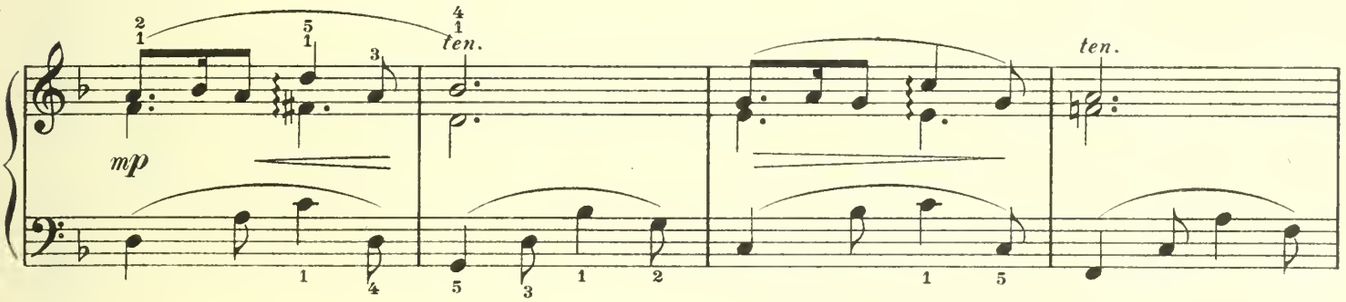

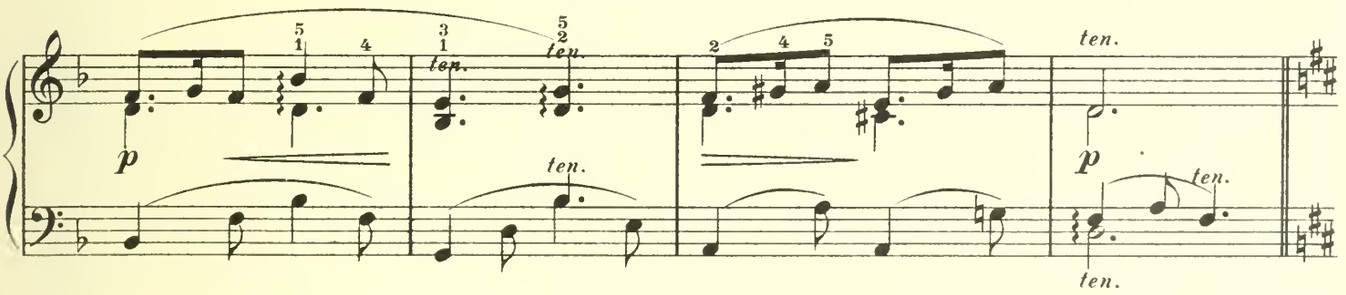

Dolcissimo

mf
ten.
mp
espress.
sempre con pedale
mp espress.
rit.
a tempo
p
mp
estinto
pp
Fine
Ped.

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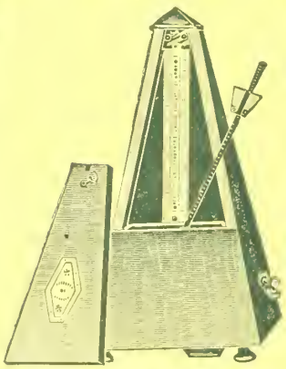

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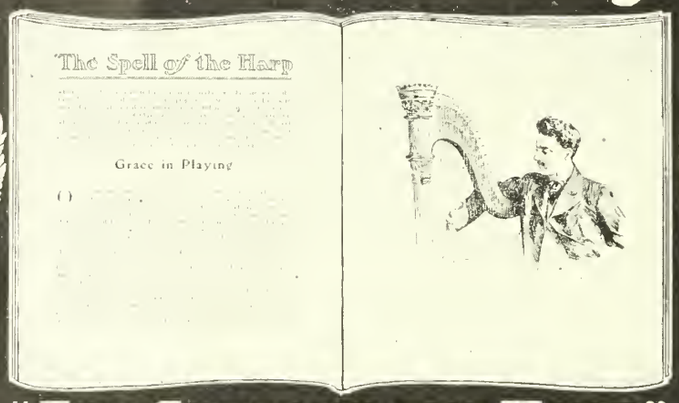

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EVA HIGGINS MARSH.

With the first breath of cool weather come to the earnest teacher thoughts and plans for fall and winter work. The private teacher wonders how he shall marshal his scattered ranks, sadly depleted by the summer vacation. Those in schools and conservatories have an advantage in that their work awaits only their return.

What should the music teacher have to offer his pupils this year? Renewed health and rested nerves first of all. One who has taught nine or ten months of the year needs a vacation, a complete change for mind and body. Who has not heard the plea: "I cannot afford it." The truth is—he cannot afford to miss it. Duty to pupils, who have a right to expect strength, nerve force, that mental equipoise, the result of good health, demands it; duty to himself likewise, for money gained at the expense of health is hardly earned. When wrong notes and stupid fingers make one nervous and cross, beware! A few weeks by lake or seashore, a visit in the country and the return to the city brings a new man or woman.

That new ideas are the right thing for fall work goes without saying. Would not the early fall before the active season opens be a suitable time for teachers' conventions? Busy teachers find little time to travel any distance in the teaching season, and the fall and winter will be the time to put into active use the ideas gained from such gatherings. How to get ideas? Our fellow teachers in the public schools have teachers' meetings throughout the year,—they belong to teachers' clubs, attend summer schools, many of which are conducted at various points throughout the state—easy of access and comparatively well attended. Music teachers, methinks, would be scandalized at the idea of exchanging any of their working methods. In fact each one's "method" is his "stock in trade." Occasionally we hear pupils complain that their teacher does not teach them in the least to teach.

The only way open is to utilize part of the summer for study, with private teachers or in one of the few summer schools. If this has been impossible, plan to study this fall. How to do systematic work without a teacher is a problem for our many busy ones. If there is a musician in your own city in whom you have confidence, by all means begin to study. Otherwise map out a line of work, a certain program to be worked up, a piece for a club program —something to be done by a specified time. Hold yourself to it. Set aside a certain portion of the day for yourself and keep it. Do not rob yourself of this very important time for study and practice.

What comes first in the fall? A piano and new music. One dreads a new season and no new teaching material. To get it, go to your dealer and ask for music on approval, new pieces, new studies, new folios, etc. Get a catalogue from eastern publishing houses, check the names of good composers and get as many of their new publications as possible. Keep a scrapbook of recital programs, those given in your own city, the programs published in all the musical journals. Select from these those you think suitable, grouped according to the fact that they are for piano solo, for four or for eight hands. After procuring these from your dealer, cross out all the undesirable ones. One might spend an evening profitably with old magazines, reading the music and listing it carefully as to character and style as well as to grade. Being familiar with many of the needs of last year's pupils, a list suitable for each might be prepared as you study new music.

Another thing demanding early fall attention, if it has not been a part of the summer plan, is the brushing up of a neglected technic. The spiciness and briskness of our fall air drives one indoors, and with a fire, a piano, and music, what greater inducement could one want? 'Tis no task to apply oneself seriously as it was in sultry July and August.

But how to get one's pupils together again may be something of a question to many a young teacher. Many a successful teacher can content himself with a press notice. Others send out cards announcing plans and location for the new year. Assuming that the majority of teachers who will read this article are not of this class, the following suggestions are offered.

Many will not find personal calls beneath their dignity and with most pupils this will be found a quicker and surer method than any other in regaining their patronage in the fall. Personal talks with the mothers are often of aid in understanding the child and his work. Home conditions have much to do with his progress. Often pupils whose homes I have never entered will bring their mothers to the studio to meet me or to talk about the child's work.

Suppose you are a young teacher with only a few pupils. Send invitations or personal notes to each one who has studied with you during the last year, requesting their presence at your home or studio on a certain date. You might give each one the privilege of bringing his or her best friend, a privilege each will surely appreciate. Make the afternoon as informal and happy as possible, with games and music and light refreshments. Dress your prettiest and make as much of four or six visitors as of a dozen. This will open the way for regular meetings of this kind.

To those whose pupils have had club or other regular meetings, the way is easily opened by sending notes to each, inviting her to the opening meeting of the new year. Have an entirely new program, new music, new games and give them the best time they have ever had. It won't be long before their friends will be anxious to "belong," too. Such are our legitimate means of advertising our business.

One secret of success is surely sociability. Be social with your pupils, meet the parents often, go out among people, be like other people, be able to talk something else beside music, and meet your boys and girls on every side of their nature. Be determined to do this more this year than before, for it means much to you in your work.

Do you expect material return for your every effort? Don't! The time spent in study, in reading, in practice will help you as much as it enables you to help someone else. Don't fear to give your best effort, even if unappreciated. If it takes two dollars' worth of work on your part to give a seventy-five cent lesson, do it and don't count the cost. Do your own lessons cost half of what you earn? Be glad to have the other half left over. Don't teach for money's sake,—don't count the cost always. Be businesslike in everything, but still be true to your art. Don't lower it to mere barter or exchange. Thus may the coming season find, stronger, truer, better teachers.

MUSICAL EFFECT; MUSICAL FEELING: WHAT THEY ARE AND WHAT THEY MEAN IN EDUCATION.

W. S. B. MATHEWS.

Notwithstanding the familiar use of the terms "musical feeling" and "musical effect" by musicians, it is doubtful whether any considerable proportion of the number are able to define precisely what they mean by the terms; and still fewer are able to point out the relation these terms have to musical education.

I begin by admitting the difficulty of defining the terms. For example, with a good artist, Godowsky for instance, I am looking over some new music. One piece we pass with a significant smile, by reason of its being one of those musical moons which have so often been "seen before." Another interests us and we hear it several times and compliment the author. We find it "musical." What do we mean by the term, upon the proper application of which we perfectly agree? The answer is not altogether easy, because the slight turns which impart to the musical piece its quality of being musical are like the insensible variations between two similar curves, one of which is a line of beauty while the other is not.

Despite the many years I have been a musical student and the many years I have been writing about the subject (ever since 1859 in fact) it is only very recently that I have arrived at the significant and path-opening discovery that all our music is composed through the interaction of two radical principles, one of which is exclusively musical and the other merely a principle which operates splendidly through music, but is not itself exclusively musical. I mean this: Our music consists of two somethings, the *rhythm,* or the system of moving in time, and the *tonal crystallization,* the organization of tones in pitch for the expression of unities and ideas. All tonal unities are at bottom *harmonic,* and there was no rational melody until a harmonic basis had been found out. Our remote ancestors had rhythm as perfectly as we have it to-day, or nearly so. All our musical form, in its smaller aspects of pulsation, measure, meter and verse-forms, existed in good development in the Greek poetry; and the plainer rhythms, such as the long meter of our hymnody, existed long before the time of Moses. The Rig Veda is supposed to antedate the days of Moses, and long meter effects constitute, I am told, about three-fifths of that poetry. While the Greeks had rhythmic material, or verse-patterns, enough to have given them a number of dance forms in music, gavottes, mazurkas, and so on, they actually had none of these inasmuch as it never occurred to them to apply the principles of versification to the melody as such. Therefore, while they had the true meter in their recited or chanted poetry, they did not have any part of that symmetrical melody which gives us what we now call Melody—meaning thereby a melodic stanza corresponding with a given type of verse stanza. In other words, and this is the significant point, they had not arrived at any key to the principle of unity in a tonal manifestation; all the unity rested in the words, and the melody as such was unnoticed. And there was no melody in our modern sense until somewhere towards the year A. D. 1000, or perhaps later, when the Celtic harpers had discovered the common chord and the formation of a diatonic key in the folks tone, as all our popular music has it now. This had been done by the time the famous old English round "Sumer is acumin' in"

had been constructed—which is said to have been before A. D. 1235.

I am indebted to that acute musician, the former publisher of "Music," Miss Dingley, of Maine, for this clue; it seems to me much the same sort of case as that of the great lubberly boy in Sunday school who couldn't remember who made him; the nice small boy remembered and gave the answer: "God!" Upon being reproved the large boy explained it by reminding the teacher that the small boy, having been made quite recently, *ought to remember*. So in this case, a sharp-minded young student had managed to ascertain for herself what the particular point was in music which marked off the great music from the small, the capable from the incapable. She found it to be harmony, and immediately began to work it out in her children's teaching.

As for the writer, he is in the fix of the major-general in the *Pirates of Penzance*, who wept at night in the chapel of his ancestors because he had told a lie and saved his life by pretending to be an orphan. When reminded that he had bought this place, including the chapel of ancestors, only the year before he answers: "I do not know whose ancestors these *were;* they *are* mine; I bought them!" The idea that harmony is the central thing in music, and the inmost ground of musical effect, is now mine; I have turned it over and tested it and proved it in various manners.

Before pointing out the farther nature of this element in music, I will pause a moment to remind the reader that rhythm appeals to mental faculties not specifically musical as such. Rhythm has a prodigious relation to every part of modern music, and is in fact the principal source, or the most immediate source, of individualization and characterization of mood; but it is not the music. *That* is tonal organization, and is followed and recognized by purely musical faculties, which are not exercised at all elsewhere than in music.

So also of Melody, the most immediate phenomenon of popular music. Melody is a good deal like woman; the most charming object in creation, the most fascinating, yet the one object which it is most difficult to understand completely. Perhaps the mystery envelops her in this impersonal and fascinating charm. At any rate in music Melody is what mathematicians call a resultant of two forces, neither one of which is completely expressed in it. These forces are Rhythm and Harmony, for the symmetry of the rhythm determines the goings and the stoppings of the Melody; while the harmony, even when not expressed, determines the points of repose and affords the means for the most appealing parts of melodic effect.

That there is something more in melody than harmony and rhythm I quite agree. There is beauty and charm; and here again we fall back upon that conundrum which in ten thousand years man has not yet been able to solve—the beauty and charm of woman. It is not oxygen, it is not hydrogen; it is not carbon; it is not the circulation of the blood. In fact the world is full of things which it is not, and there is no prophet to tell us where *is* the missing ground of charm. Then in comes a fresh and lovely young creature and behold! the entire neighborhood becomes illumed, attentive, and full of interest. And none of us know why. So it is with melody. Nor have I any patience with that most deserving composer, Mr. Reginald De Koven, who upon being pressed for a reason why he had not been more original in his operas, answered that the scale consisted of but seven degrees, and that composers had been working at these seven very diligently for several hundred years, and latterly working with most ill-timed abundance. He thought it not remarkable, therefore, that occasional similarities should appear in tonal successions. The explanation is specious, but it has nothing in it. Were a new Mozart to arise, it would be possible for him to find new melodies in the tired old scale, as fresh, as spontaneous and of as enduring charm as the myriads which enlighten his works—melodies which sound as fresh and beautiful after the entire dispensations of Beethoven, Schubert, Schumann, Chopin, Brahms and Wagner himself, as if all these different phases of music had never been born.

So far as melody is concerned there is nothing for us but the recourse of St. Paul, when we hear one or find one, or by God's grace make one (but this is only for the elect): we "thank God and take courage."

All musical effect stems back to the common chord. That is the one and only repose in music. Next after that comes the minor triad; then the dominant seventh—in short the chords of the folks-tone key. Then comes the farther enlargement of the key to the status of chromatic tonality and beyond, to the enharmonic, as we find it in Bach occasionally, and always in Brahms and Wagner.

Musical effect consists first of the effect which lies in the chord itself. It is major or minor, augmented or diminished—four harmonic colors; it is consonant or dissonant; it contains foreign tones or it does not; when it does it leads the attention forward to some later chord where this dissonance will be disposed of.

Musical effect consists, second, of impressions not lying entirely within the chord itself, but in the connection. For example, take the case of a harmony restricted to the three triads of the key in their simplest forms; tonic, subdominant, dominant and tonic. All these three triads are alike consonant and in themselves reposeful; yet when appearing in this connection the subdominant and the dominant awaken an expectation of conclusion, of reaching the tonic—the only one of the three which can make a complete ending. As soon as any less consonant elements are introduced, such as minor triads, augmented or diminished triads, sevenths, and melodic dissonances, then the expectation, the *need*, of something farther is intensified; and this goes on until we reach the elusiveness of some of those charming pieces by Brahms, which are destined to be much better known in fifty years than they are now, although some of them have had a generation of human life already. The Capriccio in E minor for example, is one of these pieces in which the tonality is vague and there is not actually a melody; yet melody is very much suggested. In the middle part in E major melody indeed appears in lovely form.

By musical feeling we mean, then, a feeling in the player or hearer that a given status (chord, combination) is not only of such-and-such a quality in and of itself, but also that it requires and leads to a conceivable musical conclusion.

Therefore it follows, that to perceive the quality of *musical* effect requires trained musical ears; and to experience that inward sense of a demanded progression of such and such a color, is to have musical feeling—it is to "feel" (in the woman's sense) what ought to follow. Such a state of the musical ears and musical consciousness can only arise through the habit of experiencing and intelligently observing good music, musically played and completed.

Space forbids expanding the corollary that this grace will not arise in pupils of itself, except in the exceptionally fortunate and gifted. It will have to be worked for intelligently.

ELEMENTARY GERMAN.

Test-Paper.

F. C. BURKART.

The following questions and tasks are based on the German lessons presented in the last five issues. They are intended to test the amount of grammatical—as well as practical—knowledge of German so far gained.

Section I.

1. How many genders are there in German?
2. Name the definite and the indefinite article and add a noun to each of them.
3. Translate the words *he, she* and *it* into German.
4. Are the pronouns *er* and *sie* applied to persons only?
5. Name three German adjectives.
6. What termination does an adjective take (*a*) when preceded by *der, die* and *das*, (*b*) when preceded by *ein, eine, ein?*
7. Add an adjective to each of the following nouns: *ein Tintenfass, das Lineal, eine Schachtel, die Thür.*
8. What is the opposite of *dünn, kurz* and *klein?*
9. Write the plural of *der Arm, die Hand, der Finger, der Fuss, das Ohr, das Auge.*
10. In what gender does the nominative singular differ from the accusative?
11. Which two cases are always alike in the plural of a German noun?
12. To what part of speech do the following words belong: *mein, Ihr, sein?*
13. How do you translate *it* when it refers (*a*) to a masculine noun, (*b*) to a feminine noun?
14. Count from one to ten in German.
15. Name three different parts of the body (1) preceded by the definite article, (2) preceded by the indefinite article, (3) preceded by *mein.*

Section II.

1. What is the interrogative form of *er ist, er steht, er sitzt, wir stehen, wir sitzen?*
2. Name two adverbs of place and use each one in a German sentence.
3. What is the German of *Mr., Mrs.* and *Miss?*
4. What is the meaning of *wer, wo, wir* and *wie?*
5. Give the masculine, feminine and neuter forms of (*a*) *which one,* (*b*) *this one,* (*c*) *that one.*
6. How do you form the genitive singular of a neuter noun?
7. What is the nominative plural of *mein, Ihr, sein* and *ihr?*
8. What are the original component parts of *sechzehn, sechzig, siebzehn* and *siebzig?*
9. Count in German from fifty to one hundred by fives.
10. Put the numeral *zwölf* before the nouns *Tag, Jahr* and *Monat.*
11. How do you form the nominative plural of a feminine noun ending in *e?*
12. Find some feminine nouns ending in *e* and write the nominative plural of each.
13. State what case *von* governs and use this preposition in a German sentence.
14. What can you say in German about *an hour, a day* and *a year?*
15. Name the first three cardinal numbers and the first three ordinal numbers. Then put each of them in succession before the words *Tag, Stunde* and *Jahr.*

Section III.

1. What would a German say in asking for the day of the month?
2. Which is the shortest month of the year and how many days has it? Answer in German.
3. State in German the numbers of days, weeks and months there are in a year.
4. Name three adverbs of time and use each one in a German sentence.
5. Put the German equivalent for *the, this* and *which* before the words *Tag, Monat* and *Jahr!*
6. Name some prepositions governing the dative and illustrate their use by a few examples.
7. Illustrate the use of the accusative singular and plural of a few nouns as the direct object of the verbs *lesen* and *schreiben.*
8. Give one example where *in* is contracted with *dem* and another one for the contraction of *an* and *dem.*
9. Write four short German sentences to illustrate the use of *das Jahr* (Nom. and Acc.), *des Jahres* and *welchem Jahr.*
10. State what cases you know where the definite article is used in German contrary to English usage and give some examples.
11. What is the order of words in a German sentence which does not begin with its subject? Give an example..
12. Name the third person singular of *ich esse* and *ich breche.*
13. What is the meaning of the German word *man?*
14. State with which person you have always seen it used.
15. Give the gender of the following nouns: *Brot, Thee, Wasser, Fleisch, Milch* and *Kaffee.*

Section IV.

1. Use the German equivalent for *a piece of* with *Brot* and *Fleisch,* for *a glass of* with *Wasser* and *Milch* and *a cup of* with *Thee* and *Kaffee* in a few short German sentences.
2. Give the comparative of *viel* and *gern* and use both comparatives in a German question.
3. Translate the words *once, twice, three times.*
4. What nouns have all cases alike in the singular?
5. Illustrate the use of *mit, von* and *zu* in a few German questions which need not necessarily begin with any of these prepositions,
6. Why do Germans say: *im* Sommer and *im* Winter and not simply *in?*
7. Begin a German sentence with *heute,* a second one with *jetzt,* a third one with *im Sommer.*

8. How many different German prepositions can you name which are equivalent to the English preposition *to?*

9. Translate: home, at home, to Paris, from Paris, from Europe, to Europe.

10. Translate: Where are you going? and where do you come from?

11. What difference is there between *die Stadt* and *der Stadt?*

12 Use *auf das Land* and *auf dem Lande* each in a sentence.

13. Translate: In bad weather we stay at home.

14. Use the words *Theater* and *Konzert* in a German sentence.

15. Illustrate the difference between *auf* and *aus* by two striking examples.

ELEMENTARY ITALIAN.

TEST-PAPER.

(1) *Name all the simple,—uncompounded,—forms of the definite article.*

(2) *Translate into Italian:* Of the eyes; from the grass; by the sugar; in the hours; to the points; for the father; with the uncles; on the back; with the gold; in the water; the inks.

(3) *Translate into Italian:* An apple; a stranger; a moon; a summer; an uncle; a donkey.

(4) *Translate into Italian:* The gracious mother; the sweet flower; griefs, (*does the termination in this case indicate the gender?*); the dogs; many feet; the white snow; death is gracious; there is much heat in summer; a white forehead; the green valleys; the simple maidens.

(5) Are the words *creazione* (creation), *distruzione* (destruction), *religione* (religion), *servitudine* (service), masculine or feminine?

(6) *a. Translate into Italian:* The cities; celebrities; the men; four days (*il dì*, the day); seven virtues.

b. Give the plural forms of il re (*the king*); la curiosità (*curiosity*); una metrôpoli (*a metropolis*); una specie (*a species*, a kind).

(7) *Translate into Italian:* Some good pears; some ugly slaves; I saw (*vidi*) some clouds in the sky; there is some bread on the table (*távola*); give me some apples.

(8) Give in full the present, imperfect and future tenses of the verb *urláre,* (to shout, to howl), indicating the accentuation of each form.

(9) Assuming that you are a woman in a company of women, conjugate in Italian in the present tense *I am beautiful, thou art beautiful,* etc.

(10) Assuming that you are a man among other men conjugate in Italian in the imperfect tense *I was good,* etc.

(11) *Translate into English:* Il frútto è rósso. La ragázza è buôna. Il cavállo è fórte. La ghirlánda di gígli e di rôse è bellíssima. Le fôglie sóno vêrdi. La nôtte è buia. Urlano i leóni la nôtte. Dormono gli uômini nelle case. Dormono i cáni prêsso álle cáse. Dormono i gátti, ma non prêsso ai cani. Dormono gli uccêlli, ma non prêsso ai gátti. Dormono gli uccêlli négli álberi. Si dice (*it is said*) che dormono gli uccêlli col cápo sótto l' ále (*wing*).

Ho mólto argênto. Ho úna catena d'argento. Non ho mólto ôro. L' ôro vále (*is worth*) più che l'argênto. Avéte úna bottíglia d' inchiôstro? Avéte délla cárta biánca e dell' inchiôstro néro? No, ho soltánto (*only*) dell' inchiôstro rósso. Dov' è l'inchiôstro néro? Chi lo sa? (*Who can tell,* literally *who knows it?*)

(12) *Translate into Italian:* The house is white. The maiden is gracious. The flower was beautiful; now it is dry. The woman was beautiful; now she is ugly. The light was strong; now there is no light. The moon was full, but there is no longer a moon.

My aunt had three geese (*insert an* h *in the plural to preserve the hard sound of* c *before* e), but now she has only one goose. My uncle had five dogs, but now he has only three. My uncle is the brother of my father; my aunt is the sister of my mother.

I was in the garden this morning. I found there many rocks. There was also a tree in the garden. There was a brook near the tree and on the banks of the brook there were many flowers. I found some rocks in the brook. There was a cat in the tree and a dog under the tree. The dog fell into the mud of the brook. The cat fell among the flowers.

BRIEF BIOGRAPHIES.

CARL LOEWE (1796-1869).

FREDERIC S. LAW.

I.

At the outset of this study of Loewe, it is necessary to gain a clear idea of the ballad as an art-form, since the word has varied greatly in significance at different periods. In popular parlance it means a simple song, generally of a sentimental character, set to an equally simple melody which is the same for all of its verses. This is very different from the elaborate form that we are about to consider in connection with the life and works of its foremost exponent.

From the etymology of the word (Italian, *ballare,* to dance) it meant originally a song which accompanied dancing, sung by dancers and spectators alike. The name and dance-like character of the music survived long after the thought of dancing to its simple strains had been abandoned. From Italy the ballad found its way to France; thence with the Normans to England. Here it displaced the native word "lay," which the Anglo-Saxons applied to their folk-songs. Much later it reached Germany, and then it bore the stamp of a gloom and mystery, the passionate love of nature in all her phases, that mark the early poetry of the northern isles. The origin of such songs probably reaches back to primitive times, when, before the beginning of literature, the legends and myths of a people, the deeds of their heroes were handed down by word of mouth from one generation to another, sometimes recited, sometimes sung. Such poetry, epical and lyrical by turns, at times strongly dramatic, its episodes connected by narrative in which the unknown poet comments upon the happenings he relates, is part of the early history of many nations. Thus the Iliad and the Odyssey of Greece, the Kalevala of Finland, the Nibelungenlied of Germany originated.

In time the dance was associated with the simple tunes to which these songs were sung, and thus the ballad was born. Caught up by the wandering minstrel it was carried far and wide; he was the entertainer of the people—their concert, their opera, their theatre. For a long time neglected by the learned as unworthy of serious attention, it was not until comparatively recent times that the poet and musician awoke to the fact that these disdained works embalmed a rich treasure of folk-lore and folk-music. From the folk-song sprang the highly-developed lyrics of Schubert, Schumann, Franz, Brahms, Grieg—in short, what we now know as the art-song. Similarly, from the graphic narrative which recounted in metrical form the deeds of heroism, the legends and superstitions of a past age, was evolved the art-ballad. The musical structure of the folk-song is of the simplest: the melody is generally limited in range and composed of two short periods; the first leading from the tonic to the dominant, the second from the dominant back to the tonic, which is, after all, the almost universal formula of artistic form, even in its most involved phases. It is strophic—that is, all the verses are sung to the same melody. In the art-song, on the contrary, such a Procrustean rule does not prevail; the melody changes with the sentiment; a rich accompaniment accentuates these changes of feeling and seeks to reproduce the prevailing atmosphere of the poem. The art-ballad possesses all these distinguishing traits in even fuller and more varied form, as its poetical content is generally fuller and more varied than that of the song.

The difference between the song and the ballad, though distinct, is not always easy to define, since poets and musicians in christening their creations do not always observe the boundaries which really separate the two. The song is subjective in character; the poet relates his own experience; all springs from his own breast—what he sees, what he does, what he feels, what he thinks. In the ballad he is impersonal; he busies himself with the deeds and thoughts of others; he expresses their emotions, not his own; he uses their words and not his own. In short, the song is lyrical, the ballad epical; the one has to do with feeling, the other with action. The subject of the ballad is generally of a mythical, legendary, or historical nature. The supernatural also plays an important part. Dwarfs watch hidden treasures; dancing elves and singing nymphs attract the unwary by mysterious charm; baleful elemental powers, heathen deities banished by Christianity to darkness and concealment watch their opportunity to assail the unprotected and lure him to destruction. Goethe's "Erl-King" and Bürgers "Lenore (illustrated by Raff in his symphony *Lenore*)" are the best known examples of such ballads.

Between the song and the ballad there is a third form—the romance. Like the name (from the Spanish *romanza*), it comes from the south. Though it deals with action, it is action evoked by the sôfter emotions; it relates the story of happy or unhappy love; it recounts deeds of chivalry and knightly adventure; it lacks the sharp contrasts and thrilling climaxes of the ballad; it is lyric rather than dramatic. From Spain the romance passed into Italy and France, and was generally set to music of a strophic character. The name has also been extended to instrumental works, which, though without words, bear the dreamy, passionate tone of the vocal romance. Chopin also applied the term *Ballade* to instrumental music. His four ballads are among his most admired compositions, and are understood to have been suggested by Polish ballads embodying folk-tales and legends.

These definitions are of course given only in a general sense. In practice it is not always possible to classify the song, the romance, the ballad by hard and fast rules. Their limits can not be arbitrarily fixed; they vary continually according to the poet's concep-

tion of his material and the temperament of the composer. When with the latter, as in the case of Schubert, the lyric overbalances the dramatic, the ballad is often set as a song, though the converse—that of the song set as a ballad—does not occur.

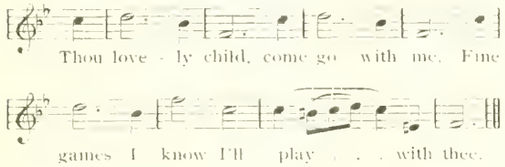
II.

This detailed and apparently prolix explanation seems necessary if one is to have a clear idea of the position occupied by the subject of this biography. Seldom has it happened that one who has done such original work, even in a restricted field, is so little known to the world at large. Long before the day of the music-drama did Loewe use the leit-motif, thought to be a latter-day discovery, but like many modern inventions, instead of being discovered, it was simply defined. Some of his themes are singularly Wagnerian in character. The galloping figure in his "Erl-King," for instance, is curiously like the motive of the "Ride of the Valkyries," and this was composed in 1818, when Wagner was a child of five, showing neither then nor for years afterward, the slightest sign of musical talent.

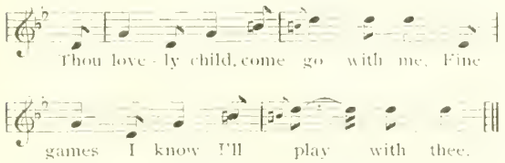
Loewe wrote much besides ballads, but his operas, his oratorios, his many miscellaneous works, are now

forgotten, and on the whole, deservedly. His ballads alone keep his name from forgetfulness, and even they have not prevented it from being a strange one to the great majority of singers and concert-goers. In this country we occasionally hear one of them sung by Henschel, Heinrich, or Bispham, men fitted by voice, temperament, and musical ability to cope with their difficulties. Even in Germany, though there is in Berlin a Loewe Society, organized for the purpose of popularizing his works, judging by programs which reach us, they do not appear to be sung much oftener than here.

It is perhaps not surprising when the period of his artistic career is considered—the first half of the nineteenth century. Then, if ever, there were giants in musical achievement; the echo of great deeds was in the air; the opera, the symphony were expanding to proportions hitherto undreamed of. What wonder that this worker in a comparatively narrow vein was overlooked—though within its confined limits he delved as deeply as many who gained the plaudits of the multitude for more showy accomplishment in larger forms. But two months older than Schubert, it is hardly singular that the incomparable melodies of the greatest of lyricists should have overshadowed the firm, uncompromising outlines in which Loewe framed his conceptions. Loewe at his best is dramatic, impersonal; his characters speak for themselves; Schubert is lyric, subjective; his sense of beauty dictates the mode of expression; with Loewe it is the sense of dramatic fitness. This is shown interestingly by a comparison between their respective settings of the "Erl-King." Schubert, though he personifies the three characters of the poem, does it lyrically rather than dramatically. Thus, for example, his "Erl-King" sings a melody so charming, so caressing and enticing, that we can hardly imagine why the child should be alarmed:



Loewe, on the contrary, gives the voice of the evil spirit a mysterious, compelling power by means of a persistent monotony, based as it is on the same chord throughout:



This phrase occurs four times in succession, accompanied by a tremolo on the same chord of G, in the third position. This uniformity results in a passionless, inexorable character which expresses the deadly influence that finally crushes the life of the frightened child more truthfully than Schubert's more melodious strains. It was to this that Richard Wagner undoubtedly referred, when in a gathering of the pupils of Julius Hey he said: "Now, my young friends, you think Schubert's 'Erl-King' to be the best? Listen! here is one much finer—it is that by Loewe. Schubert's 'Erl-King' is not quite true, but Loewe's is true."

With Loewe the ballad is a true music-drama, freed from the cumbersome appliances of the stage—characters, costumes, mise en scene; depending for effect upon the essential dramatic power of the composer and his interpreter, unaided by any attempt at extraneous illusion. The piano replaces the orchestra, but under the authoritative hands of a master its response to the varying exigencies of the poem is so instant and sympathetic, its neutral tints and sharper outlines are so filled with suggested instrumentation, that, granted a singer equal to the task, the hearer is but little conscious, if at all, of missing color and sonority. It partakes of the intimate charm of chamber music, of Shakespeare in the closet rather than on the stage; the imagination is free to picture ideal possibilities which are never realized in a more literal representation.

About the time of Loewe's birth Goethe and Schiller were writing some of their finest ballads under the influence of Herder and Bürger. They in their turn had been inspired by a collection of English and Scottish ballads, "Reliques of Ancient Poetry, Old Heroic Ballads, Songs and Other Pieces of Our Earlier Poets," made by Thomas Percy, Bishop of Dromore, and published in 1765. The wild strains of these folk-songs with their echoes of northern superstitions, their imps and fairies and teasing goblins, their stories of love betrayed, their tales of witchcraft, acted powerfully on the imagination of the German poets. It was not long before music felt the influence of the romanticism thus aroused in literature; the restraints of classical forms were relaxed in favor of a more direct and dramatic expression of feeling. This first took definite shape in the songs of Schubert and in the ballads of Loewe; later in the instrumental works of Mendelssohn, Schumann and Chopin. The impulse was further transmitted to Berlioz, Liszt, and Wagner, to whom Richard Strauss may be added as the latest manifestation of what is called the romantic in music—in other words, the freedom of emotion to dictate its own form.

III.

Johann Carl Gottfreid Loewe was born in Lobjün, near Halle and Köthen, November 30, 1796. His father was a schoolmaster and choir leader. Music surrounded the little Gottfried (this was the name he bore in youth; in later life he was known as Carl) in the cradle; he says in his autobiography: "When I first came to consciousness I played the piano and the organ, and sang at sight without being able to remember how I learned the elements of these things." His greatest childish pleasure was to hear his mother play on the violin used by his father to lead the singing in his school. She had never been taught the instrument, but played with a feeling and sympathy which enraptured the boy, and of which he often spoke in later years. Other potent influences there were to urge him in the path he afterward chose; the recitation by his sister of Bürger's ballads, then newly published, and the instruction by an elder brother in singing. This brother Fritz, while studying theology in Berlin, was tutor in the family of Rhigini, the noted singing teacher and director of the opera, and had thus acquired a knowledge of the best principles of the Italian school of singing. At the age of ten the child's manifest musical gifts and clear soprano won him a place among the sixteen school-boys who formed the Stadtsängerchor (city choir) of Röthen, and who in return were provided with free subsistence and schooling. Three years later he applied for a similar position in the gymnasium (school) of the Orphanage at Halle. He passed such a brilliant examination that the musical director, Daniel Türck, author of a well-known method for the clavier, took great interest in him and spared no pains in cultivating the lad's evident talent in piano playing, singing, and composition. Halle was then under the rule of Jerome, King of Westphalia, who on a visit to the old university town heard the youthful student sing, and testified his approval by granting him a stipend of three hundred thalers to aid him in completing his musical studies. His father, who had destined him for a theological career, could not withstand this sign of favor, and allowed him to leave the gymnasium and devote himself entirely to music.

In 1813, however, his allowance was cut off by the overthrow of Jerome, and this blow was followed by a still more crushing one—the death of his preceptor, Türck. Without his guidance the youth felt but little confidence in his ability to make his way in music as his life work. He therefore returned to the gymnasium, and four years later entered the university as a theological student.

But music, though for a time thrust into obscurity, soon reasserted its supremacy. He practised the classics diligently, gave lessons, and sang solo parts in a vocal society under the direction of Adolf Marx, the noted theoretician, his voice being now a high tenor. During his second year at the university he composed his Op. 1, the three ballads—Edward, *Der Wirthin Töchterlein* (The Landlady's Little Daughter), The Erl-King. The first and last of these are among his most noted compositions. Another motive, as strong as his love for music, finally led him to break off with theology—he wished to marry, and the post of city director of music in Stettin, which was offered him, gave him too tempting an opportunity of securing an independent position to be declined. He took up its duties in 1821, and Stettin remained his home for forty-six years—until, two or three years before his death, he was obliged to resign on account of ill health.

Unhappily, his home was broken up by the death of his wife a year and a half after their marriage. She left an infant son, who in after life was the source of still greater grief. Necessarily brought up by others, he became estranged from his father, and after wandering to America, finally disappeared. His fate was never ascertained.

Two years later, however, a second marriage renewed Loewe's happiness and spurred him to fresh achievements. He felt a strong desire to compose in larger forms, and in 1830 produced his first oratorio, "The Destruction of Jerusalem," which was favorably received in Stettin and Berlin. This was followed by other oratorios and cantatas—in all, no less than seventeen. Of these the most successful, besides the one already mentioned, were "The Seven Sleepers" and "John Huss." The first is considered his masterpiece in this form, and, in an English translation, has been heard a number of times in this country.

In spite of undeniable beauties, these works have failed to retain public interest. This is probably due to their lack of sustained elevation and dignity of style such as is commonly associated with sacred music. Loewe, indeed, did not aim at writing oratorio in the accepted sense of the word. He conceived a hybrid form, neither oratorio nor opera, but a mingling of the characteristics of both; perhaps best expressed by the term dramatic cantata. Then, too, he worked with too much rapidity to secure depth and finish to all that he composed, and prided himself on never altering nor correcting what he had once written. Hence, notwithstanding their temporary popularity, his oratorios have now only an historical interest; the hope expressed by some of his admirers, that choral organizations may take them up again for study is not likely to be realized.

In his operas Loewe was even more unfortunate. In Stettin he was organist of St. Jacob's, director of all official music, teacher of music in the seminary and city school, and it was not thought seemly that one in such a dignified position should have anything to do with the theatre. Consequently he was shut out from producing any of his dramatic works in Stettin, and they were not strong enough to command a representation elsewhere on their merits. One only, *Die Drei Wünsche* (The Three Wishes), reached a performance on the stage in Berlin, and attained what is euphemistically described as a *succès d'estime*—in other words, a failure, but not called so out of regard for the composer's feelings. Yet, all his life Loewe had a strong desire to succeed on the stage. He wrote opera after opera, six in all; they were sung in public and in private at his own house in concert form, but their lack of dramatic power, coupled with weakness of text, prevented even their publication; they still remain in manuscript.

Seldom have so many musical gifts been united in one person as in Loewe. He had a tenor voice of great range; he was a pianist of far more than ordinary ability and an admirable organist. Indeed, toward the end of his life his love for the organ which he had played for forty-six years led to his wish that after his death he might be re-united with it. And thus it happens that while his body rests at Kiel, his heart is enclosed in a marble urn which is placed in a pillar of the choir-gallery in the Church of St. Jacob's at Stettin. A story is told of his readiness on the piano. In a concert at Halle Weber was playing his own *Concertstück* with orchestra and through nervousness missed several measures, which threw the orchestra players into confusion. Loewe, who was seated near him, immediately struck the proper chords on the piano, and continued playing until Weber recovered his presence of mind and, placing his hands under Loewe's, was able to save the situation.

Loewe was a master in the now forgotten art of improvisation. He felt so sure of his inventive powers that in concerts he frequently asked for a poem and composed the music for it before his audience. Thus he composed his setting to Goethe's *Zauberlehrling* (Apprentice in Magic). His second wife, who was his pupil, was a remarkably fine singer, and together they sang the principal solo parts of his oratorios in public performances. This no doubt was a strong factor in their popularity during his life. His knowledge was by no means con-

fined to things musical. His years of study for the ministry had given him a breadth of education possessed by few musicians, and in early life he often occupied the pulpit. In Halle he was thrown among learned men in all departments of university training, and took particular delight in the natural sciences, especially in astronomy. In 1832 he received the honorary degree of Doctor of Philosophy; later he was elected Fellow of the Royal Society of Fine Arts in Berlin.

In 1866 a stroke of paralysis obliged him to give up his post in Stettin. He retired to the home of a daughter in Kiel, where he died, April 20, 1869.

MOVING PIANOS.

Moving pianos in large cities is a peculiar occupation. To the casual observer it looks like a good, easy job for a strong, healthy man. There seems to be little to the business except tugging, pulling, pushing, and lifting. Estimating the qualifications of a piano mover, one would be apt to demand of him little more than a broad, square pair of shoulders and sinewy arms capable of swinging several hundred pounds of dead weight. That undoubtedly is the popular conception of the man who makes a success in this line. And it is not altogether a wrong conception, for piano movers, as a class, are strapping big fellows with a generous gift of muscle.

But when you go to the bottom of their occupation you find that they must have other qualifications as well. It is a line of work which no one ever learns completely. A man may be an expert at moving pianos and yet every day encounter an angle to the business which will be absolutely new and which will call for the application of much mechanical ingenuity.

In days gone by, when flat buildings were designed and built with the comfort and convenience of their occupants as the dominating principle of construction, the piano mover had a comparatively easy life. In the first place, there were fewer pianos to move. He could devote more time to his work, and as there were few high apartment houses, each delivery was practically a repetition of the one preceding. Then came the modern flat building, with its winding, angular stairway, its narrow doorways and small windows, its elevated parlors and bewildering entrances. And with the advent of this modern building the troubles of the piano mover began to multiply, until to-day men engaged in this line of work are convinced that if they have any enemies they are to be found in the ranks of up-to-date architects. The designers of apartment buildings have increased the work of the piano mover fully fifty per cent., and it is impossible to estimate the number of worries that have been heaped on his head.

Wherever it is practicable a piano is carried from the wagon to its resting place. Three muscular men will literally shoulder the instrument and plod up two, three, or four flights of steps with the utmost ease. But where a stairway is too narrow to permit of passage, or doors have been constructed on too cramped a plan, the piano mover must resort to other means of transportation.

The block and tackle is the favorite resource of the piano man when an instrument must be elevated from the outside, taken through a front window, or across the railing of a back porch. One end of the rope is hitched either to a chimney or some projection from an adjoining building, and with muscular power the instrument is raised to any height desired and swung through an open window with the utmost ease. In carrying pianos the weight is divided between one man in front and two in the rear. Conditions frequently require that the keyboard and front of the instrument be taken off, and in rare cases it has been found necessary to reduce the piano to a skeleton before taking it into an apartment.

It is only within the last two years that the work of the piano mover became so fully developed that it called for the recognition of labor organizers. Up to that time almost any strong, healthy man with an aptitude for lifting could qualify as a piano mover. The intricacies of the work, however, began to multiply with the prevalence of the modern flat building, and the piano movers formed a union, which now has a membership of one hundred and fifty. It is a dangerous occupation, the number of injuries being great. As a rule, these injuries are sustained on stairways.—*Oliver Bryan.*

HOW I SECURED MY MUSICAL EDUCATION.

MYRON A. BICKFORD.

By putting the above subject or title in the past tense, it is implied that one's musical education is in a more or less complete or finished state. While this is of course possible and indeed necessary as far as the rudimentary elements of the art are concerned, yet as soon as one is satisfied with his present attainments and feels that his education is completed, a backward step has already been taken. A musician should never stop learning and adding to his store of information and experience.

However, when it is considered that education in other words is simply a *training* in a certain line or lines, it is not very difficult to tell in a measure how this has been accomplished. I would not have it understood by my attempting to write on this subject that I consider my musical training as in any way near completion: on the contrary I am learning every day, and at the present time my efforts are even more strenuous, if possible, than ever before, in the direction of acquiring knowledge and experience in the line of my profession. Whatever degree of prominence I may have gained in a musical way is the direct result of hard work coupled with a burning desire for knowledge. As is the case with a very large number of our musicians, I was not born with the proverbial silver spoon in my mouth. While my family did not want for the necessaries of life, they were not in a position to give me such an early training as I can now see would have been greatly to my advantage.

At the age of nine I had my first instruction at an instrument. Previous to this I had had some training in note reading from my parents, who were both singers. My first instrument, which I well remember, was an old melodeon, of the kind in use before the day of the reed organ. This poor old instrument, which had to be pumped entirely with one foot, and which would tax the powers of an athlete, was my sole vehicle for musical expression for a period of about five years. However, during this time a considerable advancement was made. I may say that after about two weeks of "solitary confinement," I was able to play in a crude way, a number of the hymns that were in vogue at that time, and to accompany others in singing them. At the time, this seemed to me a wonderful feat. At the age of eleven, I was supplying as organist at the country church where I was then living, and a year later, was the regular organist in another town. At fourteen, I was able to rent a piano, and I began to have instruction on this instrument. As by this time I was fairly advanced, it was not a long process to adapt what I already knew to the piano. The thorough training I had received as an organist was an immense help in mastering that very difficult part of piano playing, a good legato. It was about this time that I obtained my first pupil. She was a married lady of some thirty-five years (as I should judge), who wished to learn the reed organ, and who, as I remember it, was not overcharged with brilliancy. However, after six lessons (at twenty-five cents each), she was ready to graduate, and promptly did so.

I consider those six somewhat amateurish lessons as my first real start toward an education as a teacher. I, at least, learned something, if she didn't. Very soon after this my parents moved to another state and into a locality where there was not the least semblance of a music teacher. Indeed, there were not more than three pianos in the whole town. I was compelled by force of circumstances to accompany them, much as I would have liked to remain behind and continue my work on the piano. However, as it seemed to be decreed that I should not have such a privilege at this time, I resolved to make the best of such opportunities as should come my way.

A short time after settling in the new home I gained several pupils and was installed as organist at the local church. It was about this time, I should say in 1892, that a copy of "The Musical Record," one of the predecessors of THE MUSICIAN, fell into my hands. As, previous to this, I had heard very little music outside of my own narrow sphere, and knew even less of those makers and interpreters of music with whose names and works I have since become very familiar, it may be readily imagined that this magazine opened up a new world to me. It was read and re-read, and thoroughly digested from cover to cover, advertisements and all.

I was not slow to see that there was a vast field ahead of me of which I knew practically nothing. At once a burning desire came to me to explore that field, and that desire has never for a moment left me. At the time of which I speak, I had no piano, but I did have a seven octave reed organ, and therefore was able in a measure to play quite a variety of piano music (or at least, to get in all the notes, which feat is more than some pupils can do on the piano, if I mistake not).

There were at this time two or three other musical journals, among which I remember the now defunct "Musical World," published by Brainard's Sons. I lost no time in subscribing to all I could lay my hands on, and in this way I became familiar with the shining lights of the musical world, learned a great deal about the best music, and received untold benefit in my rather up-hill work of teaching others to play. I feel that the main source of my education from this time forward has been found in the wonderful inspiration and information which I have received from the educational journals. I believe they are by far the most potent influence which is and can possibly be exerted at the present time for the advancement of musical knowledge, since they reach those, who, situated as I was at the time of which I speak, must otherwise remain in ignorance regarding the art of music.

My parents lived on a farm at this time, and interspersed with my practicing and lesson giving, were the somewhat arduous duties of hoeing, digging ditches, etc., incidental to farm life. While I now realize that this out-door life and occupation was an excellent preparation for the future in the way of building up physical strength and vigor, I must say that it was not always exactly to my taste.

After about three years of farm life, during which my theoretical knowledge had perhaps more attention than the technical side, I was incapacitated for farm work by a severe accident. On my recovery it was decided to let me spend the winter at a large town some fifty miles distant, where I could devote my whole time to music. On my arrival, I secured a room and rented a piano. By the aid of a small fund I had previously saved, augmented by what I was able to earn giving lessons on piano, organ, violin and banjo, I continued my study on piano and in harmony, having two lessons a week in each. Previous to this I had taken up the study of the violin and banjo, more as a diversion at first than anything else. My father, who had formerly been somewhat of a noted player on the violin, gave me my first instruction on that instrument, and on the banjo I was self taught up to this time. However, I was able to turn my knowledge to good account. My advantages were now so superior to any that I had ever had that my progress was rapid. I was able to hear more good music, mingle with musicians and enter to a considerable extent into the musical life of the place. My parents were now convinced that my talents were not in the line of agriculture, and it was arranged that I should locate in this town. It was a somewhat hazardous move, as they were not in a position to give me any assistance whatever in a financial way, and my success depended entirely on my own efforts.

Fortunately for me, the elements of perseverance and grit were not left out of my make-up, and I was determined to make a success. I remained in this town about six years, teaching all the time, and studying a good share of the time. I now felt that it was time for me to seek a broader field, and I selected one of the larger eastern cities. Since coming to this city I have been able to continue my piano studies with a pupil of Barth.

Harmony, counterpoint and composition have also been continued with a prominent New York teacher. While I have never posed as a great violinist, by assiduous study and practice, I have been able to advance to a point where I can acceptably fill a chair in the Symphony Orchestra recently formed here. I feel that any pianist who is also a violinist has a distinct advantage over one who is not, as the whole realm of orchestral music is opened up to him, and he is able to get an insight into the mysteries of some of the grandest music ever written. Then again, the study of the violin cannot fail to be of benefit in the matter of ear-training and legato playing. I have endeavored to give a brief outline of the methods employed in gaining what little musical knowledge and

experience I may have acquired, and wish to reiterate the statement that my musical education is being pursued every day of my life, and will continue as long as I have my facilities.

A PROPER USE OF THE METRONOME.

FREDERIC C. PERRY.

Do many teachers realize, I wonder, what an effective ally they have in the metronome? If the backward spring of the finger is properly taught, and accurate attention to rests insisted on, the metronome's aid in practicing pieces and exercises is invaluable. It encourages precision, promptness and accuracy—nay, insists with its strenuous monotony on all these.

It is the foe and vanquisher of nervousness and inability to play in public. If a pupil has conquered herself, her hands, and her feelings sufficiently to play a composition up to time, by the metronome, with freedom, abandon and ease, indicating the ad libitum passages without losing the beat—a thing I have often heard done by small children—she can play that piece before any number of people with assurance and modesty—a happy combination for an artist of whatever age. It is self that must be conquered: spasmodic, nervous, untutored self, before anything can be done in public: and this calm, unemotional, logical little ticker is a support beyond words in the battle.

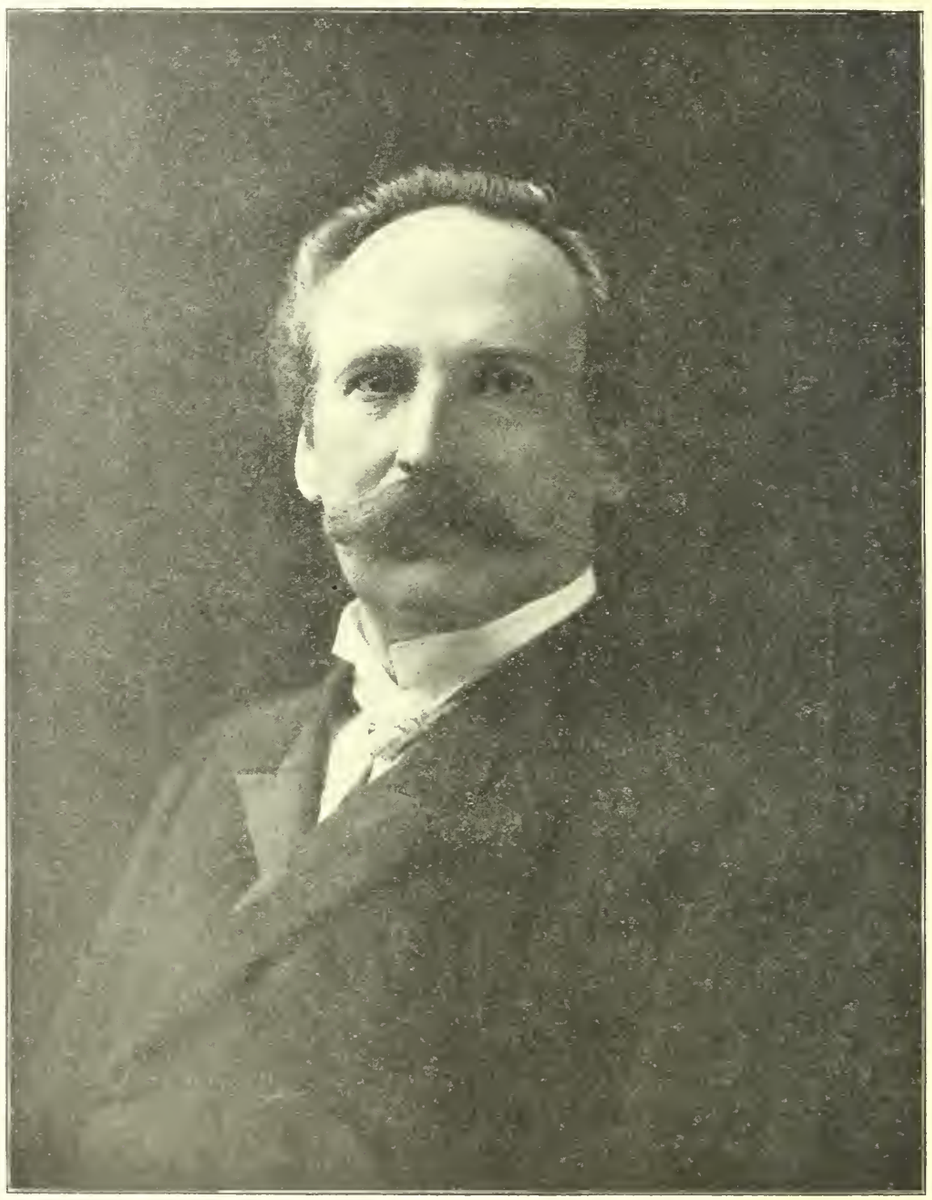
It is most helpful, too, in the assigning of technical work. A teacher can judge for himself with what rapidity little fingers can practice scales and trills, and can tell the child exactly what is to be done—which is generally all that is needed, most children being willing to work when they know exactly all that is needed, expected of them. Even the driest work will be done by a child if he knows you expect it, and if he knows just how to do it. Then, too, early practice with the metronome gives fidelity to the whole time-sense and a healthy basis for ad libitum playing later on—a true ad libitum, and not a helpless following of the feebleness of one's fingers or one's thought. The playing of all the scales, for instance, first the quarter notes, then sixteenths, then thirty-seconds, to the metronome, at from 60 to 200 beats in the minute, cannot fail to give accuracy to the time thought as well as facility to the fingers.

There are some, of course, who will say that such training makes mechanical players. I cannot agree with them, and I speak from personal experience and observation. It no more makes the playing mechanical than following the conductor's wand makes the orchestra mechanical. To be an artist one must be able to play in perfect time—slow, fast, or anywhere between: then one must be able to leave the time at will. This is not the same as having the time leave the player, and that is the effect if one is not able to play by Maelzel's wonderful invention.

There is still another use to which the metronome should be put in education. What teacher does not know the forward, perhaps brilliant, child, who comes in radiant some morning and announces: "I have been trying Chopin's Prelude No. 3," or perhaps, "the Twelfth Nocturne, and it isn't so very hard. I think I could learn it in a little while." You spend no time in arguing, but adjust the metronome, call the child's attention to the figures at the beginning of the piece, and lo, the composer's idea comes home to him and saves him many a long hour of unnecessary work and possible attachment to a false rendering. It is possible to give the composer's intention of many masterpieces, and place a child on a correct time standpoint as to them, long before he has the technical ability to really play for himself. While very young, the words allegro, allegretto, andante, andantino, come to have a very definite meaning for him, and his powers of musical thinking are greatly increased thereby, and he can judge very correctly what he can do for himself with artistic effect. He knows how fast he can play octaves, chords, arpeggios and trills, and he sees what must be done to give a proper rendering of a certain composition: he either takes it and plays it correctly and easily, or he leaves it alone, and that this is a gain what teacher will deny? In short, it seems to me that the teacher who refuses to use the metronome refuses a most faithful and reliable ally, and the teacher who does not know its possibilities or who has never thought of applying them to teaching, would do well to begin at once to cultivate them as widely as possible.

FRITZ SCHEEL.

One of the most eminent among the musicians who have become recently famous in America and one who has taken a commanding position in at least one great city, is Fritz Scheel, conductor of the still youthful Philadelphia Orchestra. Mr. Scheel was born in Lübeck, Germany, on the seventh of November, 1852. In comparison with men of the age of Thomas, Richter and Mottl, he is therefore a young conductor. His father and his grandfather had directed small orchestras in and near Lübeck, and



FRITZ SCHEEL

Fritz Scheel had from his earliest childhood an intimate experience of the instruments of the orchestra. His mother, although not professionally trained, was of a musical nature. She came of a family noted for beautiful voices, and possessed an extraordinarily retentive musical memory. It will be seen therefore that the later ability of Fritz Scheel was well founded in his parents' musical gifts.

As a boy at Lübeck Fritz Scheel studied the piano with Burjam, and the violin with Gottfried. Hermann, a former pupil of Spohr; Pape and Lautenbach. When less than ten years of age he became sufficiently proficient as a violinist to occupy one of the desks among the first violins of his father's orchestra. He organized a juvenile orchestra among his playmates, of which he was the ten-year-old conductor, and gave very successful concerts. With the typical versatility of the orchestral leader he learned to play the horn, the trumpet, the trombone and the tuba. Four of his brothers, who are now musicians, received the greater part of their early training from Fritz Scheel.

Leaving home while still a boy, the young musician went first to Leipzig and undertook a thorough course of study in violin-playing with Ferdinand David. His broad and sympathetic tone and his artistic delivery brought him immediate recognition. He also received the substantial benefit of an appointment as concertmaster and conductor of concerts at the seaport town of Bremerhaven. He was at this time only seventeen years old. An incident of his musical life at Bremerhaven is worth recording, as it gave him the first assurance of his real power as a leader of professional musicians. During the summer season, when the court opera was closed, a special performance of *Robert the Devil* was being prepared for the benefit of a tenor named Siechen. At the final rehearsal it was found that the score of the second act had been misplaced. In consequence thereof it was feared that the benefit would have to be abandoned. The tenor Siechen, however, suggested as a last resort that Fritz Scheel be asked to lead the work from memory, it being his custom on ordinary occasions to prompt the singers with his violin. The young musician answered that he would do so if the court conductor would give his permission. This being granted, he led the opera from memory with complete success, and henceforward was not permitted to give up the baton.

While still in his minority, Fritz Scheel accepted a position at Schwerin as solo-violinist during the

winter and as conductor of the summer season of opera. This was a life-appointment and Fritz Scheel remained at Schwerin for nine years, playing under the leadership of Aloys Schmidt and carrying his study of the violin to a higher degree of accomplishment under the supervision of Zahn and Otto Kade. His next move was to the city of Chemnitz, Saxony, where he succeeded Hans Sitt as kapell-meister, winning the appointment as one of thirty-five competitors. For another period of nine years he was prominently active in Chemnitz and produced there many great choral works, including Liszt's *Christus*. At this time he came into close contact with Joachim, Wilhelmj and Sarasate. The three great violinists frequently engaged Fritz Scheel and his orchestra for their concerts in Dresden, although there were other orchestras nearer at hand. In 1890 he moved to Hamburg and organized there, and conducted alternately with von Bülow, the Abbonement concerts. An interesting incident of his stay here was the performance of a Rubinstein program in honor of the great pianist's farewell appearance in Hamburg. Rubinstein was so delighted with Fritz Scheel's interpretation of his works that he kissed and embraced him in public with true European fervor.

Fritz Scheel's American career began in 1893 when he led the Trocadero concerts at the Columbian Exposition. From there he went to California, conducting the mid-winter concerts at San Francisco and eventually becoming director of the San Francisco Symphony Society. He made frequent tours to the East, and in 1900 settled permanently in Philadelphia. A series of concerts given under his direction for the benefit of the families of soldiers and sailors killed in the Philippines achieved great success, and led to the formation of what is now Philadelphia's chief source of musical instruction and entertainment: the Philadelphia Orchestra Association. This society is now entering on its fifth season, it has presented programs of varied and brilliant interest, it has made successful tours to neighboring cities, and it is in general a monument to the experience, energy, and talent of its gifted conductor, Fritz Scheel.

The portrait of Mr. Scheel which we reproduce here is exceedingly characteristic. He has been described by one who knows him as being "a tall man, robust, large-framed, something more than spare, a little less than stout; a back and shoulders in strikingly good proportion, and a head poised upon them in easy dignity. The large hands are full of character, delicately formed, refined, noticeably plastic and adaptable.

"In private life, he delights to play the roles of the farmer, the carpenter, and the actor. In blue jeans and an immense straw hat, he loves to spend the day in the fields practicing the farmer's art, on which he is no mean authority. When that is out of season he will turn to his tools, and his many products are of the most perfect workmanship. He is a born mimic. The eloquent gestures and facial expressions of both tragedian and comedian are all his by nature. When he indulges this faculty in relating to his friends his many interesting experiences with celebrated musical and social personages, the world over, he is, indeed, a Prince of Entertainers.

"To all who know him he is endeared by his modesty, warmheartedness, and sincerity, his straightforward speech, untiring patience and capacity for hard work, and his intense enthusiasm for his art. Of that art there is no need to tell; it speaks for itself; but did it not, there are thousands in other lands who have been interested and delighted and thrilled by its appeal, and who need no bidding to render honor unto whom honor is due."

DO NOT HURRY THE HYMN TUNES.

That noted musical minister, the late Rev. Mr. Haweis, once characteristically wrote, "It is a sad thing to see art bowing religion out of the Temple, even when a good organist is the master of the ceremonies. I wish organist and choirmaster would understand that when the hymn begins, the congregation expect to have their innings, and resent being galloped through half a dozen verses in quite a perfunctory manner, and suddenly brought up gasping at the end, almost before they have quite realized that the hymn has well begun. I am all for giving the organist a free hand within bounds, but the clergyman should stop this sort of thing."

TWO LESSONS WITH MR. B.

EUNICE LINCOLN.

Perhaps I never should have begun to take lessons at all if it had not been for Ethel S. One Sunday night at church I saw her for the first time in several months, and in our mutual pleasure at seeing each other we exchanged confidences of a rather personal nature. She informed me, among other things, that she was studying music with Mr. B., who came to the Conservatory in the adjoining city every other week. There was a good deal of pride in her face and tone as she announced this, for Mr. B. was a teacher and artist widely known. That settled it all for me. If Ethel S. was studying music I should also study music, and with Mr. B. I remembered that a few years before, when we were both in the High School, she had been unable to play anything, while I even went so far as to give impromptu recitals on the old grand piano nights after school, when the professor had gone. And she had not been able to even keep time to the music when we marched. The thought of her and her fatuous smile as she said she was studying music roused me to a point where I felt that in justice to myself action should be taken right away.

The following week I went to the city and surprised myself by my own aggressiveness, for I went to the Conservatory and arranged to take a lesson of Mr. B. a week from that day, at one o'clock. I was to take a half hour lesson, and even for that I paid several dollars—half of every cent I owned. But my determination was grim and full. I went home with a sense of having at last accomplished something.

In the week that followed I practiced a good deal, and dreamed a good deal more. I thought I saw myself in a few lessons a musician of wonderful ability, and again and again I pictured to myself with the conceit of youth the delight and wonder of Mr. B. upon hearing me play. For I knew I had talent, people always had told me so, and I could not remember the time when I had not played. I had been taught practically nothing but the notes, and that at a very early stage. The rest I had gained by myself with the exception of a few scattering lessons of a young, incompetent teacher a year or two before. I knew I lacked training, but thought that a few lessons would put all that straight. Sometime I always meant to study music and be a great musician, and I had been roused from my dreams to feel that the time was now ripe for me to start forth on my career.

At last the day of my lesson arrived. I grew more and more nervous as the time drew near. I lost some of the superb faith in myself and grew anxious as to the details of the great event. Would Mr. B. be light or dark, tall or short, kind or surly? Would I be inspired by genius or frenzied by excitement? I asked myself a good many such questions, and my heart beat in great jumps as I climbed the stairs to the studio.

The lesson was to be at one. Upon entering the room I saw a man, whom I afterward found to be the Director, bending over a table signing some papers, and Ethel S., who greeted me with effusive surprise. "Is it one o'clock?" I asked in awed, breathless tones. But Ethel had begun chattering and paid no attention to my question. If it was one o'clock I was not quite sure what would be expected of me. "Is it one o'clock?" I asked again huskily. Alas for all my fine courage. The man looked up from his papers. "No," he answered, looking at his watch, "it is ten minutes of one."

Ethel took me by the arm and as if in a dream I found myself in a large concert room containing a grand piano and two or three chairs. Her lesson was at half past one, but she came early to practice, she said. She seated herself at the piano and began playing a difficult Beethoven sonata with great ease and brilliancy. And I listened, my heart sinking rapidly. I realized how much a few years had done for her, while I had gained nothing. She could now play a thousand times better than I ever could. Also Ethel had been a nice, quiet, studious girl in school, but it seemed that she had developed with her music lingual powers to an exhaustive extent. While she told of her teachers and her lessons and her studies, I listened with strained, anxious ears for the arrival of Mr. B.

After Ethel had finished her sonata she regaled me with cheering accounts of Mr. B.'s impatience, his manner when excited and other information calculated to put a damper on what few hopes I still cherished. Then, with the remark that the piano was too hard in action for anything, and she was going to try to find a better one, she left me.

Mr. B. was late, quite late. Every ring of the elevator bell sent a sickening thrill of fear through me. I stood by the window, looking at the windows of the storehouse opposite, where rows and rows of white iron beds, dusty and cobwebby, could be seen. As long as I lived I thought then, I should remember those minutes of suspense whenever I saw a white iron bed.

The door was opened so softly I did not hear it. Not till a step sounded on the floor did I rouse from my revery, with a start. Mr. B. had arrived. I had rather imagined a short, broad, jolly, little fellow. I saw a tall, commanding, distinguished looking person, grave and formal.

"Miss ————?" he asked, as he removed his hat. I could never tell whether I said yes or no in my fright, but I stammered something.

"Well?" he said sharply, as he came forward.

Never did my five feet nine inches seem so small. The last spark of my self-possession died away as I grasped my music and spread it out before him and seated myself.

"What have you?" he went on, in the same short, cold voice, looking at the music. I had brought a brilliant Czerny Etude and Schubert Impromptu in A flat. He placed the Etude on the rack, took the chair at my right and motioned to me to go on. Oh, that awful minute before I was off. Did he, *could* he know how frightened I was?

With final desperation I plunged in, with burning cheeks and eyes glazed and unseeing. Fast and still faster I went like Paul Revere's Ride—my one wish to get through with it some way if I could. In the midst of a long run he stopped me. "No pedal," he said. "No pedal." The brilliant effect I had fancied I made in practicing it with the pedal was gone, each false note stood out with frightful plainness. My right hand knew not what my left hand did. How I finished I never knew. I sat with downcast head, during a long, ominous pause. Then Mr. B. told me to play my runs more evenly in a kind, though curious tone, in the way one would speak to a harmless, but much deluded, fanatic. Alas, also, for his wonder and delight. Wonder, yes.

He called for scales next. I knew only a few of the major scales. I managed to tell him that I had never had much training, but this was a piece of information that doubtless was not required. He could scarcely take me for the graduate of a Conservatory.

Then "Next?" What have you? Schubert Impromptu? Goot!" If he had said "Gott!" when I played it and "Git!" when I finished it might have been a proper conjugation. As it was I felt quite encouraged and started in resolved to atone in this for what I had lost in the Etude. Before the second measure had been played he interrupted.

"Oh, no!" he explained. "That is not right. One, two, three—so! You go, one two—three. Oh, no! Count now."

I had played it wrong so long it was hard for me to play it right, and I promptly became despondent again. Over and over again he made me play it, he playing it with me sometimes, and scolding me meantime. He spoke with a very strong German accent, but perfect English. He scolded me in good, honest German, though, before he finished.

I was about to turn over the second page when he stopped me. "What is that?" he sternly demanded, pointing to the trill in the extreme base that I had omitted. "What is the matter with you? Have you no eyes to see?" I had eyes to see, but they were fast filling with tears.

"But I don't like that trill," I said bravely. If only the people who say I have talent could have seen him then, could have but heard him.

"Don't like it? Don't *like* it? And such a great composer as Schubert. Why should you omit that? Would you take some lines from Shakespeare and say I don't like that, and leave it out? Or take a part of Poe's 'Raven' and say to yourself, 'Oh, I don't like that,' and leave it out? Oh, no, NEVER take from any composer *anything*. It is very beautiful and put there for a purpose that you do not understand. It is because you are so ignorant, you do not know anything, that you do not like it. So! Now, then, PLAY!!" Nothing could describe his fierce

German-English and outraged manner. My attempt to play it right was a failure.

"Oh, you cannot play it even. That is why you don't like it. It is because you are stupid," he said encouragingly.

Nobody ever called me stupid before. My old spirit flashed back for a half a minute, quaking with cowardly fear as I was.

"I have never practiced it. I could play it if I had practiced it," I said indignantly. But he only regarded me with a calm, pitying smile.

"So?" he replied in a surprised, mild manner.

My lesson was over. He gave me a list of music to get, scales, major and minor, Mozart Sonata in G Major and Cramer Etudes. "You have two weeks," he said rising, "to learn your lesson. Take the first Etude, the first movement of the Sonata and the first six scales." He said this over and over again with remarkable lucidity, considering the intricate nature of the commission, and asked me if I understood, and wrote it down, then read it to me, considering, evidently, my obtuse mental facilities. But it might strike a casual observer, in view of the fact that I had never before had that book of Etudes, or that Sonata, or those scales, that more than twice telling me to take the first of each, to say nothing of writing it down, would seem a trifle redundant.

He went to the door and Ethel S. entered so promptly as to be surprising and even suspicious. I gathered up my belongings and walked out, as Ethel was telling Mr. B. that she didn't know her lesson very well, and I gave a little, sidelong glance at her at the piano where she was already seated as I went, which included Mr. B. from his knees down. And as they were turned in my direction, it was to be supposed his face was also, and ready to say "Good afternoon," but I was very rude and said never a word. My head was reeling and my eyes swimming and my heart beating with shame and pride and wounded feelings.

The next lesson was arranged for and I left the Conservatory. I had gone in with somewhere in me the pride of generations of proud people. I came away the most crushed and humble of all mortals. Before I went to sleep that night all the dreams of greatness, all the ignorant conceit had gone, never to return.

Two weeks followed in which I practiced with all my heart and soul, trying to fortify myself against any criticism short of actual blows. If it came to blows I realized that I could do a good deal in that direction myself. My time had been changed to half past four in the afternoon, and I arrived at the studio with a splitting headache. It was a cold, drizzly day, and not conducive to cheerful spirits under any circumstances. I was in an apathetic state, partly from pain and partly from owing to the fact that all my self-sufficiency had entirely collapsed. I hardly realized that in a few minutes I should be taking my second lesson of such a great man as Mr. B.

Two or three other pupils were waiting for lessons, and presently the clerk, who had been busy at the typewriter, turned around and said: "Isn't it too bad about Mr. B.? So many of the old pupils are so disappointed. His doctor says he is working too hard and he must not come up here any more. Won't Miss Z. be terribly disappointed? She was one of the advanced pupils, you know."

The others all expressed their opinions, while I sat dumbly trying to take it in. Over and over I said to myself blankly, "Mr. B. isn't coming any more. This is my last lesson." The words sounded meaningless, it was as if someone had suddenly knocked me down. I did not feel the effect of it at first, but I knew that later I should be, like Miss Z., "terribly disappointed." It seemed that I was not only not to achieve greatness right away, but that I was to be even deprived of a chance to better myself at all, no matter how humble my aim.

The door opened, and Mr. B. stood waiting for me to enter. Much to my surprise he was smiling, cheery, even gay. I felt that he was glad it was the last time, and knowing that it was the last lesson, and that I should probably never see him again, I lost some of the fear I had had in regard to him, and smiled too. I had made up my mind that wild horses shouldn't make me cry this time, but there was no need for such an extravagant vow.

I played my scales, holding my hands too flat and making a great many mistakes, but it didn't seem to matter. He didn't scold, and if he had I was fast becoming reckless enough to laugh at him. The Etude that I had practiced till I could play it standing up or sitting down, or on my head or most any way I tried, I bungled sadly. But Mr. B. was most kind. He corrected it for me and was obliged to take my word for it that I could play it all right at home. I am quite sure, from my experience since, that he and others are quite used to such a statement. Once he stopped me in playing one measure, that I thought I was playing perfectly. I tried again, and again he stopped me. Then in bewilderment I asked, "What is the matter with it?" And he pointed out the note with the stem both up and down and explained what it meant, which I had never known before. He added dryly, "That's what is the matter with it." His face was very sober, but his eyes twinkled and laughed as he said this, and I made a discovery that for a moment quite upset me. The first lesson I was so dazed with fright that I went home laboring under the delusion that his hair was black, black and fierce. As I looked at him now I saw that it was very light, really what one might call golden, and exceedingly curly. I thought to myself "I believe I *didn't* have any eyes to see, as Mr. B. said."

Everything that took place seemed to be very amusing, indeed. When my fingers *would* lie flat on the keys and not curve, he would bend them back and make each one strike as if it had been a small piece of wood and say "So." The Sonata went the best of all, and because he walked across the room for a minute or two. If teachers only knew how much better their pupils would play if they didn't sit right at the elbows of those poor nervous, hardworking souls.

The half hour went very soon. I was almost beginning to enjoy myself when my time was up. Mr. B. told me to take the next six scales, the next Etude and the second movement of the Sonata. His directions were not so painfully lucid as before, and I am quite sure if I could have been able to take twenty lessons or more of him he would have come to the conclusion that I was of only normal dullness after all. He played the next movement of the Sonata, soft and sweet, yet each note standing out clear and distinct. It was a real treat, a sort of sugarplum to top off with.

Mr. B. waited at the door till I passed out, and this time I said "Good bye," and he bowed very gravely and said "Good bye" also, his eyes twinkling and laughing at the same time.

I had only taken two lessons, yet I learned more than I ever would in two lessons again. I had been disillusioned from fairy dreams, been made to feel with a profound sense how much I *didn't* know, and been made to see a future not glorious with achievement, but filled with hard work and scant encouragement. As I passed out of the door I thought "I shall probably never see Mr. B. again, but I shall live sometime to make him hear of me." I never allowed myself to consider it a foolish vow, for I had average talent, temperament, strong hands and youth. And many a time since, though I have smiled at the vow made in my primitive ignorance, it has put fresh determination into me in dark days of discouragement, and helped me to resolve to succeed.

HINTS FOR SELF INSTRUCTION.

For Ambitious Persons Who Are Studying the Piano Without a Teacher.

FRANK COSTER.

For our present consideration we select Beethoven's Opus 10, No. 2, F major. It is the opinion of some musical analysts that in the first and last movements of this sonata Beethoven worked under the influence of Haydn's style, etc. We do find "the jocose, cheerful, easy nature of the merry roguish Haydn" running through the *allegro*, but the second movement (allegro F minor) transports us into Beethoven's world. It is imaginative, ætherial and its effect magical. It is uncommon for a sonata of the dimensions of this one to be without a slow movement; doubtless the composer had some good reason for the omission. Beethoven was about twenty-seven when he produced this work. To the writer, the opening of this sonata seems both original and striking, in its half playful, half tender, and altogether beautiful style. Throughout the *allegro* there are constant transitions from triplets to even sixteenths, and *vice versa;* these should be noticed and kept always in strict time. Be careful to make the sforzando in measure 31 and the four following measures. The effect of this accent on the half-beat is counteracted by that on the first of every six notes in the bass. To me there is something particularly fascinating about the *scherzo,* the middle portion of which, in D♭, exhibits perhaps deeper feeling than any other part of the sonata. This movement is a very strong example of Beethoven's avoidance of simple repetition, to which I have alluded before. Read the F minor subject carefully through to the second double bar, and then compare it with its reintroduction after the portion in D♭. In place of our ordinary repeat, as in the opening, syncopation is used with a charming little alteration at the end of the line, which, by and by, you may find somewhat tiresome, especially as, coming after so many single notes, you are apt not to practice it.

The bit after the first double bar has not only a varied accompaniment, but the melody is itself slightly changed, the two eighth notes forming the second beat *ascending* instead of *descending,* as in the first instance and the bass to the shake being B natural and not B♭ as before. Then where the solo occurs for the right hand we have a syncopated bass beginning at the third beat of the next measure, and so on to the end. It is not a simple matter to play the alternate notes quite evenly, although, being single in each hand, they look easy. The only way to attain to the necessary precision is to go over the passages many times exceedingly slowly and only very gradually increase the speed.

The *presto* is like a dance of merry elves, chasing each other up and down, in and out; playing hide and seek behind the leaves and flowers. The point to which your attention should be particularly directed is the passage beginning in measure 19, after the double bar. The skips in the right hand are awkward; the half notes must be held, and the *staccato* notes played as such. Be faithful in practicing these few measures, for they form the only difficulty of this movement, and are extremely effective when well played. You will find them easily mastered if a little pains is taken and a little patience exercised.

Next we will consider No. 1 in C minor of the same opus number (Op. 10). Because we are proceeding according to graded difficulty it makes us irregular in our following of the sonatas according to opus number.

After you can play Opus 79 in G, and Opus 10, No. 2, in F you are ready for Opus 10, No. 1, in C minor. This very fine sonata is, happily, not quite so hackneyed as some. Elterlein considers that it is written in the Mozart manner. He says: "The first movement, *allegro molto,* C minor, ¾, seems as if the composer had been overhearing his great fore-runner, to whom one might unhesitatingly ascribe the movement, so entirely in Mozart's spirit are the chief themes and their working out," etc. This may or may not be; for my own part knowing as we do that Beethoven broke through all former rules and in all his works sought out his own paths, I feel that it is a thankless task to undertake to trace Haydn-ism or Mozart-ism, in the master's works.

To begin our study of the sonata in question: We find the opening characterized by vigor. Those arpeggio passages are valuable training for the fingers if played ff, as marked, and with great precision. The chord in measure five in the left hand is a little difficult to get in time, but you must leave the preceding D and F as soon as struck, so that you may be prepared for it. The transition from the first to the second subjects, though managed by simple means, is so arranged as to sound quite original. How sweet is that sustained passage just after the spirited commencement; and then the second subject in E♭, what a contrast! Shortly before the double bar there are three E♭'s, marked *sforzando,* and in playing these with force the little finger is apt to slip down upon the white keys with an effect which does not sound well. I mention this to put you on your guard. After the reintroduction of the first theme and the bar's rest, notice the happy effect produced by the unexpected D♭ and the remainder of the passage in G♭, a key which was not at all in our minds.

The *allegro* is followed by an *adagio molto,* as it is headed, and I hope you will pay attention to the *molto,* because if you begin a little too quickly, you

will find the 32's (thirty-seconds) impossible to get in without breaking time. As a rule one is apt to hear it played in school-girl fashion, i. e.: the bars containing the short notes twice as slowly as any of the others, or, worse still, with an inordinately long first beat. These are the details you must be very careful about. Nothing shows more ignorance, or is more painful to an educated ear than this way of playing. The impression is similar to that produced by seeing a picture out of drawing.

It is wise to determine your pace for the whole, by the quickest at which you can manage the thirty-seconds. You may find that it helps you to divide the 12 into groups of 3 (the rest commencing the first group) and to accent slightly the first of each, as though you were counting 16 in the measure. But once you *feel the time* I should advise discontinuing the accent. When 7 or 11 occur at the end you must get them in as easily as possible and without accent.

In measure 17 the little 32nds are not accounted for in the time; the Eb being a quarter, ought by rights to be held till F, which falls on the second beat, is struck; that is to say, the small notes must be played in *no time,* which is, of course, impossible. You should wait as long as you safely can, and then play them as swiftly as possible, reaching the F precisely at the second beat. Give special attention to the similar case in the left hand. In bar thirty-five and the following, be sure to keep each part in time. The first note in the bass, for instance, being the last note of a triplet, should fall exactly with the last note of the right hand triplet, and so on; otherwise a very muddled effect is produced.

The *Finale* conveys an idea of restlessness, this character, however, being relieved by that of the second subject, which seems to denote calm determination. Observe the imitations, in the left hand part of the opening, and also how charmingly the second subject is answered in the bass. Do not be puzzled because the second phrase of the second subject is written in the bass clef. It is easier to read so than if the clef had been changed half way through the phrase, or the notes had been written in the same stave with the bass. The conclusion is altogether charming and characteristic and merits your special notice. In measure 22 from the end we are quite prepared for an immediate "wind-up." But not so. After a few bars of dominant harmonies on Ab we have the subject in Db, and after that an enharmonic change brings us back easily and naturally to our original key, the movement concluding, however, in the major instead of the minor. In measures 8, 7, 6 and 5 from the end the second subject seems trying to get in a few words, but is both times interrupted and at last effectually silenced.

THE POWER OF CONCENTRATION.

FAY SIMMONS DAVIS.

The word "concentration" is defined in one dictionary as the "act of drawing to a centre," and the Encyclopaedia Britannica says "the evidence of superior genius is the power of intellectual concentration."

Intellectual concentration! Herein lies the secret of a man's progress; of a musician's success. He must not only possess knowledge, but he must be able to "draw to a centre" all his mental powers, and to direct his energies and his talents upon points of only vital concern. He will then be better able to arrange his work systematically and to execute his affairs more wisely.

There are many cultivated musicians in the large as well as small cities of our country who waste precious moments. They also overlook valuable opportunities in their unwise impatience to advance too rapidly in their profession. They work twice as hard as is necessary and obtain only half as many good results because they are unable to "draw to a centre" all their abilities. Then, too, they neglect to plan out, thoughtfully and carefully, the best way in which to perform each musical duty. The "power of intellectual concentration" was not one which was formed at birth or matured at youth, but these musicians—if they are worthy of the name—can cultivate it by constant endeavor and training.

The younger class of music teachers especially do not comprehend the great necessity for concentration. They seem to think that cultivated talents and a willingness to work hard will in the end win success. Yes, in the end, perhaps—but that end is needlessly far away—the power of intellectual concentration would save them years of toil and bring them their reward in due season. It is very true that "the more business a man has, the more he can do, for he learns to economize his time."

History Lessons.

Upon my studio desk there stand the pictures of two great musicians, Handel and Haydn. These two men never wasted time and never threw away their energies. They possessed the power of concentration to a great degree, therefore they were able to utilize their gifts to the greatest advantage. Is it not wonderful to know that Handel composed the greatest oratorio ever conceived—the "Messiah"—in twenty-three days?

History tells us that, as a boy, he struggled to support himself and his mother. One has only to read his biography (written by Mainwaring or by Chrysander) to truly comprehend the greatness of his powers. His life was filled with interruptions and self-sacrifices, yet he achieved marvellous results. Despite the fact that he was blind and infirm seven years of his life (during which time he made many additions and corrections to his work) he composed twenty-three great oratorios, more than forty operas, and a great deal of church and chamber music. "He was a man for the eternal delight and instruction of humanity."

Haydn also taught himself how to solve life's problems. He first acted as a sort of valet to the great singing teacher, Porpora. He was sad at heart, without friends, without means, and without opportunities, yet he bravely encountered every obstacle which confronted him and successfully overcame each one. When he died the world rang with his praises, and glorified his name.

Haydn's compositions include symphonies, sonatas, quartets, operas, masses, concertos, oratorios, songs, canons, and various other musical forms. Although a great genius, he was able to accomplish so much just because he utilized sixty full seconds to the minute and sixty minutes to the hour. One has only to read his life history, by Pohl, to realize how great were his powers of concentration.

"He who would do some great thing in this short life, must apply himself to the work with such a concentration of his forces, as to idle spectators, who live only to amuse themselves, looks like insanity."

Other Examples.

That little familiar story relating to Bach's childhood (when he copied his brother's music by moonlight) has carried its lesson into many hearts. History has not informed us that he ever cried or scolded, or swore, over the destroying of his precious manuscript, but it does assure us that he went to work again with unabated enthusiasm and continued to improve every opportunity to the best advantage by throwing his whole heart and soul and mind into it.

Another little story is told concerning a glover's apprentice in Scotland. This boy studied by the shop windows in the streets, and when the shops were closed, he climbed to the top of the lamp-post, book in hand, eagerly absorbing (by the aid of the dim light) all the information found upon the printed leaves. Before he died, he became one of the greatest scholars in Scotland. What a rebuke his life should be to the college or conservatory student of to-day, who possesses every advantage; who owns books and comfortable chairs; who has all modern lighting conveniences near at hand, and yet who never accomplishes anything of worth!

That great literary light, Victor Hugo, could so concentrate his mind that he wrote his "Notre Dame" while the bullets were whistling around his home during the Siege of Paris. The music teacher of the year 1904 who cannot concentrate his mind sufficiently to prepare his pupil's harmony exercises because his flow of thoughts is interrupted by people conversing in the next room, may well profit by the lesson contained in this little scrap of history.

The musical world is sorely in need of musicians who have learned the "power of intellectual concentration;" musicians who are able to perfect their talents; who know how to economize moments and thus improve the precious hours of the day. The thoughts, the gifts, and the time of such men and women will always count for something in this world of action and of progress.

AN EPISTLE TO THE NEEDY.

THALEON BLAKE.

Imagination and Art.

It is not surprising to observe in this dollar and cents civilization, that beauty has few worshipers before her shrines, nor that some of these few adorers want training. When the keynote of any age is Utility, gentle Art lays aside her pipes until the season of use-madness shall have passed away; meanwhile she blows a very small, low-voiced reed among the dreamers in some secluded nook of Arcady.

It is all very well to howl at the times, if howling is the sole talent of the would-be reformer; but the wise show both wit and enterprise by instructing their generation in the things of the mind, and by leading benighted humanity to see the value of culture in all things beautiful, both to the individual and to the nation at large.

The reason American art is scant and not colossal, as it should be; scarce and not a common possession, as it might be, is not because the people lack capacity, but because of their woeful want of proper culture in all matters pertaining to aesthetics.

That Americans are possessed of great imagination and creative energy is amply shown in the world of affairs, chiefly in commercial pursuits. Therefore what the times imperatively demand is not curses, but uplifting teachers, themselves well cultured, that they may train the imagination of youth to labor in the world of art, thought, and aesthetics, which is at once the delight and the enduring work of refined races.

Imagination and Youth.

To every youth comes sometime the touch of genius, and with it the aspiration for creative work. A vision is seen; a voice is heard; the imagination receives a spark from the eternal fires of the gods; the horizon of the mind recedes; great expanses of untouched life and of unknown opportunities reveal themselves. It seems to the favored one that the world waits a master; there is a great harvest to be gathered, and the sickle is ready to hand. This is an experience more vivid to them of sensitive, delicate and artistic temperament than to them of the colder, mathematical intellect.

It is the baptism of the artist in man, but only to the artist is it a moment of consecration. If, then, to faith he adds works, thenceforth may he enter the presence of the immortals unashamed.

But while all youths feel the stirrings of constructive imagination, not all find expression, as few are selected for the high office, which is the soul's most prized privilege and wherein a man gives himself to receive perfect life and happiness. The rest must content themselves with two forms of artistic activity, which, if less great, are not less noble and useful.

Closely akin to creative imagination, which is genius, so close that it is difficult to define their degree of divergence, are the reproductive, or interpretive, and the receptive imagination. For the sake of example only let us say that Shakespeare and Beethoven were possessed of creative imagination; Booth and Liszt excelled in the interpretive; their appreciative audiences understood the message from on high, through the receptive.

The labors of teachers mostly call into play the reproductive or interpretive; the students learn an art and absorb beauty by use of the receptive. This latter, fortunately, is particularly pronounced in children, but it must be trained and regulated to enable them to receive the truth, to cherish it and to make it their own till it becomes part of their thought and character for all time.

Real progress in their studies, decent speed of learning and thorough comprehension depends upon this sorely neglected power of taking in ideas of art, nature and life, for through the receptive imagination, much more than through any other channel, do the young acquire their first impressions of beauty and make their first wavering advances in art and life.

In the light of this great truth, is it too much to say that every college in this country, every private teacher, should be a living fountain of imagination's magic, to quench the thirst of the needy? Students in art, in science, in life itself, are doomed to dis-

appointment when they finally seek expression of their talents and ideals, if this, the highest power of the mind, in them lies cold, infertile or dwarfed.

Imagination and Instruction.

The thought that is ever present in the mind of the teacher may be formulated thus—How shall I lead those whom I instruct into the paths that lead to culture? The teaching of facts will never do it; theory, alone, cannot compass it; together they cannot accomplish it, for the very substance of good work is not engaged in the effort. There must be Soul added to Matter before Life is revealed to man. The imagination of the teacher must capture the imagination of the student before the greatest good can be done to the growing mind.

Here is a fact that greatly concerns us—artist, teacher and student—even the man in the street; for America is not all heathen if she is the unwitting home of gross-pouched commercialism and the dull-eyed practicals. The path to excellence and refinement is in the keeping of the refined and cultured imagination. Since teachers serve their generation, and dominate that following, America's art salvation seems to rest with them. The responsibility for the condition of the future is theirs, so true is it that as the teachers are, so are the pupils.

But teachers must possess trained interpretive imagination, also insight as to the needs of their pupils that they may make their instruction real, helpful and powerful. This is the highest expression of interpretive imagination as exemplified in the works of the teachers, that those whom they instruct are enriched forevermore, animated by the spirit of culture and by a zeal for more love, more truth, more beauty, more knowledge.

It appears, then, that the first duty of teachers today is the development of a sane imagination for purposes of culture and insight; the second, the development of these essentials of art in the youth, of whom some must in the course of time succeed the elders as instructors. Then shall the torch of Apollo be passed from living hand to living hand, while the years come and go which shall witness America's long-sought artistic redemption.

Imagination for Itself.

It is an easy matter to pick flaws in the methods of others; criticism is more boisterously affluent in the vulgar than in the cultured and scholarly. Nor is it difficult to set up false idols and proclaim rigid dogmas, as there is the making of fanatics in us all. The writer has endeavored to do neither, for he profoundly respects the civilizing efforts and influence of the honest teacher who may never have had occasion to define imagination. As for dogmas, he prays to be delivered from them, especially those abominations of his own originating. And with this apology of a personal nature he earnestly requests the attention of all young teachers, students and lovers of art to that power of the mind which first made improvement possible by enabling primitive man to fabricate a vision of perfection which he called the ideal.

It was imagination which emancipated mankind from the brute, then freed certain races from the low ethics of barbarism. Though it rules the spiritual and the actual world, it is the exclusive tool of no man, nor does it withhold itself from the most humble. No man is greater than his imagination, nor less than it, for it is what creates greatness. Being the substance and the spirit of art, Truth and Beauty are its offspring. Whether he knows it or not, it compels the artist to be an artist, the teacher to be a teacher. One may say, "For the love of art I became a teacher." But imagination created that love of art, as well as art itself.

In conclusion, since imagination is so potent, both with the motives of the teacher and the aspirations of the young for learning, no teacher can be true to himself, much less to others, who has neglected the soul of culture, which is sanely developed imagination.

There is another thought still, for the gratification of those honorable teachers who realize that in their circle of influence it is not theories, facts, truths nor beauty only, but morals also, which naturally lie therein. The thought is old, but not commonly insisted upon by divines, that imagination is at the bottom of morals, and without it none are truly moral. Nothing can be more beautiful than a moral life, and as this approaches the ideal, so does imagination claim it for its own.

Had the old Greek philosophers engraved on the stone on Mars hill "To Imagination," it would have been to the same end, although imagination is not so much an unknown god to man, but the god in man.

Who sees with the imagination may catch a glimpse of Pan in the openings of the forest; who sees with the eye, sees the price of timber in the trees before him.

STUDIO MUSINGS.

CHESTER R. FREEMAN.

1. Do I think teachers should play for their pupils? Indeed yes! It is my belief that nothing kills ambition in a student quicker than to have his teacher refuse, time after time, to play for him.

We teachers must reserve some time for our own practice and study: not because we intend to play in public—our duties may not admit of that—but for one reason in particular viz: that we may never feel too "rusty" to play to our pupils. Another thought: practice does not stop when (or because) teaching begins. So many young teachers seem to think otherwise.

We cannot afford to retrograde. Be ready always to play to your pupils and not only your own pieces, but his pieces, and even his studies and scales. Play these to him in your best possible style, so that you may stir his ambition, inspire him to play the same studies and pieces the very best he possibly can. I have met many young teachers, in the smaller towns especially, who are exceedingly inconsistent in complaining that their pupils show no love for *good* music, and, at the same time, admitting that they (the teachers) never play good music to their pupils. We know that nine-tenths of such students rarely hear an artist and that their only chance of cultivating a love for the best, lies in hearing their teachers. So to all such teachers I would say: either play, now and again, at the individual lessons, or reserve an occasional afternoon and invite all your pupils to come, while you play for them in class.

Many students of music residing in our towns have never heard of Bauer, or Gabrilowitsch, or Rosenthal, or Fanny Bloomfield-Zeisler, or de Pachmann, and many of them would be astonished to know that Chaminade is a woman. Such a thing as reading musical history they never dreamed of. Why is this? It is because so many teachers consider their duty done when the finger exercises, studies, and pieces are heard and criticized.

Take a broader range I beg; familiarize your pupils with a few of the best works of every master by playing them yourself.

Urge them to read some musical history, and talk more of the men of genius of to-day, and I will give you the assurance of a more eager and more musical class. You will be repaid over and over again.

2. Speaking of enthusiasm—Some people object to enthusiasm. You cannot induce them to be enthusiastic about anything. I recently put to one such that good little query; "Why?" He replied: "Oh, I should fear to enthuse over an object lest it should claim and absorb *all* my energies." I think I was able to convince him that not only is this not the case, but the more enthusiasm one feels about one thing the more one is likely to feel about everything else. Enthusiasm *belongs to us* and not to the object. Like every other faculty the more it is used the more it develops.

All true art depends for its purity and progress upon enthusiasm, and the age in which we are now living needs more of this priceless spark if we are *to live*. For to live is to be always soaring upward, ever striving after more and greater perfection in all we set ourselves to do.

Industry is not enthusiasm; it is merely activity. The true test of enthusiasm is motive. If we pursue a thing for personal gain or glory, true enthusiasm does not exist there. No, we must love what we do, and do what we love, to feel this very soul of progress.

Is there anyone who knows nothing of enthusiasm; anyone who has not felt this divine spark? We can only say s*eek for it* and once finding it never part with it.

3. Technic vs. Soul—This was the title of a good article I read lately. But the title, it seemed to me, was not as good as the article. For it must not be: *Technic or Soul, which?* But rather, Technic *and* Soul. We need both—*We must have both,* if we are to be true musicians.

It is only necessary that musicians keep ever before them the fact that technic is only a means to an end. I grant that too many forget this and become technic mad, we might say. A player may possess all the wonders of technique, but if he does not possess *soul* he can never interpret the great things in music or touch the souls of his hearers. If, in listening, *we* are inspired, we may know that the performer himself is playing under inspiration. On the other hand he may display all the musical "gymnastics" imaginable—he may show appalling difficulties overcome, but if he lack the soul quality, he will fail in his mission.

Then again we know that one might possess the true artistic temperament, *soul* as we say, but without technical knowledge be unable to perform a note. So, it is not a question (as we often see it) Technic vs. Soul—which? But rather as I said before, Technic *and* Soul, *both together.*

How may we know a good player when we hear one? As a rule: close our eyes. Do not *look* but *listen:* if you are satisfied and filled with serene enjoyment, you may rest very sure that his technique is all right and that he also knows *how to interpret.* Do not expect all players to interpret alike. You do not expect this in any other art; do not expect it in music.

4. *The value of imagination.* People there are who are using imagination in their common every day life and who would be astounded to be told such was the fact. For instance: By its aid they are enabled oftentimes to put themselves in the mental position of their fellow and *see as he sees* and *feel as he feels,* and so judge accordingly: or by the exercise of this faculty they are able to assist; or to help a fellow-being by extending sympathy and love, which they offer the more fully after imagining the needs of the case. Yes; imagination is in use. But imagination is usually spoken of as the ideal faculty; that power in man which perceives the ideal, which gives a knowledge of the beautiful. Imagination must not be repressed or stamped out, yet we have seen such attempts made. Imagination is a God-given faculty and is to be cultivated and trained as are the other higher and better qualities. Especially do musicians need trained, sensitive imaginations. We want no false emotionalism.

But we know that music appeals largely to the emotional nature and all the poetic faculties must be carefully fostered, developed, and trained, if the desired balance is to be attained and kept. Now—at the very outset a teacher should make an appeal simultaneously, to the intellect and to the emotional or poetic nature of each pupil. It is the teacher's most delicate work. A child learns about notes and the keyboard of a piece and has thus his mental exercise; at the same time an appeal may be made to his imagination by playing tones, loud and soft, if we say we wish to *make the tones sing.*

It certainly is the mission of music to touch and develop the artistic, the poetic, side of our natures. The good work should be begun early and this principal thought or idea never forgotten, or lost sight of. The more we think of it the more we shall realize *the value* of imagination. We should be poor creatures indeed with all the ideal or spirit faculties cramped or repressed.

Charles Manners, manager of the chief English-singing opera company of England, has been giving performances in London in direct opposition to the more pretentious performances by foreign singers at Covent Garden. At first the losses were considerable. Mr. Manners came before the curtain each night after the opera and informed the audience as to how much he was out of pocket on account of the evening's entertainment. As a result the audiences grew in size and it was possible to discontinue what had been one of the most interesting events of the performance.

May Harrison, an English girl violinist and prodigy, has won high praise in London.

TALKS WITH TEACHERS.

FRANCES C. ROBINSON.

Octave Playing.—Young pupils are ready for octave practice as soon as their hands have grown large enough to enable them to stretch an octave with ease. Usually at twelve years octave work may be begun. While the advanced teachers of to-day make use of the explainable forms of octaves they are, as a rule, perfectly agreed as to which should be first acquired. Whether old fashioned or not, it must be admitted that the most useful form is the simple wrist octave, with arched hand and steady fifth finger and thumb, and in its perfection this form is the most difficult to acquire. The fixity of hand requires the utmost care, both on the part of teacher and pupil, and usually it is especially difficult to obtain with pupils who possess natural finger facility, for the reason that flexibility is, in this particular, not desirable. We want firmness, strength, fixity,—not flexibility. In octave playing, as in all other forms of technic the first consideration must be to make the movements as simply and as naturally as possible. Any "up movement" or "spring back" of the hand is very undesirable and, therefore, to be avoided. A natural swing of the set hand, in which the up and down action seem to merge, must be taught and obtained. In this way we avoid any more tension than is absolutely necessary for setting the fingers—or keeping the hand in octave position,—and lead the way to a rapidity of movement otherwise impossible.

When this movement has been carefully and thoroughly learned, the wrist octave with the weight of the arm added, may be studied. But the pressure of the arm should not in any way mar the perfect action of the hand from the wrist, but should add to the tone. This is especially desirable in passages requiring a crescendo and diminuendo within narrow limits.

The full arm octave requires great care in teaching and even more care in its application, for the reason that anything approaching a musical tone is difficult to obtain from the attack of a pianist's fully developed arm. But since the arm octave is a most useful aid in certain passages, particularly those containing skips entirely upon the white keys, it must be studied perseveringly and carefully. In the "finger" octave, in which the arm and wrist have little to do, we have a form that is useful in legato octaves, and also of great assistance in very light and rapid staccato playing. If carefully worked out octaves may be played with no other motion than the knuckle joint action of the fifth finger and thumb and with an almost inconceivable lightness and rapidity. It is almost certain that in octaves containing black keys, the normal position of the wrist must be high. I have watched some of the greatest pianists of the present time in their octave-work, and have observed that most of them vary the position of the wrist but little during the course of a long passage.

Some time ago the idea was prevalent that alternate elevation and depression of the wrist in such passages would prevent fatigue. Few good teachers and pianists hold to this, however. If this point is ever brought before your notice in any disturbing way, you may remember that it has, to-day, few followers or upholders. Experienced concert pianists, when interviewed as to this thing, have one and all agreed that the movements mentioned added to rather than relieved the tension upon their hands and arms. It is not possible to say very much in writing about octave technic: it is a matter for practical studio work. Nevertheless, inquiries received have made it seem advisable to offer a few hints. In leaving the subject let me emphasize again the great importance of bearing always in mind the limitations of the instrument, and remembering that tone force must always be gauged carefully so that the limit of musical beauty may never be exceeded.

In reflecting upon modern technical training, and upon the so-called "advanced methods," we feel at times that the effort is directed toward learning how to do simple things in a more complicated way. But the actual basis of technic must remain the same in spite of innovations. I will admit that modern concert standards demand a velocity and power that cannot always be obtained by the simpler methods, but we should never overlook the simple facts of technic, viz: fingers, wrists and arms, and we know that they need more separate, individual drill than ever before. We know that we cannot get complicated results with unstable elements. We must beware of the present-day radical manner of doing many things. We may not discontinue detailed drilling without suffering the consequences, but I believe that, so far as possible, all must be done according to reason and nature.

Stammering Players.—One of the most annoying and fatal of bad habits is sometimes found in pupils who are otherwise satisfactory students. This is a constant stopping and starting, especially at the beginning of difficult passages and perhaps more frequently in scale and arpeggio playing. The remedy for unclear playing is clear thinking and a determination on the part of the pupil to make but one effort and leave the result whether good or bad, instantly passing on to the next passages.

No habit can be overcome without, first, a desire for correctness: second, a determined will to overcome: and lastly, the careful application of the best plans for conquering the habit. Let a piece be well played in all particulars but that of stammering, and it is a complete failure. Stammering in playing is ruinous to all artistic effects. Any pupil suffering from this habit should be made to realize that all his efforts are proving worse than worthless, and are a waste of time, effort and money.

The principal step toward correct effort is to have a clear mental image or impression of what is to be done. If a pupil is disposed to stammer at a passage, he should stop and read it through mentally, and possibly play it, going very slowly. He must read to take in the details as well as the generalities of what is before him. He must not only see a chord, but see exactly of what letters it is composed. Accidentals are too often only casually noticed; he must see precisely what letters are affected by them. One common cause for stumbling is poor fingering, and wherever there are runs their correct fingering must be decided upon and written in at once. In fact, there is no more common cause for hesitancy, stumbling and breaking in the performance of a piece, than in an incorrect and unsettled fingering. A recent writer puts this subject in a terse form, as follows: "Before you can think you must have something definite to think about. You must get something into your head before you can get anything out."

The best method of correcting bad habits is to make it the sole business of the pupil for a few lessons. This impresses him with its paramount importance. And because young minds cannot successfully do many things at a time, the time to conquer the bad habit is at once.

USES FOR NOISE.

Can noises be lassoed like wild horses, broken to harness, and made useful as well as pleasant?

The proposition of Mrs. Amelia Holbrook before the Professional Woman's league that children should be taught not to scream off the key, but that mothers should carry a tuning fork and give them the proper note, or, if there are several of them that they should be taught to cry in unison, is not, to acoustic experts, a preposterous proposition.

"We know little of the laws and properties of sound and what might be done with discordant and unrelated noises," says Mr. Kitchings, an acoustical expert. "Take a tuning fork of large size and set it vibrating, and one of the same pitch across the room will soon give out the same sound. The disagreeable noises of a city—the roar of wagons, street cars, the 'L' road, the cries of peddlers, might, if properly attuned to each other, be rendered agreeable instead of discordant and a nuisance. A municipal league of harmony, like the one for art, might in time bring it about. There is considerable waste energy in noise that might be utilized. For example, it would be possible to arrange the combination of a safe lock so as to open it by singing a certain melody. The notes would set corresponding metals vibrating; these would communicate with electric power, which, in turn, would move the tumbrils of the lock and the bolts would be turned back.

"A set of whistles on board ship might be arranged to stand for the different points of the compass. In a fog the whistle corresponding to the direction in which the vessel was sailing would be blown. On board other ships there would be a set of reverberators indicating in the same way the points of the compass. By running over these the one in harmony with the whistle would be picked out. This would inform at once the second vessel as to the direction of the first and a collision would be avoided. A warship might communicate with its consorts and the enemy would be unable to read the signals."

THE IMPORTANCE OF HEARING GOOD MUSIC.

ALBERT BLANCHARD.

I wish I had it in my power to impress on the mind of every music teacher, every music pupil, and, above all, every parent of a music pupil in this country, the enormous advantage there is to a student in listening attentively to the best music, given as only those can give it who have become mature artists, and have made it their business to retain and increase their powers as performers. Between the natural, healthy desire of the young pupil to hear his teacher play, and the indifference to public performance of the best music, which often characterizes the same pupils when they have reached a further stage of advancement, there is a yawning gap which ought not to exist. Young pupils are always begging their teacher to play for them; they want to hear music, and hear it done better than they can do it. But I have known scores, perhaps hundreds, of cases of pupils between the ages of sixteen and twenty-five who would neglect to attend piano recitals by artists of high rank, violin concerts, orchestral concerts, etc., even when the cost was so slight as not to be worth considering. To be sure, they always had some excuse to offer: "they had no escort," or they "were not feeling very well," or some other equally flimsy subterfuge, the real truth being that they did not care enough for the concert or recital to take the trouble to go. Such reasons as they gave would never have kept them from going to a wedding, or a ball, or anything else in which they were really interested.

Such a state of things argues something wrong. The desire to hear music is natural to every young person who cares enough about it to study it at all. Every teacher knows that his pupils are continually asking him to play. Why should this desire diminish rather than increase as the pupil becomes farther advanced? That is a question which every teacher ought earnestly to ask himself, with a view to discover whether any portion of the responsibility lies with him, and, in any case, what he can do to remedy it. It is well, I think, for every teacher to meet the demands of his pupils, in regard to playing for them, as far as he possibly can. To be well educated as musicians and pianists, they must hear the best music as often as possible, performed by those who make it their business to interpret great music worthily. A piano recital by a great pianist is worth much more than a lesson to any pupil. And it is not enough to hear an occasional recital or even to hear the same pianist many times. The personal equation has always to be allowed for, in piano-playing as in everything else; and it is not safe to take any one man's interpretation of any works as final and authoritative. The pupil who desires to make the most of himself must hear many artists; must hear the same great works from different performers; must hear a wide range of compositions from many players. Singing and violin-playing, too, is quite as important to a student of the piano as is piano-playing. A great singer or violinist can do certain things (such as a sustained legato, for example) perfectly, which a pianist can only do less perfectly, from the very limitations of his instrument; and can thus furnish an ideal which piano-playing, pure and simple, can not give. Orchestral performances are, if possible, still more to be desired. The modern orchestra is the highest development of the art of music, and the musician who is not familiar with great orchestral works, as given by the best orchestras, is only imperfectly educated at best.

Hekking, the famous Dutch cellist, will visit this country during the season.

TEACHER'S FORUM

Conducted by HAMILTON C. MACDOUGALL, Professor of Music at Wellesley College, Mass.

You are not the only good fellow in the world. Beware lest in thinking your neighbor a churl he find you one. Do not, either, be surprised to discover that he can help you as much as you can help him.

CO-OPERATION AMONG TEACHERS.

H. C. MACDOUGALL.

Nothing seems more unlikely at first blush than that there can be any sort of fruitful co-operation among teachers. To a certain extent, regrettable though this may be, they are competitors, and it is never easy for competitors to meet unless they do so in order to sink their differences and bleed the public. To urge deliberately that with no end in view beyond mutual helpfulness in purely musical ways, music teachers ought to give each other assistance freely and constantly seems to savor of the unpractical and visionary. Many music teachers will not believe that any sort of give-and-take is feasible between them and their fellows; it is to them, therefore, that this article is addressed and not to the happily not inconsiderable number who have tried schemes of co-operation and found them entirely satisfactory.

The general narrowness of the musical life is to a great extent responsible for the lack of elasticity in the social relations of musicians. The long and arduous technical training, necessarily carried on in the privacy of the practice room, robs a musician of many opportunities for social relaxation. For the same reason he can not, at least without some danger to his musical education, afford to devote very much time to the study of languages, history, literature, science and politics—in short, to those studies which make a man broad and catholic in spirit. He grows up in isolation, so to speak, unaware that others are passing through precisely the same experience, cherishing the same ideals, and animated by the same commendable purposes.

Even if our student had the time, there are few opportunities for meeting fellow workers in music. The music clubs in the great cities are exclusive and there are no societies outside of the M. T. N. A. and its state branches that appeal for members to the profession at large. There is a curious snobbishness in music, shared, too, by the other arts, I regret to say, which makes it impossible for musicians of different degrees of professional standing to associate freely. The state of affairs would not be so bad if one could tell just where one's neighbor stood in music; but when musicians never meet, how can they know whether or not they can be comfortable in each other's society? Many of the distinctions and class-divisions among musicians are as absurd as false. The notion that "I am all right, but I don't know about you—in fact, I'm afraid you're a poor musician" is a notion in the head of a large proportion of our teachers. Mistrust must be lifted away, and there's no better lever for the work than the Music Teachers' Association, formed on a democratic basis and carried on with self-sacrifice and devotion.

Before co-operation can be effective, before it can be normal, opportunities for regular and pleasurable association must be created. When music teachers mingle freely with their fellows they are surprised to find many a fellow-worker with as strong a love for the divine art as their own.

Some years ago, in a large New England town, a new office building was erected, the top story of which was devoted to music teachers. Although the dozen or so occupants of the studios were not in the same social or musical set, they concluded to unite in an "opening." The decorations, lighting, etc., were planned together and the whole thing was distinctly helpful in every way. Take one particular point: the new building at once became the musical centre of the town, to the advantage of all its occupants.

A piano teacher whom I will call A. and a violin teacher whom I will call B., joined forces in order to give a series of chamber concerts. A. furnished the large studio, seating one hundred and fifty, and B. supplied the string quartette for the piano-and-strings music. Each year they gave a series of concerts, well attended by their little *clientèle*. Each year, too, the principal piano and violin teachers of the town were invited to play a group of solos in one of the concerts. This proved to be most helpful in every way, and the most charming spirit of friendly emulation in the cause of music was in evidence. One year C., a vocal teacher, joined A. and B. on the same general plan. This sort of co-operation, viz.: that between a piano and a violin teacher or between a violin and a vocal teacher, is growing common nowadays, at least so far as the final pupils' recital goes.

A very enjoyable form of co-operation in which I once shared, was the reading of Prout's Harmony, when it first appeared, with two friends. We took turns in reading aloud and in playing the musical examples. This could be extended to all kinds of musical works, to analyses of symphonies, operas, etc. A most enjoyable form of co-operation is the reading of the lesser known works written for the pianoforte or for the voice. Three or four people could easily read the Beethoven Sonatas or the *Well Tempered Clavichord* or Franz or Schubert's or R. Strauss's songs complete; and, lest musical indigestion should result, the work could be divided sensibly among different composers, the only point being the covering of the ground by co-operative effort.

Operas can be done beautifully in this way; let some person, not so good a practical musician as the others, study the plot and act as secretary. It is not necessary to have a chorus. The pianoforte work may be divided and the solos tactfully assigned by the secretary. Such operas as Gluck's *Orpheus*, Weber's *Der Freischütz*, Mozart's *Don Giovanni*, Gounod's *Faust*, Wagner's *Tannhäuser* may be read in this way. To instrumentalists especially this form of musical co-operation will recommend itself. Pianists are as ignorant of the great operas and oratorios as vocalists are of the great symphonies. This operatic reading is quite the most brilliant form of co-operative study that is open to teachers.

But there is one way in which music teachers may help each other—more modest in its scope than many, but on the whole more practical than any—and that is the teachers' club, where a few amiable people who teach music gather around a table and discuss the trials and delights of their business. The circle should not be denied to any person of easy manners; nor should the teaching of a strange "method" be a bar to entrance; do not keep the serpent out of Eden if the Eden be one of self-complacency. I could point to one Round Table Conference of teachers that has lived now for some five or six years, a source of strength to all concerned.

One form of co-operative work I have not touched upon, that which might be called "swapping" lessons. I have never felt that one person could teach another to any advantage unless the teacher inspired in the pupil genuine respect. This respect must be based on a greater musical experience, a more mature judgement, on the teacher's part, as well as on greater executive powers. For a short time two musical friends may exchange lessons to advantage, but in the long run, and with the majority of people, this is a form of co-operative study less valuable than almost any other.

PIANO TECHNIQUE FOR BEGINNERS.

J. KATHERINE MACDONALD.

The art of making piano technique interesting for beginners presents difficulties that at first seem quite discouraging. Technique, considered by itself, is a lifeless subject, and from the very beginning we should keep vividly before our pupils' minds the idea that we use our fingers in order to produce tone. This will always appeal to those children who have a natural love for music, and to those who have determination and who take pleasure in conquering difficulties. But these two classes of children do not make up more than half of the mass who are being educated musically, and it is the other unpromising half who present the problems.

Even these, however, no matter how lazy, how stupid or untalented they may be, take an interest in their own bodies and their movements. So here lies the "point of contact," to use a modern psychological term, between the known and the unknown, between the interesting and the uninteresting. We must begin with the unpromising pupils, that is to say—by pointing out the formation of the hand, the different lengths of the fingers, and especially the way in which the fingers move. Point out that the thumb moves naturally sideways, while the fingers move up and down. Draw their attention to this very important fact—that it is quite impossible for them to move any finger without the others moving in sympathy. Tell them that great pianists have such control that they can move any finger alone at will—show them, also, by way of arousing their ambition, that you can do it in an imperfect way yourself, and tell them that there was once a time when you could not do so.

It seems to me that it is this absolute independence of the fingers that is the first thing that we should strive for in laying the foundation of a good piano technique. One hears a great deal about strength of finger now-a-days, and doubtless, with the modern grand piano of heavy action and the modern music of broad, masculine tone and extreme technical difficulty, we must have fingers of steel. But this need not be considered in connection with beginners. The very first thing they should be taught is a pure and independent finger movement, from the palm-knuckle, keeping all arm and wrist movement in the attack of the key for a much later stage in their education. Of course, in raising the hand from the keyboard, and in change of position up or down, the arm must move. But in an exercise or passage covering the normal position of the five notes and played legato, an absolutely quiet hand and arm must be most strictly demanded. Unless we can differentiate each finger in piano playing—and that we shall not do if the keys are depressed by a hand impetus, the result will be a wooden monotony of tone, which of all things is most to be avoided.

It is well to point out to children the extreme sensitiveness of the nerves near the finger tips, as it interests them and is of such importance in more advanced playing that it is well to impress the idea at the outset. Their minds should be disabused at once of the notion that the fingers strike the keys; they must realize that pressure and feeling do the work, that the sense of touch is employed in any case, no matter with what part of the finger. But the sensitive spot used in cantabile and all delicate work should not be employed till a later stage, on account of the extreme weakness of the first joint in all beginners. This joint, indeed, must be strengthened, but it should be done without any conscious muscular forcing. So long as each finger is kept well curved all the time, whether in use or not, and so long as the extreme tip presses down the key firmly and quickly till it feels it can go no further, the first joint will grow firm with time and use. This position, by the way, necessitates very short nails, to obtain which many requests have to

be made. But the attention of the child should not be directed towards strength in the fingers so much as towards freedom of movement and that swiftness of attack which produces strength of tone.

It affords many small children immense amusement to observe the movement of the palm-knuckle while raising or lowering a finger. To point out to the possessor of a fat little hand that when the finger is up there is a dimple where the knuckle was before—or that their chronic dimples move—is a ruse that is pretty sure to succeed in rousing attention in small minds.

As for exercises—we may be pretty sure that the question is not nearly so much one of what exercises to play, as of how to play them. The old-fashioned and much despised slow trill cannot be improved upon in itself. The real reason for its failure was that it had to do sole duty—varied by occasional thumb turning exercise—for very small children, and we now understand that we must give children variety if we are to gain and keep their attention; and as the modern small child dwelling in cities is particularly voracious in its demand for variety, the teacher should be prepared with a large stock in trade. Besides this, artificial devices may have to be resorted to, such as gold stars as good marks, a Perry or Cosmos picture for so many stars. After all, these little incentives are no more artificial at music-lessons than they are at school, and it is almost too much to expect that a child of six or eight will go through what is almost inevitably a trial of their self-control, without some little reward in sight.

As a matter of fact the best teacher will do with as few exercises as possible—not by way of escaping what is often a very useful discipline, for that would be a mistaken kindness—but in order to devote as much time as possible to the teaching of *music* itself; that is, to the study of the very attractive and really musical pieces that are written for children nowadays, to interesting them in the elements of harmony such as the scale, the simple intervals, major and minor triads, and to the writing of notes and reading at sight. In practicing their little tunes the children must learn them bit by bit, of course repeating each part many times with each hand alone; and as by careful listening and watching of the keyboard almost any child can remember a bar or two after playing it five or six times, the remainder of the repetitions may serve the purpose of an exercise, the attention being concentrated on the position of the hand and the proper movement of each finger. Then comes the learning of the two parts together which often presents quite a mental and musical problem.

It often seems as if there were too much said on the subject of technique to-day—too little said of the material of music and still less of its form and spirit. And yet, if we wish to build high we must lay deep foundations. If we are to express anything we must learn the freest and most natural way of expressing it. And so while we are longing for the time when our little beginners in the art will be able to study and interpret some of the beautiful things in music, we must not forget that the period of drudgery and foundation-laying—as hard for us as for them—must be honestly passed before the way can be opened towards a vision of more beautiful things beyond.

LETTERS FROM A COUNTRY MUSIC TEACHER.

JEAN URQUHARDT.

I.

We hear the echoes of the spring musical doings in the great cities, and it does make us a little envious. But there are compensations, after all, and we have the music of Mother Nature to guide and cheer us. For, as Thoreau puts it, "out-of-doors there is more a-doing than Congress wots of." And one regrets that the naturalist was not also a trained musician since he studied so lovingly the ways and means of our shy neighbors.

In the old days, Lucretius ascribed the invention of the art of music to the whistling of the wind in hollow reeds;—Pontique to the singing of birds; Zarlino, to the sound of water, while it is supposed that primitive man sang before he spoke.

At this season of the year, all the wild creatures are very busy, even to the frog concert-meister,—who is bringing his pulsating orchestra up to correct accent and tempo with the skill and precision of a real Herr Doctor Director with a show-window display of medals on the lapels of his coat. We have a continuous musical performance from long before daylight, when the first restless robin wakes a reluctant human family,—through the sunny hours,—and into the soft, dark night.

Spring seems just the right time for learning a number of the favorite selections. There is von Weber's *Rondo Brillante,* for instance; it seems a riot of bird-notes, when we listen to the living models around us. And when the first green haze of budding foliage is over the land, and there are damp, artistic little pools in the woods, where can we find the swamp-robin and all his clan so daintily mimicked as in Mozart's G minor Symphony? If we reverently heed, and learn from these only original music-makers, next autumn will be a pleasant harvest-time for each of us, whatever our individual instrument may be.

While the isolation of country life renders our young people less sparkling, it is apt to make them more earnest and less flippant about music than the rank and file of their town-bred cousins. Those who are fond of music at all, love it well enough to make real, personal, sacrifices for the sake of study and instruction. And those who do not care for it, let it severely alone;—which is precisely as it should be. For why waste time and strength in torturing an unoffending instrument to no purpose? I differ from the immortal Shakespeare in his opinion of the folks who are not musically inclined, for I have known a number of very estimable people who were practically tone-deaf. It was a perfect joy to practice in the house with them. One could go over the same bar nine hundred and ninety-nine times if needful, and not a symptom of impatience would escape them. You might easily have imagined an added letter, and considered them stone-deaf. To return,—our youthful music-lovers will drive or even walk for several miles in order to receive a lesson, and this in all sorts and conditions of weather. Deep snow and muddy roads never count in winter, nor the damp, weed-grown paths, alternating with hot, dusty highways in summer, when the farm horses are busy and it is a plain case of walk, or miss instruction.

REGISTRATION OF MUSIC TEACHERS, AT LAST!

JOHN TOWERS.

It is due to the artistic sense, and good business tact of the past, and present, managers of the ILLINOIS MUSIC TEACHERS' ASSOCIATION, that a new era in the teaching of music in that thriving State is about to be inaugurated. A bill has, in fact, been introduced in the Legislature at Springfield, "providing for a board of examiners to pass upon the qualifications of all teachers in the State." This is as it should be, and pity 'tis that the wholesome innovation was not introduced long ago. Why it should be deemed necessary to have a legislative eye upon Doctors, Lawyers, ordinary Teachers, and others, and permit the training of professional musicians to be left to, figuratively speaking, Dick, Tom and Harry, is one of those things which no one can well understand.

It is not meant, it is not even implied, by this, that the men and women who have hitherto borne the burthen and heat of the day, as regards the development and guidance of the young musical idea, have been wanting in their duties, or that they have, in any way, been minus the necessary qualifications for these duties. No, it is, at once, readily and cheerfully conceded that, so far as it has gone, the teaching of music, in all its varied ramifications, in this country has been quite on a par with the instruction given in other branches of art, science, and knowledge generally. It would, however, be the blindest folly to deny that a certain proportion of both men and women have been fulfilling the duties of teachers who themselves were wofully in want of teaching. Given a young man, or a young woman, with say a fairly good natural voice, and a homeopathic modicum of instruction, add to this a dose of very ill-advised flattery from a few personal friends, and an equivocal puff, oblique—or otherwise—in a local paper, and lo! said young persons have not only plunged headlong into teaching, but into succeeding therein, that is so far as the quantity of pupils is concerned. At the same time it may be said, without the slightest fear of contradiction, that hundreds of excellent voices have been hopelessly ruined by the ignorance and stupidity, not to say cupidity, of embryo teachers of both sexes. Nor is it less certain that, mayhap, thousands of pupils, beginning with high hopes and aspirations, in addition to encouraging prospects of success, have been disgusted and have turned altogether aside from the study of other branches of music, through the self-same defective and alluringly low-priced teaching.

It surely needs no argument to demonstrate that a teacher who has studied for years with accredited masters, and who has passed a satisfactory examination before a duly qualified board of examiners, is a far surer and safer guide, philosopher and friend than a comparative novice, who at one bound, perchance, from a clerkship in a dry-goods or other store, suddenly blossoms into a full-blown teacher. There are, of course, a few notable exceptions in this, as in most mundane things. A teacher with little training, and less experience, now and then appears on the musical horizon who seems to succeed in producing good results, with a minimum of failures. These rare exceptions, however, serve only to accentuate the rule. It may be laid down as an axiom, that one must know before he can hope to teach.

This "knowing" will, it is to be hoped, in the future include at least some insight into pedagogy. It is very well possible to know a great deal, and yet have little or no power of imparting this knowledge to others. For this reason it is very desirable that the examinations projected by the Illlinois Legislature shall include in their demands a fair knowledge of pedagogy. There are those who maintain that this art corresponds, in one respect, with poetry, and that a genuine pedagogue is born, not made. This notwithstanding, it is easy of proof that here, as elsewhere, practice makes perfect. For this reason it would be well if the existent schools of music, and the GRAND NATIONAL ONE, which is looming in the distance, away off now, but to be tangibly nearer before many years are over—would include an exhaustive and careful training in the hitherto neglected art of pedagogy. In this case pupils would have the opportunity of trying their 'prentice hand at teaching, whilst they themselves were still in their tutelage. Faults and shortcomings could then be pointed out by those in authority, and after a time it would be found that the average teaching power would be much better and much more reliable than it could possibly have been without this preliminary practice and experience.

A word as regards the selection of the examining board to be appointed at Springfield may not be out of place, or without its uses. Naturally, mistakes incidental to all beginnings will be made, and it may be safely predicted that, whatever may be done, no matter how perfect it may be, there will be disgruntled and disappointed individuals, ready and willing to impart the proverbial "kick." This consideration need not prevent the responsible managers from acting with broad catholicity in their selection of the members of the accredited board of examiners. It may sound as rank heresy to some, but it must be said, all the same, that if the desired knowledge and experience on the part of said examiners cannot be found in Illinois (which, with all due deference be it said, is just within the bounds of possibility), why, do not limit the choice to that particular State, nor indeed to the whole of the United States, but get the very best available talent, irrespective of geographical or any other conditions whatsoever.

There may be some objection to the "license fee of $3 yearly to be collected from authorized teachers of music" in the State, but on the whole the tax is justifiable, desirable and proper, inasmuch as the payment thereof guarantees a status and a character to those concerned which will more than repay the small yearly impost. In any case the man or woman holding the prescribed official diploma will surely have a manifest advantage over the miscellaneous teachers who, for reasons of their own, prefer to ignore, if they possibly can, the wise and salutary State regulation and jurisdiction, and be a law unto themselves, if to no one else. Some day, maybe, the examination now projected will be compulsory all over the country, and the sooner the better. At present the thin end of the wedge is being driven in, and the best thanks of all truly wishful for the welfare and advancement of music amongst us are due and hereby tendered to the far seeing musical authorities and senators of Illinois for having taken the initiative.

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THOMAS TAPPER, Editor.

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PRIZE ESSAY CONTEST REPORT.

The prize essay contest closed on the first of June. Musical writers from every section of the country contributed articles on widely differing subjects. The average quality of these papers was remarkably high. They showed that sincere and earnest thought is given to the subject of music the country over; that it is not merely a matter of professional practice and educational routine. The writers who competed kept their language remarkably free from emotional abstractions. The tempting sentimental vein, we are glad to say, was spurned even by those who closed up the rear ranks of the contestants. On the whole our writers may be said to have marched as to excellence in a fairly compact body. There were few stragglers. Although there could be but four prize-winners a number of the other essays will appear in THE MUSICIAN from time to time as regular contributions. The four writers to be rewarded with the laurel wreath of special achievement (we allude figuratively to the forthcoming check) are, in alphabetical order: Fay Simmons Davis, North Cambridge, Mass., who wrote the article entitled *Successful Accompaniments and Their Art;* Mrs. D. Y. Grieb, Chattanooga, Tennessee, author of the essay, *Is Harmony a Lost Art?* Hannah Smith of New York City, who wrote on the subject of *Rhythmical Problems,* and T. Carl Whitmer of Columbia, Missouri, whose essay is entitled *Teachers of Music and Parents.* We congratulate the three ladies and the gentleman, and we congratulate even more sincerely our readers, for in the October issue of THE MUSICIAN the above-named essays will be published

CLOSURE OF THE SUMMER SCHOOL.

In the August issue of THE MUSICIAN the special series of Summer School lessons and articles was brought to an end. In order to allow sufficient time for a careful review of the work the publication of the test-papers will be divided between this issue and the October issue of THE MUSICIAN. We print now the test-papers in Italian and German. These cover all the principles which have been introduced. In October written tests in the allied subjects of Harmony, Melody-writing and Musical Form will be published.

THE MUSICIAN'S Summer School Department of the past three months has been a unique and very successful innovation. It has provided special material adapted to the summer season, and it has made it possible for teachers, students and all music lovers to acquire a broader, more general musical culture than can be obtained in the busy life of the winter. During the summer technique and routine may be set aside. The mind is free for equally attractive and less exacting studies. Musical theory, the languages, orchestration, etc., absorb one's attention with refreshing effect. In this respect our Summer School has proved to be universally popular and stimulating.

MUSIC IN PUBLIC LIBRARIES.

A musical circulating library was added lately to the public library of Springfield, Mass. In other libraries throughout the country musical works have been found on the shelves in small numbers. The larger cities have been better provided in this way, but it is only in recent years that it has been thought worth while to develop the musical collection of a library in a just proportion to its growth in other branches. Springfield's music has been acquired *en masse,* a fact which suggests that the deficiency of the library in this respect was keenly felt and that it was thought advisable to repair it both generously and lavishly at once. The list of works already obtained shows much diversity of choice, and was undoubtedly compiled with regard to the needs of many classes of amateurs. The selection of operas includes Auber's "Fra Diavolo"; Audran's "The Mascot" and "Olivette"; "The Bohemian Girl," by Balfe; "Norma" and "La Sonnambula," by Bellini; "Fantine," by Bernicat and Messager; "Carmen," by Bizet; "Robin Hood," by De Koven; "The Daughter of the Regiment," by Donizetti; "Martha," by Flotow; "Faust," by Gounod; "Erminie," by Jakobowski; "Priscilla," by Keating; "Cavalleria Rusticana," by Mascagni; "The Magic Flute," by Mozart; "The Rose of Auvergne," by Offenbach; "Bells of Corneville," by Planquette; "The Bohemians," by Puccini; "Billee Taylor," by Solomon; "The Little Tycoon," by Spenser; "Cox and Box," "The Princess," "Iolanthe," "The Pirates of Penzance," "The Sorcerer" and "The Mikado," by Gilbert and Sullivan; "Fatinitza," by Suppé; "Aïda" and "Il Trovatore," by Verdi; "The Flying Dutchman," Götterdämmerung," "Lohengrin," "Parsifal," "Rheingold," "Tannhäuser," "Tristan and Isolde" and "Die Walküre," by Wagner. Other branches of music are equally well represented. There is surely cause for rejoicing among the music-lovers of Springfield, for a representative music collection such as this is a rare thing in private houses.

A remarkably well-selected and well-ordered collection of music is that which belongs to the public library of Brookline, Mass. It might well be chosen as a model for other libraries of moderate size to reproduce. The volumes of music, about five hundred in all, are collected in one alcove. A small window throws a plenty of light on them and beneath it is a card-catalogue, classified according to the various forms of musical composition. Sitting at the table, one is surrounded by scores on all sides. Within an arm's-reach are the operas of Verdi and Mozart, the piano-pieces of Chopin and the songs of Richard Strauss. The collection is up-to-date, a fact which makes the little alcove indeed alluring to the earnest student. Fortunately, the music is allowed to circulate, thereby yielding to patrons of the library the greatest benefit possible. A much larger collection, that of Allen C. Brown in the Boston Public Library, is on account of its value, kept necessarily within the building. The smaller Brookline library, however, may, possibly, be distributed at any time in five hundred homes. Those amateurs who live within a car-ride of the two buildings find that they complement each other's usefulness admirably. The one is inexhaustible for reference work; the other in its lesser extent is available for practical work with the piano.

A NEW OPERA BY MASSENET.

Massenet's *Jongleur de Notre Dame* was recently sung for the first time in Paris at the Opéra Comique. It had been performed two years before at Monte Carlo. The work is termed a miracle and is based upon the same mediaeval story that Anatole France made use of in writing his *Etui de nacre.* The action begins in the fourteenth century before the abbey of Cluny. It is a holiday; the crowd surges in and out. Merchants advertise their wares in person and *viva voce;* there is dancing and singing; a monk calls the people to mass. A fiddle is heard in the distance. It is Jean, the king of minstrels, arriving on his sorry pad. The mob takes forcible possession of him and makes him sing the "Allelujah of the bumper." At this moment the gates of the abbey open quickly and the prior appears. He drives away the crowd and threatens Jean with the torments of the after-life. The poor jongleur is aghast at the prospect and begs for pardon. He may obtain it by giving up his trade and becoming one of the monastic brotherhood. Such a dedication of himself to the Virgin had long been in his mind and he accepts the conditions.

MASSENET.

In the library of the abbey a priest-musician is composing and rehearsing a hymn to the Virgin. But Jean finds the atmosphere of the monastic kitchen more enlivening. He mourns for the practice of his trade. He knows only secular ditties. He is unable to worship the Virgin in Latin. Alone among the brothers he can do nothing in her honor. Boniface, the cook, consoles him by saying that the Virgin understands French also.

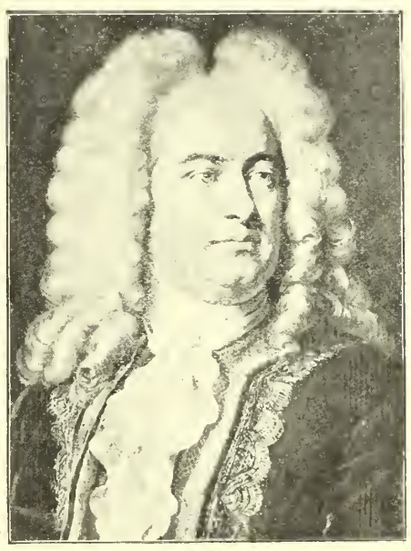
In the third act, doffing his monkish cloak and putting on his minstrel's finery, Jean steals to the chapel, where stands a fair painted statue of the Mother of God. Begging her to look kindly upon his modest effort and accompanying himself on the fiddle he performs first a battle-song, then a romance of love and finally a *bourrée* with accompaniment of heels and toes. Attracted by the noise and scandalized at so great a sacrilege, the monks and prior enter the chapel prepared to deal in summary fashion with the culprit. But Boniface, the cook, bids them hold and observe the miracle which is taking place. The jongleur has fallen exhausted to the ground. The statue begins to shine with a strange light. A smile forms itself on the lips of Mary; her hand moves toward Jean with a motherly gesture. Angels are heard singing. The priests and the prior fall on their knees. The unconscious jongleur sees nothing. The prior entreats the Virgin to reveal herself to him. Thereupon the statue gleams brilliantly and a saintly aureole falls upon his head. Heaven is opened to him and he dies with a satisfied heart.

As to the music of the opera, favorable opinions are being expressed in Paris concerning it. The subject is quite different in nature from the subjects of *Manon* and *Esclarmonde,* and Massenet is said to have been equally successful in writing music for it. A striking peculiarity of the score is that there are no parts for women.

HANDEL LITERATURE.

FRANK H. MARLING.

One of Handel's best known biographers calls attention to the fact that in studying the life of this composer, we are deprived of one great source of accurate knowledge regarding him, which is available in the case of many other composers, and this the almost entire lack of letters and correspondence bearing his name. It has been suggested that he was too busy a man to write, or his friends were unusually careless of his epistles, but the fact remains that we have only a few letters of his, which while highly creditable to him as a man and a friend, throw very little light on the hundred and one things about his character and career which we would like to know. In the absence of these, we are compelled to rely on the biographies and reminiscences of the great master, and one of the earliest of these, if not the first of all, was the sketch of his life contained in Mattheson's Grundlage einer Ehrenpforte, a series of biographies alphabetically arranged, of eminent musicians, published in Hamburg in 1740. It is to this work that we are indebted for the greater part of our knowledge of Handel's earlier years. Mattheson was a brilliant but eccentric man, and a fellow musician and personal friend of Handel, they having fought a duel together in their youthful days, so he possessed many qualifications for acting as his biographer. His character seems to have been marred by conceit and selfishness to such an extent that large allowance has to be made for these qualities in accepting his statements. He is said to have applied to Handel for biographical details, who, however, declined or neglected to give the information requested, so that Mattheson drew on his own memory for his facts. More comprehensive as a complete account of Handel, though compiled from other writers' materials, and not from first-hand knowledge, is the Rev. John Mainwaring's Life of the late G. F. Handel, issued in London in 1760. This is an octavo volume of 200 pages, which has never been reprinted, and is now rare and scarce. In form it is fragmentary and inadequate, though having the interest and freshness that are inevitable to it as the work of one of Handel's own contemporaries. It was translated into German by Von Mattheson, whose work on Handel has just been mentioned, and was issued by him at Hamburg in 1761, with an original preface and annotations. Another valuable early source of information is the famous Dr. Charles Burney's quarto volume on the Handel Commemoration, held in Westminster Abbey in 1784, which furnishes us with many interesting particulars. The fifth volume of another noted history of music, by Sir John Hawkins, also contains an account of Handel, in which the author, who has been described "as writing always as a scholar and gentleman," speaks of Handel with the tenderness of a personal friend." In 1799 an anonymous volume was published in London called *Anecdotes of G. F. Handel and John Christopher Smith*, afterwards found to be the work of the Rev. W. Coxe, which contributes some interesting items to the general store of Handeliana. All of these works, and others which there is not space to mention, are more or less desultory and are quite inaccessible to the ordinary reader. The first attempt at a consecutive and complete account of Handel's life was curiously enough the work of a Frenchman, Victor Schoelcher, a republican politician who, banished from France by Napoleon III, became a resident of London and contracted there a tremendous enthusiasm for Handel and his works. His biography, brought out in 1857, though originally written in French, was never issued in that language, but the English translation was for many years, in the absence of any adequate modern biography, the standard work on Handel, and enjoyed great popularity. Modern criticism, however, has found it very defective; the author not being a trained musician, is sadly lacking in technical knowledge. It is also disfigured by excessive partiality, a lack of methodical arrangement and a gushing and amateurish style which often leads him to most eccentric and ill-balanced statements. In spite of these grave faults, however, it possesses the redeeming quality of readableness, and has been, perhaps, somewhat unduly depreciated by some critics of our own days who have failed to recognize its real merit on account of its undeniable shortcomings. For critical purposes it has been entirely superseded by Mr. W. S. Rockatro's Life of Handel, published in 1884, which can be unhesitatingly accepted as a trustworthy and careful catalogue of Handel's works, and a genealogical tree, both of which were compiled from original sources. Sir George Grove, the editor of the well-known Dictionary of Music, and a very high authority on all such matters, characterizes Mr. Rockatro's book, as "readable and well proportioned," and also speaks of Mr. Rockatro as not only a practical writer, but an able technical musician. He further says that the readableness and picturesqueness of the work are based on ample materials skillfully and cautiously used, and that the author has solved satisfactorily the difficult problem of writing the life of an artist so that it shall be welcome and interesting at once to the scientific and to the general reader It is greatly to be regretted that this volume has gone out of print within the last two or three years, though it will doubtless be found available for reference in many public libraries. Its defect, if it have any, is in its



HANDEL.

tendency toward indiscriminate eulogy and the absence of a dispassionate and searching estimate of the composer's limitations and failures. Recent and more concise lives of Handel are the volume in the Great Musician Series, written by Mrs. Julian Marshall, aptly called by a London critical journal "a model of what a short biographical hand-book should be," and the work by Mr. C. F. Abdy Williams, a contemporary music-writer of solid ability and scholarship in the series, *The Master Musicians*, whose engaging form, both in a typographical and a literary sense, will win for it many readers and admirers. This volume contains a Handel Biography which is quite full, but unfortunately the list gives the bare titles of the various works with no indications whatever of their contents or their critical value, which information, if supplied, would have trebled its value and usefulness. Mr. J. A. Fuller-Maitland's work in the Oxford History of Music on the Age of Bach and Handel, has some noteworthy Handel material, the fifth chapter being devoted to the oratorio, and discusses with considerable detail Handel's compositions in this form, while his operatic works are considered in another section of the volume, both being treated from a critical and artistic standpoint. Dean Ramsay, of Edinburgh, published, in 1862, a small volume of Lectures on the Genius of Handel, which considers, with learning and sound judgment, especially the distinctive and religious character of his sacred compositions. A book only issued a few months ago, on The Oratorio in the Music-Story Series, and the work of Annie W. Patterson, is given up entirely to that division of music in which Handel won his greatest fame, and is well worth the study of the lover of Handel, to whom is assigned a special chapter. As throwing light on his life and works, reference may be made to the chapter on Handel in the set of Paine's Famous Composers and their work, contributed by Philip Spitta, the noted biographer of Handel's great contemporary, J. S. Bach, which shows critical discrimination; an article by H. H. Statham in his volume, "My Thoughts on Music and Musicians, vivaciously and brightly written, the article in Grove's Dictionary of Music, by Julian Marshall (the merit of this is somewhat lessened by its undue adulation), and the Handel number of the London Musical Times, December 14th, 1893, which included many topics of interest and value not easily accessible. In concluding, it should be said that the great German work on Handel is the life by Dr. Chrysander, an eminent musical scholar. It is written on the same gigantic scale as Spitta's Life of Bach, and Johns Life of Mozart, and is therefore very exhaustive, not to say exhausting. It only brings down Handel's life to the year 1742, and as it is a number of years since a volume was issued, it is very doubtful if it will ever be completed. It is acknowledged by the best critics to constitute a rich storehouse of facts in regard to Handel's life and work, and the history of forms which he treated, and it suffers only from the drawback of one-sided and narrow panegyric.

NOTES.

A huge mass meeting was held recently at Queen's Hall, London, to protest against the inaction of Parliament in the matter of providing suitable legislation against the pirates of the musical publication trade. The most prominent people in the English world of music were present to urge the passing of the new bill. Sir A. Conan Doyle, Sir L. Alma-Tadema, Prof. Herkomer, Rudyard Kipling and many other well-known men of art and literature who were unable to be present sent letters of regret and sympathy. Among the speech-makers were the Duke of Argyl, Sir C. Hubert Parry, Sir A. C. Mackenzie and W. W. Boosey. Sir Edward Elgar said: "My life has been self-made, and in my own country I have to ask for justice. I am not a teacher. I am nothing but what you have made me. You drag me up from my country home to ask that my livelihood may be spared to me." The meeting was unanimous in urging the government to pass the Musical Copyright bill during the present session.

* *

The Jubilee of the opening of London's Crystal Palace was celebrated on June 11. Sir August Manns, who has been its musical director since 1855, led a performance of Mendelssohn's *Hymn of Praise*.

* *

Richard Strauss's choral ballad, *Taillefer*, sung at the last Lower Rhine Festival, is said to contain a battle scene in comparison with which the "Battle of Charlottenburg" from *Heldenleben* is "the merest lullaby." We wonder if it can surpass, or even equal the battle scene from the *Domestic Symphony!*

* *

Carmen Sylva, the writer, who in private life is the Queen of Roumania, is writing the libretto of an opera which will deal with the history of Joan of Arc. The twelve-year-old violinist, Florizel von Reuter, will compose the music for this opera. Von Reuter has already had experience in conducting as well as in playing the violin—in this latter activity he has shown us Americans his accomplishment—and he has directed within a few weeks a performance of his *Royal Symphony* in London. Florizel is, in fact, running Franz von Vecsey hard. It is true that Franz has the entire admiration and devotion of the aged Joachim, who in his own youth was sponsored by Mendelssohn, but he has not yet been shown to the world at the head of an immense orchestra, waving the conductor's rod over men old enough to be his grandfather. Truly this is a case of short-sighted mismanagement. The prodigious infant of music should make hay while the sun shines.

* *

I have always loved music, and I would not give away for a great deal the little that I know. I am not at my ease with those who have contempt for music. Music is like a discipline—it makes men sweeter, more virtuous, and wiser. One can be sure of finding the germs of a goodly number of virtues in the hearts of those who love music, but those who have no taste for it I value as I value a stick or stone. I contend, and I declare it without shame, that after theology there is no art comparable to music.

THE LESSON CLUB

CONDUCTED BY
DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

The higher the degree of culture in an artist, the more ample is his range of subjects, the more happy and inspiring the themes which stand at his disposal, and the keener the understanding with which he grasps the great problems that cross his path. The narrow mind is limited to meagre, old, or threadbare subjects; the developed mind encounters new ones, or discerns new traits in the old. The intellectual status of an artist may be gauged with mathematical certainty by the nature of his subjects, and his conception of them.

Ludwig Eckardt (Æsthetics).

QUESTIONS AND ANSWERS IN MUSIC FORM.

9. THE SONG-FORMS.

PERCY GOETSCHIUS, MUS. DOC.

What is the meaning of "Song-form?"

The term Song-form refers to a musical design that is somewhat larger (longer) than the period, repeated period, or double-period; a design which is separated, either about in the centre, into two fairly distinct sections or parts (whence the term "Part-forms," which is also frequently used); or separated into three such parts, possibly more, as we shall see. The separation is accomplished by a decisive perfect cadence at the end of the first section or part; and is further emphasized by some change in melodic character at the beginning of the next part.

These two traits serve to divide the whole design into its sections or parts, each of which is likely to be at least a complete period; they are most conspicuous at the end of the first (and beginning of the second) part, because the first is, naturally, the most important and indicative section—the theme, so to speak—and is very often repeated; sometimes literally, by simply using the customary repetition-marks; sometimes variated, as we said could be done in the preceding chapter.

The name "Song-form" has been adopted for this grade of musical designs, partly because it is the form that was identified with the old German Lied (that is, "Song"); and partly because it is the design most frequently chosen for the song of the present day. But it is by no means limited to vocal music—as the term might seem to imply. It is quite as common in instrumental pieces; therefore, it must be remembered, the name refers to a *design*, and not to any special *style* of composition. It indicates a grade, a certain dimension of form; large enough to embrace several fairly independent periods, but not as large as the rondo or sonata forms, or the march with its middle "Trio."

Are there different grades of the Song-form?

Yes; there are two (or three) distinct grades or dimensions, distinguished by the number of sections or parts contained; namely, one with two parts, and one with three (sometimes five, as will be seen in our next chapter). These are respectively known as the Two-Part and Three-Part (sometimes Five-Part) Song-forms.

Is this distinction merely a matter of dimension?

By no means. There is a very characteristic difference between the Two and Three-Part forms, nearly (or quite) irrespective of their length. In the former, the Two-Part, a second section is added to the first one, and the design is therewith concluded. If a third section were to be added to these, it would not be one further new section, but would have to be *practically a reproduction of the First Part.* Thus there is embodied in the Three-Part form the important principle of returning to the beginning; in the Two-Part form this significant structural trait is wholly absent; it is this return to the beginning that makes the form a tripartite design. The distinction between these two grades is therefore obvious enough.

What do the terms bipartite and tripartite mean?

The same, respectively, as Two-Part and Three-Part; though they are used in a more comprehensive sense, not limited to the Song-form.

Has the term "Part-Songs" anything to do with these forms?

Nothing whatever. That term indicates a *style*, not a design of composition, and refers solely to a vocal setting for several (usually four) different "voices,"- the term "part" being also employed to signify a voice, or, more accurately, the part of the harmony sung by a single voice. For example, we speak of the soprano part, alto part, tenor and bass parts.

It is a somewhat unfortunate coincidence of terms, but almost unavoidable, because a "part" certainly signifies a portion of the whole—whether used in a harmonic or a structural sense. In my books I have adopted the expedient of writing the term Part (as section of the form) with a capital.

How can the Song-forms be distinguished?

As usual, there is no absolutely certain clue to the structural design. The form of a piece of music cannot be determined offhand, as a rule, but only by careful examination of its structural details—its melodic members, and its cadences—from beginning to end. Sometimes, it is true, the composer indicates the design by the title of his piece; in a rondo, one looks for one of the rondo-forms; in a sonata, for the sonata-allegro form. But in the great majority of cases no index whatever is given. A "song," or a "barcarolle" or "etude" may be designed in many different forms.

A few general hints may, however, be offered:—first of all, the Two-Part Song-form is very much less common than the Three-Part. So large a proportion of all the pieces that are written are designed in the Three-Part Song-form that (unless the piece is either very small or very large) it is safe to assume that this form has been chosen, and to begin the experiment of analysis upon that conjecture. The Two-Part form is frequently used for hymn-tunes, and for fairly short etudes or small pieces for piano or organ; also for short songs or anthems. The Three-Part form is generally chosen for longer etudes, for nocturnes, romanzas, and miscellaneous compositions of average length; and, as already emphasized, it will be recognized by the *return to the beginning* (a little beyond the middle of the piece) and the recurrence of all, or a good portion, of the First Part.

In order to avoid confounding the Song-forms with a larger grade of designs, it is necessary to understand perfectly what it is that constitutes a "Part," as distinguished from other members of music form. It is usually a period, often repeated; frequently, however, a double-period, or a phrase-group. Very rarely will a Part contain more than six or seven phrases; and still more rarely will it have less than two. These phrases are closely coherent, and their continuity is broken (when the Part is finished) by a strong perfect cadence. In exceptional cases this important landmark—the decisive cadence—is not made as prominent as to be instantly recognizable; but when it is thus veiled, there will be sufficient evidence of a new Part, in the changed character of the melody, at the beginning of the next section.

What is the most important step, upon undertaking the structural analysis of a piece?

To find the *cadences*, and discriminate between such light ones as constitute merely transient interruptions, and the heavy perfect cadences which probably mark the end of Parts.

And the next step?

Examine and compare the various *melodic* sentences, and endeavor to determine their bearing upon the form, by the principles of Unity and Contrast.

EAR-TRAINING.

FREDERIC C. PERRY.

The best teachers everywhere are considering carefully and seriously what means may be used, and to what extent adopted, that will render music students more adept at recognizing the different relations of sound, and the various pulsations in the different kinds of measures. There are several excellent little books bearing upon these matters, but none of them covers the entire ground, nor can this be expected of any such work. Thoughtful, progressive teachers therefore are obliged to originate tests and general teaching ideas, and all who do so should offer their ideas for the good of other teachers who are struggling along, and would welcome any such aids. The writer will offer a few practical hints that may be a help to others. His ideas and tests, while they are the outcome of his own individual experience, may or may not differ from those used by others, since it is a well-known fact that, frequently, *several* minds travel in the same channel and obtain very similar results and often at about the same time.

Ear-training in Tone and Rhythm may be very satisfactorily conducted in classes. For such work I advise the use of such little books as "Studies in Musical Rhythm" by Edgar L. Justis, "Ear-Training" by Arthur E. Heacox. But in addition to the exercises offered by these writers, other tests are required which teachers must originate for themselves.

Tonality, harmony, these are the tone relations which lie at the very foundation of all musical intelligence. The first *essential* of musical intelligence is the perception of the *relations of tones in Key.* A harmony pupil should never be set at part-writing who cannot imagine clearly the sounds of the scale and chord intervals when he sees them, or who does not recognize them when he hears them. Nor can there be any real understanding on the part of the pianist of the simplest music he plays without this power of imagination. It is this sort of training that is being done by means of the Tonic Sol-Fa System in the public school work. But the training of the ear, of the musical perception, must be carried much farther than is provided for in the ordinary school course. We private teachers, at present, find it to be our duty to supplement the school work if it is to be *thorough* and *lasting.* In my opinion students (at any age) who undertake to write harmony exercises ought not only to be able to recognize by ear and to write down from hearing them, diatonic and chromatic scale intervals, and the intervals of the major and minor chords, but ought also to be able to recognize chords and their relations, Tonic and Dominant, Tonic and Subdominant, Tonic and Relative Minor, etc.

Class instruction, then, must take up all these points. It is not difficult to form exercises and tests for such use. The books referred to offer a number of tests, and a regular course of training in relative pitch, notation, rhythm, chromatic progressions, intervals, modulation, etc.; but as we have said above, there are many other tests, and much other training required, besides that offered in any books. Text-books serve as hints or stimuli, or perhaps as guides, but teachers must originate and not be content slavishly to follow any cut and dried method.

All pupils' ears cannot be trained in the same way. A pupil with a quick ear can remember readily a number of intervals, whereas one less gifted would be confused with the same amount. Let the slower pupil, in learning the interval, try at first to distinguish between those with the most decided difference, such as a major second and a perfect octave, the major seventh and perfect fifth; then later let him distinguish between the perfect fifth and fourth, etc.

Here is a little test I sometimes use: I begin by striking a common chord, in arpeggio; then I start some melody with either of the chord intervals, and pupils sufficiently advanced can always tell me the identical note I ask. Suppose we name for the tonic C, or D. I then explain that a melody may commence on any note of the scale, and that it may enter at any part of the measure. I play a few measures of, perhaps, a simple march or a valse; my pupils will readily tell me the number of beats and

at what part of the measure the piece begins. Gradually I lead up to the more complex rhythmic forms. The ear must be educated (therefore tested) in rhythm as well as pitch.

I also expect pupils to write what they hear. We begin with scales and short melodies, and next proceed to skips, rhythmical variations, simple chromatic alterations, etc. Then I play intervals which they are to write from sound, and chords of three tones first, then adding the fourth tone and passing on to two-part writing. Ear-training such as this leads pupils to listen discriminatingly to the playing of entire pieces both by themselves and others. Listening discriminatingly means *thinking as one listens*, and in thinking lies the hope of musical growth. Pupils who *listen* begin to play better. They are able to criticise, intelligently, their own playing and the playing of others; and, best of all, are learning to *think in tone*. When a student can do this, he has made an immense progress, and his future growth is then only limited by his personal capacity.

There is but one way to promote a desirable training for the ear, and that is to first train the mind. Any teacher with experience knows that pupils' ears can become so accustomed to discords in their careless practice, that when required to play correctly the true tones seem to them untrue.

The ear must be trained to correct time as well as to correct tone. The mental powers are called into use to observe length of measure beats, cessation of sounds (i. e., rests), and contrasts of power from soft to loud (pianissimo to fortissimo), legatos, staccatos, phrasing and true expression. The ear will be the better trained according to the knowledge that is applied. If the mind does not predominate over and direct all mechanical actions, there can be no intelligent rendition or correct ear-condition; for, there will be an aimless drifting, an uncertainty when the ear alone is depended on for guide. The ear is but an opening to the brain; it is the avenue of all musical enjoyment; but there is a vast difference between listening as passive subjects, more or less agreeably affected according to the excellence of the performance, and listening as *responsible* subjects. In the latter case *we hear with our brain, through the ear*, just as we see with our brain through the eye. It is possible to look and not see, and also possible to seem to listen yet not to hear. And so, learners from the very beginning must do nothing under the guidance of ear alone. Each step must be grasped first by the mind, and then, under its direction, put into execution. This method, if strictly adhered to, soon develops *habit*. The perceptions of the mind are quickened, the ear becomes correctly trained, and the entire work is enjoyed intelligently. Many present-day methods of ear-training are wrong, and of course start wrong. It is useless and all wrong to attempt to do with the aid of *involuntary* ear-perceptions work that should, and must, be done as the result of thought. The ear can always follow the mind, but once the ear is allowed to lead, the mind will not catch up. Everything depends upon the starting-point, which must be in accordance with the principles touched upon above. All ear-training must be toward bringing the ear into complete subjection to the mind.

An infant prodigy, a violinist, played triumphantly for a number of years at Moscow and St. Petersburg in concerts of the second class. On the programs he was announced at first as being eleven years old, but the years accumulated gradually until in 1903 it was thought prudent to announce him as a prodigy of sixteen summers. He still wore in public the costume of a very little boy. Now, the military authorities were better informed as the civil standing of our young violinist. Impervious to the charms of music, they pressed him into military service and sent him off to the seat of war, clothing him first in the manly costume of a reserve officer which, it seems, it was his right and his duty to don on account of his age and the military prowess of his ancestors. Here surely, was the end of a brilliant musical career, for how, at his return from the war, could he pass himself off as an infant prodigy, even by putting on short trousers?—*Le Ménestrel.*

* *

Henry W. Savage's English Grand Opera Company will perform in sixty-five cities of the United States during the coming season.

ELEMENTARY FRENCH.

F. C. BURKART.

Première Leçon: First Lesson.

Read the alphabet as indicated:

a (*ah*), b (*bay*), c (*say*), d (*day*), e (*ay*), f (*eff*), g (*shay*[1]), h (*ash*), i (*ee*), j (*shee*), k (*kah*), l (*el*), m (*emm*), n (*enn*), o (*o*), p (*pay*), q (*ku*, French u[2]), r (*airr*), s (*ess*), t (*tay*), u[2], v (*vay*), w (*doobl vay*), x (*ix*), y (*ee grec*), z (*zed*).

a in *table* (table) sounds like *a* in *rather*, but is less prolonged.

a in *la* (*the*) resembles *a* in *apple*.

e muet (e mute) ending words of more than one syllable is not sounded. Hence its name. Ex.: *table*[3] (table). Ending monosyllables it sounds like *e* in *answer*. Ex.: *le* (the).

e in *et* (and) resembles the English letter *a*; the *t* is silent.

i when long sounds like *ee*. Ex.: *livre* (book).

o sounds like *o* in *not* when the following syllable is formed by a silent *e*. Ex.: *porte*[3] (door).

r must be rolled. Ex.: *livre, porte.*

[1] Pronounce *sh* in *shay* and *shee* like *s* in *illusion.*

[2] To pronounce the French *u* shape the lips the same as for *o*, then say *ee*.

[3] *table* (table), *porte* (door), *livre* (book) sound like monosyllables, but are composed of two syllables: ta-ble, por-te, li-vre.

Deuxième Leçon: Second Lesson.

The French language has only two genders, the masculine and the feminine. There is no neuter gender.

le (the) before a masculine noun.

la (the) before a feminine noun.

l' (the) before a noun of either gender beginning with a vowel or *h muette* (silent h). For examples compare the vocabulary of this lesson.

a in *l'arbre* (the tree) is short and sounds like *a* in *la* (the).

eu in *l'heure* (the hour) is long and resembles *u* in *fur*.

u is long in *mur* (wall), but shorter (semi-long) in *plume* (pen). For the sound itself compare Lesson I.

Read slowly and distinctly: La table. La plume. Le livre. Le mur. La porte. Le livre et la plume. Le mur et la porte. Le et la. L'arbre. L'heure.

Vocabulaire: Vocabulary.

To be committed to memory:

la table, the table.
la plume, the pen.
le livre, the book.
la porte, the door.
le mur, the wall.
l'arbre m., the tree.
l'heure f., the hour.
et, and.

Troisième Leçon: Third Lesson.

a (has) is short like *a* in *apple*.

c is the only letter sounded in *est* (is); it is pronounced like *c* in *where*.

c ending *est-ce* (is this) is silent. The final *e* of a monosyllable attached to another word by a hyphen is not sounded.

c in *ce* is dropped before *est*. Ex.: *c'est* (this is). The apostrophe indicates the elision.

i in *qui* (who) is semi-long, i. e., less prolonged than *i* in *livre* (book).

où (where) resembles *ou* in *soup*.

ou (or) is shorter, more like *oo* in *good*.

qu is pronounced like *k*.

Read and translate:

Où est la porte? Où est le mur? Est-ce le mur ou la porte? C'est la porte. Est-ce le livre ou la plume? C'est le livre. Qui a la plume? Qui a le livre?

Translate:

1. Where is the book? 2. Is this the pen? 3. Is this the door or the wall? 4. Who has the book? 5. Where is the pen? 6. This is the table. 7. This is the wall. 8. Is this the pen or the book?

Vocabulaire: Vocabulary.

To be committed to memory:

où, where.
ou, or.
c'est, this is.
est-ce? is this?
qui, who.
a, has.

Quatrième Leçon: Fourth Lesson.

ai, aî in the middle of a word sound like *e* in *there*. Ex.: *maître,* teacher.

an and *en* are nasal sounds. They are pronounced the same, very nearly like *au* in *aunt*. Ex.: *dans* (in); *encrier* (inkstand). *en* in *fenêtre* does not represent a nasal sound because it is followed by a vowel.

There are three kinds of *e*:

é — é fermé (close e).
è, ê — è ouvert (open e).
e — e muet (silent e).

é sounds like *a* in *mate*. Ex.: *l'été* (the) summer.

è and *ê* sound like *e* in *there*. Ex.: *élève* (pupil); *fenêtre* (window).

e muet occurs twice in *fenêtre*.

e before a double consonant sounds like è. Ex.: *maîtresse* f. (teacher).

i in *pupitre* is semi-long.

ier sounds like ié. Ex.: *papier* (paper).

s as a final consonant is not sounded. Ex.: *dans* (in).

Read and translate:

L'encrier* est sur la table. Le papier* est sur le pupitre*. La plume est dans le porte-plume. La porte est dans le mur. Où est la fenêtre? La table est pour le maître (la maîtresse). Le pupitre est pour l'élève. La maîtresse est dans la classe. Où est l'élève?

Translate:

1. The pen is on the table. 2. The inkstand is for the pupil. 3. Where is the paper? 4. For whom is the desk? 5. Where is the teacher? 6. Who is in the class-room? 7. Who has the book? 8. Who has the paper?

Vocabulaire: Vocabulary.

To be committed to memory:

l'encrier, the inkstand; *le papier,* the paper; *le pupitre,* the desk; *le porte-plume,* the penholder; *la fenêtre,* the window; *le maître* (m.), the teacher; *la maîtresse* (f.), the teacher; *l'élève* (m. and f.), the pupil; *la classe,* the class, class-room; *sur,* on, upon; *dans,* in; *pour,* for.

*The last full syllable of a word is slightly emphasized.

At a Châtelet concert in Paris not long ago three young men hissed Paderewski, the pianist, at the conclusion of a Beethoven concerto, for the cause of Art. It seemed to them that a magniloquent concerto, which lasted during a good portion of an hour, was an inharmonious element in an orchestral concert. On the whole, it is not easy for the sincere music-lover to disagree with this opinion. These young men possessed the courage of their convictions, and when haled into court stood up valiantly for their inalienable rights, as Frenchmen, to make trouble. Serious consultations were held by the lawyers and leading composers of Paris as to the artistic legitimacy of the concerto-form. Its fair name was temporarily vindicated by the conviction and fining of the three youths as disturbers of the public peace. But the young men appealed undauntedly again and again, and the case went the rounds of the courts. Finally they were successful. It was decreed that hissing is the indisputable right of every free citizen who attends a concert. The judge argued that performing artists must tolerate it because they are willing to tolerate the much greater noise of hand-clapping. If one encourages the expression of approval, one must also permit the manifestation of disapproval. Although the musical performance itself ought not to be interrupted, the moments between the end of one musical piece or movement and the commencement of the next belong to the public, which may use them as it pleases, either to applaud or to hiss. And if, as every one admits, the entire public or any part of it has the right to applaud, the entire public or any part of it has also the right to hiss. Thus French logic supports the rights of the individual and provides for many an interesting scene in concert rooms of the future.

* *

The annual Richter concerts in London have been given up for the present. Dr. Richter's engagements in Manchester will not allow him sufficient time for his customary appearances in the English metropolis. The Hallé orchestra also will forego its trips to London.

* *

Mascagni's new opera, *Amica*, will be produced at the Costanzi Theatre, Rome.

THE MUSIC STUDENT

CONDUCTED BY
EDWARD B. HILL

This department will be devoted to students' work and needs. Besides articles of inspiring nature contributed by leading writers there will be presented here every month definite lessons on various subjects. These lessons will be written by teachers of the highest authority. They will be presented in a simple and direct manner, affording the student personal instruction of the best order. These practical lessons will be increased in number from time to time. The privilege which THE MUSICIAN extends to students to correspond fully about all matters in this—or any other department of the Magazine—makes it of the highest value.

SELF-RELIANCE OR DEPENDENCE.

EDWARD BURLINGAME HILL.

During the last few weeks that remain of vacation before the earnest work of the winter, with its routine of steady practice, the series of sharp struggles necessitated by the ceaseless spirit of competition, the almost endless succession of brilliant and instructive concerts, it would be well for the music student to indulge in a little judicious introspection in order to obtain a clearer insight into the main characteristics of his artistic purposes.

All teachers of generous experience could, if sufficient incentive were to offer, tell a long and possibly dreary tale of the numerous varieties of pupil with whom they have had to contend. It is more than likely that they could make up a catalogue containing specimens of almost every distinct species of temperament, character and musical ability, including far too large a proportion of the unambitious and the mentally sluggish. It would make dreary reading, undoubtedly, to set down all that the teacher has had to endure from these widely differing shortcomings of many types of pupils; discouraging inability to cope with the problems connected with musical work, a vague and even shallow aim in the studies themselves are almost invariably the attendant characteristics of the average pupil, but on the other hand some nondescript, colorless girl will develop unlooked-for resources in the direction of willpower and quiet perseverance that will almost overcome her inherent lack of individuality. In the long run, however, the teacher's experience can be summed up in the recognition of two distinguishing classes of pupils. Whatever their talent, habits of industry or disposition, whatever their personal attraction, or general education, they can usually be assigned with unfailing decision after a moment's reflection to one or the other of these two main divisions. On one side may be ranged those students in whose behalf every effort to instruct, every patient entering into detail, every hour of encouragement and wholehearted devotion is well-spent and fruitful; on the other may be found the manifold burdens among student personalities in every ingenious and tormenting degree of helplessness, containing elements which can make the music-teacher's lot subtly and complicatedly cruel.

This uncommon trait, which holds the power so entirely to transform the music-teacher's existence, is easily defined; it is the priceless quality of *self-reliance*. This essence of character enters into the student's work to an almost indefinite extent; it may be traced here and there with an entire uniformity of results. To look for these manifestations may seem uninteresting, even superfluous, but they constitute the silent indications upon which the capable and skillfully analytic teacher may build with security. The type of pupil who perceives the object of finger exercises without long argument and exhortation, who transposes them into more keys than he has been asked to do, who devises clever fingerings for a difficult passage which may suit his particular hand better than one suggested by an editor, who learns pieces by heart without being followed up, who practices with concentration and energy without having to be driven to it by means of caustic invective, possesses that main-stay to the teacher, the *self-reliant* instinct. He does not listen to explanations of "method" or technique merely to solve a special problem, to "get off" for the time being, but in order to master the principle as a permanent working basis. He is not content with acquiring a superficial knack of "getting the right interpretation" of the music he studies, he has the more creditable desire of entering into the composer's individuality, of penetrating the human emotions and greatnesses of soul which are patent to all who approach the masterpieces of music with reverent intelligence.

With those who are deficient in this vitally important element of student character the teacher is continually "kept guessing." As to whether the exercises or somewhat tedious studies have been borne in mind or totally neglected, whether the "new piece" has been studied slowly and carefully as prescribed, or skimmed through recklessly at a hurried and unsteady tempo, whether the amount of practicing done at home has been five hours one day and nothing at all the next, or an inattentive and slack hour-and-a-half a day; all is uncertainty. There is room for reasonable doubt as to whether the pupil understood how to do this rapid run, or that octave passage; whether the rhythm in which he plays will be worthy the name, or an irregularly accented, unvital substitute. The helplessly dependent pupil is seldom willing to study *real music*, he prefers to browse in an amateurish way among trivial salon pieces, easy arrangements or second-rate light music because his friends enjoy it. (If he would only appreciate *first-rate* light music, there might be more hope for him.) He finds it difficult to digest the *roast beef* of musical literature! Progress is at all times questionably worth while, and sometimes entirely beyond consideration; he is "taking lessons" to amuse himself, not to work.

In defence of the hapless "dependent" pupil, it should be said that the teacher is to some extent responsible for his condition, or at least the *last teacher* before the present one! While the pupil must be to a degree "dependent" upon his teacher for the details of instruction, for general influence in his artistic development, for that inspiration which comes from the "personal magnetism" of a successful teacher, the application and assimilation of the facts received must of necessity be made by the pupil. The teacher should arouse enthusiasm, should be sensitive to the weaknesses of the pupil's temperament, and above all help him to outgrow or overcome them. Doubtless there are many "dependent" pupils whose lack of self-reliance has been exaggeratd by the lack of sympathy on the part of the teacher. But unless the pupil bring to his side of the teaching-bargain certain traits of "bound-to-get-there" and willingness to plod, the teacher is hardly to be blamed if he allows the lessons to seek the course of least resistance.

However, without further dissection of the weak faults and negative virtues of a type of pupil that might best be described as musically anaemic, and without showing pitilessly the slight value of the work they are doing, the dead weight they are upon their teachers and the blot they are upon the name of music-student can be readily appreciated. To be sure they suffer enough from the very character and corrosive action of their failings; their own inefficiency and the futility of their half-hearted labors should stare them in the face. While temperament may have much to do with their condition, they should be consoled by realizing that force of will-power can virtually transform mental habits and character itself. Let every student pause to consider for himself, and determine frankly whether he belongs to the strong *self-reliant* or the unfortunate *dependent* type of pupil. If he is already inclined to be somewhat self-reliant, let him realize the rare advantages which will result from cultivating this quality in every possible way, the continual growth of power to *think* and to *do*, a real and enviable progress. If the honest student is forced to admit that he relies chiefly upon his teacher for the solution of his difficulties, let him at once resolve by persistent effort of will to deserve ultimate enrollment in the *self-reliant* class. If he *wills* hard enough, and is prepared to fight every distressing problem, every ugly obstacle *to a finish* there is no reason why he should not stand some day with those who are "towers of strength" in themselves and a powerful influence upon others because they nave helped themselves by force of character over the rough places in their musical career.

BUSINESS SYSTEM AND PRACTICE.

EDWARD BURLINGAME HILL.

The study of advertising methods and ingenious advertisements, contrived so as to present the maximum of enticement in a minimum of space, is a fascinating pursuit to those for whom cleverness in any form has an attraction. Those who follow with any interest the advertising pages of our monthly and weekly magazines and journals must be struck with the number of advertisements relating to reform of business method and system. Any shiftlessness in management of details, any lack of certainty as to the relation of expenses and profits, any absence of method or waste of clerical force is almost unknown in the best conducted business enterprises of to-day. Systematic thoroughness and perfect control of resources are essential for any type of business, and it is a trite axiom in the commercial world that economy of expenditure is a virtual profit. Naturally then, any device which brings about improvement in management, which saves waste of effort, is hailed with as much approval as a scheme which brings in extra profit, and the business man is willing to employ any system which promises greater effectiveness of working force.

With all the keen appreciation among American men of business for all that concerns successful method, it is astonishing that some of their insight into practical details does not affect more largely the American music-teachers and their numerous pupils. So much is said in daily instruction, and so much has been written upon the inexhaustible theme of "how to practice," that it would be superfluous for me to attempt to add anything to the almost endless treatment which this enthralling subject has received. Nevertheless I cannot resist adding a few words on *general method* in practice. I do not in the least refer to details of technique, or the means of mastering a composition, but mean rather to point out the usefulness of a definite, well-thought-out system of daily work. No matter how excellent the detail of the pupil's practice, even if he study in an irreproachably slow tempo, analyzing carefully every phrase and conforming to the most approved principles of solving musical problems of every sort, his progress must certainly be impeded if he turn nonchalantly from study to piece, sandwiching in an exercise when the spirit moves. To establish more methodical habits the pupil should consider his tasks thoughtfully, and make out a time-table of practice, allotting to exercises, studies and pieces a just amount in proportion to the whole time spent. While most teachers advocate beginning the day's work with exercises, it may prove that individual students can do better by spending possibly no more than ten minutes out of every hour for this purpose. There may even be exceptional pupils whose technique is already well-grounded, who can get the best results by attacking first of all their repertory, taking up studies or exercises after the severest work of the day. My aim, however, is not to dictate any infallible order of combining the different elements of musical study, but merely to emphasize the lasting value of going through the daily drudgery with as close an attention to system as possible. It may not be advisable to adhere rigidly to an experimental allowance of time. The dictates of common-sense will soon correct the errors in any given plan of practice. The chief ends to be sought are the greatest benefit with the simplest means. Study economy of effort, cultivate concentration, and above all do nothing without having a clear mental idea as to what is to be accomplished. Systematic practice will not only produce far greater improvement both in actual proficiency and in habits of working, but musical study will be far less irksome and tedious.

Puccini's *Madama Butterfly* has been sung in Buenos Ayres to the high approval of the public.

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Gabriel Dupont's *La Cabrera* will be sung at Vienna during the coming winter.

FAST AND SLOW.

MADAME A. PUPIN.

It is said that slow practice leads to fast playing. But how can slow practice be defined? What the pupil thinks is slow, the teacher says is too fast. Every pupil is told to practice slowly, yet how few get the real meaning of the word slow. Slow means deliberate and conveys the idea that there is time to think about each note before it is played—what finger is to be used, what touch to be employed, and other minor details. But it means more than this: there is a mental attitude to one's work that should not be overlooked. In playing a simple finger exercise, the finger strikes—not sluggishly—but quickly, and then there is a pause before the next finger strikes. In this moment of absolute repose the mind approves of the last finger stroke and issues its orders for the next. Thus that slow playing includes quick finger motions, a moment of stillness between the finger strokes, a knowledge of what each finger has to do, and a decisive will to command. Summed up in one word it means control.

One player has all his finger motions under his own control; another's fingers follow their own sweet will because, most likely, the player does not know that he has the power to control them. He does not exercise his will over them. When we realize that the first aim is control we see that slow means a different thing to different students, and depends on one's ability to think more or less quickly.

If a beginner has four or five things to think of between the finger strokes, slow may mean to him one note every two or three seconds; while one who has developed some mental alertness and accustomed his fingers to obey may do his slowest practice one note a second, or somewhat faster.

The fingers may be so trained by practice, made so obedient to the will, that they will obey instantly a command given by the mind. Further training will enable the mind to command the fingers to execute a group of notes, which they will do by one impulse, as it were.

Therefore we see we cannot do real practice without thinking and exercising the will. It is to be feared that most persons practice unthinkingly, but it is evident that the best results will come from slow practice, when the attention is concentrated on one's work, where there is an ideal or model to follow and a will strong enough to take command.

Right playing is a habit. Few realize how much easier and quicker it is to train the fingers to right habits from the beginning than to be careless and continually correcting faults or wrong impulses.

A cadenza or a very rapid passage has to be played with a certain smoothness and finish, which can be acquired only by the utmost exactness of execution: if the fingers do not strike each key exactly in the middle, or if they are not raised to the same height, the passage will be blurred. Preliminary practice of such a passage must be slow and careful. Do not aim to get it as soon as possible up to the required tempo, but rather to practice it for a long time deliberately, fitting the fingers with the utmost exactness to the keys, and pruning off all unnecessary motions. By this deliberate practice, and not forcing the speed, the fingers will acquire such certainty and ease, that later a very high rate of speed can be taken, because one can rely on the habit of correct playing that has been established.

Few persons attain this feeling of repose in rapid playing, because they do not practice the slow tempos long enough: they want always to play as fast as they can. But this is the secret of successful practice, to hold one's self back to practice not much more than half as fast, or at the most, two-thirds as fast as one can play. Keep the feeling of deliberation while practising; then the playing will be reposeful, no matter how fast it may be.

Rapid playing need not sound hurried. Hurried playing is like a runaway horse; it has got out of your control. A well developed sense of rhythm keeps one from playing in a hurried manner, and this sense is developed by exaggerating the accents of the rhythmic notes in slow practice. Some may ask why it is necessary to think so much about the merely technical part of music and may express an opinion that it would be far better to talk more about expression, or interpretation. Interpretation rests on a reliable technique. The right thing to do is to make sure of the technique and then forget all about it. When one studies grammar he has to understand thoroughly the parts of speech and their relations to each other: he must be perfect in the conjugations of the verbs: he must recognize how a singular or a plural noun will affect the verb, and so on. But when he has to speak in public, he does not think of nouns and verbs, of singular and plural. It is the one who has studied his grammar superficially that gets his singular nouns hitched to plural verbs and vice versa.

By beginning the study of a piece at a very slow rate, say at one-fourth the right tempo, and by holding back, that is, by not practising as fast as one can play, the student will eventually be rewarded by greater ease, certainty and facility of execution.

THE MUSICAL ARTICLE AND ADJECTIVE.

MARY HALLOCK.

Liszt has said, "You do not bring out a note always by playing it loud, you do so by pointing to it." This suggestion can be compassed by every way in which a note is raised above its fellows; in fact by every way which can give it particular meaning. Every one musically inclined does this more or less by instinct. It ought to be done more knowingly.

Like everything else a note is important or unimportant by comparison. "Values," so much a painter's word, must be found more frequently in the musician's dictionary and this not only in cantabile but in the constant scale groupings of contrapuntal music. There is no mistaking such musical values when they are once under consideration. That which concerns us in this paper is the notes of subservient value.

It often happens that a note vital to the melody is ushered in, as it were, by a note of less importance to itself; introductory to it and not indispensable to the sense of the phrase. This note is a handle rather than anything else. It leads up to the speaking note in the way familiarly known of the scale's leading tone except that it can jump to the note of importance instead of being next to it. These notes lend themselves to admirable consideration as articles.

Such a one is the first note of Chopin's Etude in E major:

whilst metaphorically speaking the noun in the F minor Barcarolle of Rubinstein enters in unushered.

These notes ought to be played in the way that one would say "the" before "boy." Not only softer, but as though something better were coming.

In triplets the third member is invariably an introduction to the succeeding note. Leschetizky gives definite rules by which this fact can be denoted: The tone of the third note is weakened after a well nigh imperceptible lengthening of the time between it and the second note of the group. Quite curiously this is enough to turn the triplets third note into a handle to the next group except when in syncopated fashion the accent is placed on the middle note of the three.

Our scale is really made up of the members of the tonic chord and their satellites. In the scale of C major, D introduces E, F introduces G; A is interjectory, while B leads up to C. This makes every note grouping, whether four, six or eight, into article and noun, article and noun; minute values, which should be first felt and then minutely denoted.

It is in Bach that these values are most important to the color of the work, although it goes without saying that the detail must never obstruct the whole.

Sometimes a whole scale or part of one constitutes the article

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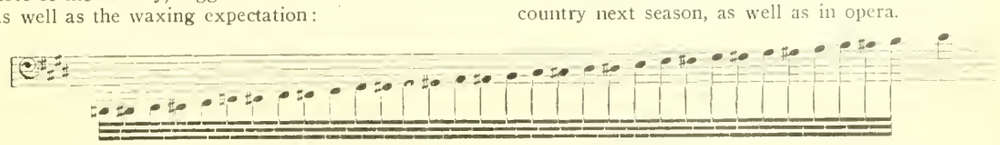
sometimes a scale is article and adjective combined. Witness how the chromatique scale in Chopin's C♯ minor Etude, although introductory to the crowning note of the melody, suggests nevertheless the ominous as well as the waxing expectation:



Parse the music and it will speak. Know an ornament pure and simple when it is such. The article is easily detected. After this the important notes will stand on pinnacles from which they can shout.

BOOKS ON FOLK MUSIC.

An authoritative work on Chinese Music, a subject about which very little is known, is Chinese Music, by J. A. Van Aalst. This is one of the official publications of the Statistical Department of the Inspectorate General of Customs at Shanghai. It is described by a thoroughly competent scholar as an extremely valuable contribution to the subject of Chinese music, and contains many examples, besides an account of the rites performed at the Temple of Confucius in the presence of the Emperor.

A recent work in a popular style, called Characteristic Songs and Dances of all Nations, is edited by James D. Brown, and gives the airs of the principal countries of the world, with historical notes and a bibliography. Another compend covering the same ground, with perhaps even greater fullness, is by the famous bandmaster, John Philip Sousa, whose compilation is entitled National Patriotic and Typical Airs of All Lands. The reader of this book cannot fail to be struck by the remarkably thorough way in which Mr. Sousa has sifted and gleaned the whole field of national music, all the smaller as well as the larger countries of the world receiving their fair share of attention.

A book appealing to even a larger class than any we have yet considered is Our Familiar Songs, by Helen Kendrick Johnson, which has been in circulation for upwards of twenty years, and has won for itself a host of friends and admirers. It contains much more information of a biographical and anecdotical character than its companion works, and has therefore a distinctly literary as well as musical quality, and is especially adapted for use as a household book of songs. Americans will be especially interested in one or two volumes bearing directly on the music of their own country. Our National Music, by L. C. Elson, is the work of a popular lecturer on musical topics, who has a marked aptitude for presenting the results of his studies in a way to attract the average reader, and in his well planned and compactly written volume we learn many particulars about the origin and composition of the words and music of our national hymns which it would be difficult to trace elsewhere. The book is an incentive and stimulus to true patriotism and love of country.

The last work we have space to characterize is Stories of Famous Songs, by S. J. A. Fitzgerald, which does not give either the text or music of the songs, but relates pleasantly and with abundant anecdote and illustration the circumstances of their origin, and all the historical and romantic associations which cluster round them. It is just the book to please the large class of persons who have no wish to enter into any deep researches, but who are looking for some entertaining presentation of the subject which shall enlist their interest and gratify their love of sentiment.

THE LIFE WORTH LIVING.

The life worth living is the life of the man who works; of the man who strives; of the man who does; of the man, who, at the end, can look back and say, "I know I have faltered, I know I have stumbled, I have left undone things that should have been done, and much that I have done had better been left undone, but as the strength was given me I strove to use it; I strove to leave the world better and not worse, because I had lived in it.—*Theodore Roosevelt.*

Melba and Sembrich will sing in concerts in this country next season, as well as in opera.

MUSIC IN THE HOME

CONDUCTED BY
F. C. ROBINSON

Suggestions for Home Study and for Clubs

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here we shall be glad to consider it.

HOME CLUB ENQUIRIES.

1. *"Who is the greatest living singer?"*

There is no greatest. What one singer can do another cannot, and it is thus impossible, or unjust, to pronounce any one of our present day singers to be the greatest. If you compare Melba, Eames, Nordica and Sembrich you will find great beauty in each voice and also great diversity.

If you would accept the verdict of audiences you must bear in mind that what suits one audience or one locality may not suit another. At the present time the general public seems to prefer Jean de Reszke to all others, if we are to judge by the prices paid him. He commands the highest salary of any singer of to-day. In the same way we might grade other singers according to the amounts paid them by our grand opera managers, but this would mean no more than that the public is willing to pay this amount to hear them.

We would say to our enquiring friend, when opportunity favors you to hear any, or all, of the great vocalists of to-day, do so and rejoice in each one. Expect limitations, because you certainly will find them, but they will, no doubt, be entirely outweighed by your pleasure in each one's gifts and abilities. The writer believes in giving one's self up to *enjoyment* as far as possible, setting aside all carping criticism when listening to such artists as those we have named. Our country is rich in the production and possession of beautiful (singing) voices. We have given a goodly number of fine singers to the world and no doubt shall continue to do so. The country abounds—is over-run one might say—with *good* singers. To prove this, consider America's churches and the thousands of concerts with their concert-singers.

JEAN DE RESZKE AS DON GIOVANNI

NORDICA AS ISOLDE.

2. *"Who are the best living composers?"*

This is another question that is difficult to answer. There are many reasons why it is difficult, and one is that judges and critics are not apt (perhaps scarcely able) to judge fairly of their contemporaries. Take for example that period when Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi and Franz were alive. These nine great musicians were all in the world at one time. *We* know that the entire nine were great masters, but their contemporaries, for the most part, did not think so. Their view was too close, it would seem, for proper appreciation and clear judgment.

Now, this is, it may be, our position to-day. It is quite possible that many of our composers are greater than we suppose them to be. Another of our difficulties is that composers are numerous; some are scarcely known, even by name, as yet, except to a very few. Take for instance the Norwegian Sinding. Anton Seidl considered some of Sinding's compositions very highly and Grieg has also admired them. At the present time there are gifted composers, already more or less distinguished, in Scandinavia, Poland, Bohemia, Russia, Hungary, Germany, Italy, France, England and America. Perhaps, as you suggest, I shall, later on, prepare for this department a series of sketches, taking each country in turn, as named above. Such articles, if written, will but point the way for you and other interested students to read such works of the day as go more thoroughly into the matter. Books will be suggested if these sketches appear. For the present I can only say that to "hold your own," as you express it, you should know something of each of the following composers of to-day, though I offer only a very incomplete list. Learn about Grieg the Norwegian; Dvorák the Bohemian (who died recently and whom we have regarded almost as an American because of his residence among us for several years); Rimsky-Korsakoff, of Russia; shall I say Dohnanyi, of Hungary? (there really is no distinguished composer in Hungary at present unless we mention Goldmark, who still is alive and who, though born in Hungary, is really of the German school), and Rubin Goldmark, a nephew of the older composer, who has produced some good work.

Learn something of Germany's greatest living composer, Richard Strauss. Italy has no longer its Verdi, but one should know a little about Mascagni and Puccini. In France, take Saint Saëns, Massenet and Debussy; in England perhaps we may select Coleridge-Taylor, composer of the "Hiawatha" cantatas. Regarding American composers you should be familiar with the names of George Chadwick, Arthur Foote, Mrs. H. H. A. Beach, Margaret R. Lang, John K. Paine, Horatio W. Parker and Charles Martin Loeffler. I presume that most musicians unite in placing at the head of America's list, though he is the last named here, Edward Alexander MacDowell. However, this matter of precedence is, as we have said, difficult to decide upon and may be considered unimportant where all excel some in one way and some in another.

HISTORY OF MUSIC IN A NUTSHELL.

SUITABLE FOR USE IN FAMILY CLUBS.

In the early ages, many thousands of years ago, there was no music but man's attempts to imitate the sounds of nature. He heard the songs of birds, the rustling of leaves, the babbling of brooks, the sighing, whistling, and rushing sounds of the wind, and he tried to reproduce them. As centuries passed it became a custom with some races to tell of their wars, their victories, and their life in general, by means of rude songs, and these songs (if we may call them such) were handed down from father to son through the generations. The art of writing, or printing, was, of course, then unknown, and musical ideas and customs could only be passed along from one generation to another by word of mouth. The human voice was all that man used at first; with his voice he produced sounds musical and otherwise. The invention of instruments was the result of man's attempts to imitate the sounds of the human voice.

The Bible is one of the very oldest collections of writings in existence, and in its earliest parts music is frequently mentioned. In the book of Genesis a man named Jubal is named. He is spoken of as "the father of such as handle the harp and organ." We thus learn that harps and organs were in use in that ancient day. Every part of the Old Testament shows us that the Hebrews were a very musical people. King David was a musician—we read that his lyrics, the Psalms, were

EMMA EAMES AS THE COUNTESS ROSINA.

set to music and performed by "the chief musician" and others under his charge, some of whom sang while others played upon various instruments. Some of these instruments had strings (resembling rude harps) and others were like horns, trumpets, or cymbals. Music among the Hebrews, Egyptians and Romans is a very interesting subject for study and its origin may be traced and its advance followed as each nation underwent development.

We find in studying musical history that it may be classed in two great divisions, viz: Ancient and Modern. The period of Ancient Music dates from the

very earliest times up to about the fifteenth century. During this period progress was very slow, but before we pass to Modern Music we should glance at a few names connected with ancient musical history, names with which educated persons should be familiar. First, there is St. Ambrose, Archbishop of Milan. The date of his birth is uncertain, but it is usually given as about 344 A. D. It is known that he died in the year 397. St. Ambrose developed a system of music which is called the "Ambrosian System." It was in the form of four scales, the notes of which were used as the foundation of hymns and psalms arranged for church purposes.

The second great name is that of St. Augustine. He followed the ideas of St. Ambrose, enlarging upon, and adding to them somewhat. The third name is Pope Gregory the Great, and he added four more scales, which were known as the "Gregorian Modes." These men influenced ecclesiastical music to a great extent and their names are still held in high esteem by the Roman Church.

In the eleventh century (990-1050) Guido of Arezzo lived and he it was who invented the terms ut, re, mi, fa, sol, la, from which came our do, re, mi, etc., in use at the proper time.

Very interesting reading is that part of musical history which deals with the troubadours. Adam de la Hale was a famous troubadour, a Frenchman, and was born in the year 1240. The troubadours, who were musicians of the twelfth and thirteenth centuries, composed songs and went about the country singing them. The singers were not always the authors of their own words or music, but Adam de la Hale both wrote his own words and set them to music and when he sang them he was also able to accompany himself on the guitar. His songs were very stirring, greatly influencing the people who heard them. He was not, as one might suppose, a sort of musical tramp, but was a rich and titled man. In some histories he is alluded to as the "Hunchback of Arras," wherefore we infer that he was deformed physically.

In studying songs and their origin and evolution one is carried back to the troubadours. We may, in future articles, have occasion to refer to them again. The songs of troubadours influenced the people much as our political speeches influence certain classes at the present time when elections are about to take place. The troubadours were exceedingly popular and found ready welcome wherever they went.

For many centuries music was used chiefly for ecclesiastical purposes, and a study of its progress is closely associated with the history of the Roman Catholic Church. The religious musical services of the church were the origin of our present day music. We all are familiar with the term Mass and know that it is a grand and imposing religious service used still in the Roman Church. A Mass consists of five principal parts which are, sometimes, sung separately on different occasions. There is (1) the Kyrie: (2) the Gloria: (3) Credo: (4) Sanctus: (5) Agnus Dei. For many years all church music was entirely vocal: instruments were thought unfit, or inappropriate, for religious services. Vocal music, too, was something quite different from that of the present time. Hymns and psalms were all sung in unison. Part singing (the singing of various parts, soprano, alto, tenor, bass, at the same time, and together) was not known until about the ninth century.

Those old instruments which preceded the pianoforte, the virginal, spinet, etc., were introduced about the middle of the sixteenth century.

The virginal, the harpsichord and other instruments in that line were all very similar, although each one differed from the others in some respects. They all were in use during the sixteenth, seventeenth and eighteenth centuries, preceding the pianoforte. You will observe that neither the harpsichord nor spinet had any pedals.

Massenet's *Hérodiade* was sung recently at London. The professional scruples of the censor made it necessary to eliminate the biblical names and the work was given under the title of *Salomé*.

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Giordano, the eminent Italian composer, has been engaged by the publisher Sonzogno to write the music of two new operas. Henri Cain, who wrote the book for Dupont's prize opera, *La Cabrera*, will write the libretto for the first of these operas, which is to be finished within two years.

A SPECIAL REQUEST TO ADULTS.

We should be pleased to hear from families who are devoting, together with their children, one or two evenings a week, or even an occasional hour, to musical matters. We know that the younger members will take far more interest in such study when their parents join them than when they do not. Nowadays, as you all know, good pianos can be purchased at such moderate prices that few homes are to be found without one. But it is a mistake to look upon the piano as being useful merely for Susie, or Jennie, or Johnny, to drum on while learning to play. It certainly is for this purpose, but for very much besides. Every family owning a piano should, as we have been saying so frequently of late, try to form a little home orchestra: the father, perhaps, or elder brother—or one of the girl members—taking the violin, or flute, or clarinet, another using the mandolin, and so on, with the piano part to supply the accompaniment. An opportunity is thus afforded for the study of ensemble music, a thing enjoyable and helpful in every way, as we have pointed out many times. In Germany, France and England almost every family has its home orchestra and its musical evenings for the family. Also, in every village and little town are to be found singing classes, choral societies, etc., which show that the people are always in a musical atmosphere. When this can be said of America she will take her place in the world as a musical nation.

Meanwhile we may take pride in some facts that are, to say the least, encouraging. Statistics, I am told show that there are more music pupils in the United States than in any other country; that we have more bands and amateur orchestras than are to be found in Europe; that more music is published here than in any other country, and that more really good music is sold and played here even than in Germany. As regards musical instruments and the manufacture of the same, the number of pianos and organs sold in Ameriea far surpasses that of any other country. It is a well-known fact that America produces the finest pianos in the world. America to-day makes violins equaling in workmanship, beauty and tone those of the old Italian makers of two and a half centuries ago; the band instruments of some American makers also are unsurpassed. America has, as we all know, produced many of the finest singers, and pays more for foreign artists than any other country. These are encouraging facts and fill us with the longing to see her rank, as she should, among other musical nations.

Do not forget our special request to parents and adults to send us word of their work and interest, in music, in the family circle.

PLAYING FOR PUPILS.

CAROLINE CLEMENTS.

The question: Shall I, or shall I not play for my pupils? is always presenting itself for discussion. I have therefore selected it for my topic in the present article. It has been my experience that every piece should be played for the pupil. Like every other point on which "doctors differ," there are two sides to be considered, depending largely on the nature of the pupil. A small child will frequently have so quick an ear, that if it hears the tiny phrases of the lesson played once or twice by the teacher, it is able to (afterward) play them itself with a degree of accuracy that is surprising, and the teacher leaves the little one believing that the lesson is well on the way to being learned correctly. On his next visit, however, he finds, to his disappointment, that all has been forgotten, because the child has followed by ear, and, not having a clear comprehension of the notes, was unable to help itself when the memory picture grew dim. In such a case, playing for the pupil was harmful.

I once had a pupil who had been under the care of another teacher for some time. When the little girl came to me, her former teacher said, "I see you have Blanche so and so; she took some lessons of me, but she is very dull in music." I knew the child was a bright pupil in school and that she was anxious to learn to play, so was puzzled for the first lesson, because she was dull, apparently.

A little investigation revealed the fact that this child depended largely on her sense of hearing, and scarcely knew one note from another, although struggling with pieces far beyond her reach. The difficulty being recognized, exercises in sight reading quickly wrought a cure, and in a short time she began to make rapid progress. Here also was an instance where playing for the pupil was positively harmful.

On the other hand, a small pupil whose efforts to penetrate the mysteries of time values seemed unavailing, quickly grasped the matter through her sense of rhythm on hearing the phrases played for her. An older pupil came with a Mozart Sonata, playing the Allegro in a most cumbersome and laborious fashion, though the Andante went well. The Allegro being taken in hand, the bright, sparkling style was pointed out, and various touches to be used were noted, all to no purpose. So I said, "Let me play the movement for you, you may get the idea more clearly." At the next lesson she brought this same Allegro vastly improved. Teachers sometimes say: "I do not want my pupils to imitate me, I want them to express their own individuality." Never fear but they will do that, if they have any individuality to express. Possibly they may copy their teacher for a time, but sooner or later, if the divine spark be latent within, it will express itself in the interpretation of the music played.

Another point sometimes advanced against the teacher's playing for his pupil is that a busy master cannot find sufficient time for practice, and is frequently unable to play satisfactorily for his students. Unless your pupil has very slight confidence in your ability as a pianist and teacher, he will gladly overlook false notes or other slips for the sake of the help your playing will be to him. If he has the saving salt of common sense in his composition, he will know that the busy teacher is rarely a finished artist, and he will thank you heartily for the ideas furnished him by your conception of the music he is studying, and if he be endowed with real talent he will not follow servilely in your steps, but will appropriate and develop all that comes to him through a composition, and will profit far more by your playing what you wish to illustrate or emphasize than by any verbal explanations and analyses of muscular action, etc., which you can offer.

It is my belief, founded upon results obtained in my teaching, *that every piece should be played for the pupil before he begins to study it; and played at every lesson while it is in study, and parts of it played many times.* "But," says some teacher again, "this will result in the pupil playing the piece by ear, which would be contrary to all discipline, and very bad for him in every way." In addition to my remarks above, let us look at this point once more. The object of the lesson is not, primarily, mental discipline, but music. The pupil desires to learn to play by the shortest and most direct manner. When he can play he has gained the result. If you have ever been attracted by a piece at a concert, and gone home and practiced it with interest and avidity, you have observed with surprise that in a very short time you learned more about it than you had done before hearing it in several weeks' practice, it may be. The reason is plain. After you heard it well played, you had the sound of it in your ears and every tone that you produced was intended to fit in this inner sense of the sound that you desired. When you had not heard it your tonal sense was imperfect, and at every step you were dependent upon the notes. The playing was mechanical, and not musical.

I recommend that teachers play the scales, exercises, and etudes, whenever it seems advisable to do so in addition to pieces. This entire subject is worthy of each teacher's careful consideration before any decision, wholly against it, is formed.

The recent Sonzogno competition in opera-composing, which ended so successfully in the discovery and production of Gabriel Dupont's *La Cabrera*, has stimulated music-lovers of France to institute in their own country a similar but even more comprehensive contest. The sum of twenty thousand dollars has been subscribed and the prizes will be very generous. The jury will be composed of the musical notabilities of Paris. Almost all the forms of musical art will be included in the competition. It is believed that the contest in vocal music will be national and that in symphonic music and the ballet international. The competition will open in October and before that time all details and conditions will have been decided upon and published.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER.

Truth for the wise,
Beauty for a feeling heart,
And both for each other.
Beethoven.

A SEPTEMBER CALENDAR

Sept. 1. Theodore Müller-Reuter, pianist, born in Dresden.

" 2. *Name three families distinguished as violin makers.*

" 3. Nicolo Amati, born at Cremona, 1596.

" 4. *Name five distinguished violinists of the present day.*

" 5. Jacob Meyerbeer, born at Berlin, 1791.

" 6. Anton Diabelli, born at Mattsee, 1781.

" 7. *What is a Sonatine?*

" 8. Emil Naumann, born at Berlin, 1827. Anton Dvořák, born at Mülhausen, 1841.

" 9. *Name some composers of the Sonatine.*

" 10. *Name some composers of the Sonata.*

" 11. Edward Hanslick, born at Prague, 1825.

" 12. *Of what nationality is each of the following: Grieg? Saint-Saens?*

" 13. *Massenet? Mascagni?*

" 14. Maria Luigi Carlo Zenobi Salvatore Cherubini, born at Florence, 1760.

" 15. *Where did Cherubini spend most of his life?*

" 16. *What theoretic work of his is famous?*

" 17. Saverio Mercadante, born at Altamura, 1795.

" 21. August Emil Friedrich Victor Wilhelmj, born at Nassau, 1845.

" 22. Ovide Musin, born 1854, in Belgium.

" 25. Jean Philippe Rameau, born at Dijon, 1683.

" 28. Charles Lamoureux, born at Bordeaux, 1834.

" 30. Severin Johann Svendsen, born at Christiania, 1840.

JOHANN SEBASTIAN BACH.

EDNA BAKER OYLER.

That talents are inherited is very plainly seen in the family about whom we are going to talk for a few moments.

For two hundred and fifty years the Bach family were the most noted musical people in all Germany, and finally a little son, Johann Sebastian Bach, came to gladden the home of his parents.

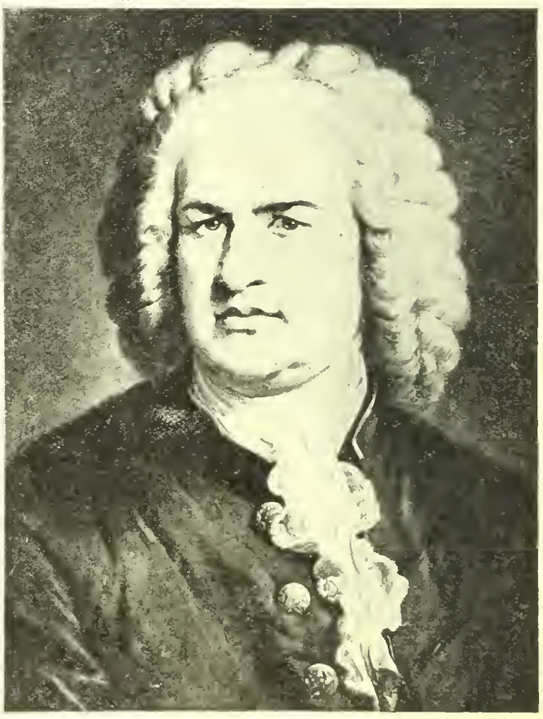
As he grew to manhood the world could clearly see that all the musical talent of the family for years back had centered in the greatest perfection in this son, who became the most noted of all the Bach family. This family were very refined and cultured, and were always devoted and loyal to each other.

It is said that so musical were the Bachs that even the morning prayers were sung in chant form, and on all festival occasions they gave family concerts, having a chorus of twenty-five voices in their own family.

Johann Sebastian Bach was born about one month later than Handel in the year 1685.

When he was but ten years old both of his parents were taken from him by death, and after this he was cared for by an elder brother who was earning his living as organist in a city not far away, taking Sebastian with him to live, and thus for years he was away from the home which had been so dear to them all. But here while with his brother it was discovered that Sebastian had an unusually good soprano voice, and he began singing in a choir. He also learned to play the violin, and played it so well that he often took part in entertainments.

In his brother's library were some very attractive books and music by the best composers and masters, which proved so tempting to Sebastian that he resolved to study them. But the brother thought them far too difficult for the boy, and forbade him the use of the volumes. But Sebastian found among the lot one book particularly interesting to him, and he determined to know about this music, so on moonlight nights he crept down stairs, took the book and copied patiently every note. This took him about six months, but just as he had completed it his brother discovered it and took it away from him. This must have been a sore disappointment to Sebastian, but his brother was wise and probably knew best.



BACH.

Later on Sebastian showed a decided liking and talent for the organ and as an organist and a composer for the organ he made his greatest success.

No one of the great masters has written so many and such beautiful compositions for the organ as has Bach. His fugues are particularly interesting.

During the latter part of Bach's life he became blind and although he regained his sight, the treatment he underwent was so severe as to cause his death shortly after.

DUETT PLAYING FOR BEGINNERS.

MAGGIE ROSS.

Were all teachers awake to the value of duett practice in the first stages of pianoforte study, more of this interesting form of teaching would be met. Its advantages are many and far-reaching. In the first place, nothing stimulates time and rhythm as does duett playing, and to the beginner, nothing is of so great importance. Young children are almost certain to halt at the end of each measure, especially in three-quarter tempo. By persistent duett practice this troublesome evil can soon be defeated. Of equal value is the work in sight-reading which a wise teacher can get in on a careless pupil by a judicious use of duetts. By grading the course carefully, and allowing no previous practice, or repetitions, splendid results may be accomplished in reading at first sight. When I receive a pupil who is weak in this direction, I immediately start on a vigorous and progressive system of four-hand playing, which is invariably most fruitful.

Not by any means of the least importance is the habit of concentration which may be developed by this form of work. The greatest difficulty encountered by a person new in this line of practice is keeping his own part against that of another. The necessary will-power required in forcing such a pupil to "hold his own" is certainly of inestimable value in his mental growth. Since the time has passed when mere digital gymnastic exhibitions prove the musician, the intelligent teacher knows that the most good is accomplished when the mind is awakened and in the process of development.

Last, but not by any means least, comes the feeling of sociableness and good-fellowship which results from this partnership in music work. When one sits side by side, shoulder to shoulder, hand in hand as it were, with his pupil, a feeling of comradeship is awakened in even the most unresponsive nature. Not long since I received for instruction a little miss of ten years of age. She had already been in the hands of three different teachers. The mother was musically ambitious for her daughter, but the latter (and who could blame her), was prejudiced against "music lessons." She met me at her first lesson with an unwilling attitude, and a disinterested manner. I was radiant, and "beamed" my best "rays," as I said, "Jean do you like duetts?" "I don't know," stolidly, came the answer, "I never had but one."

"Did you like that *one?*" roguishly, asked I.

"Yes," she replied, thawing out a trifle.

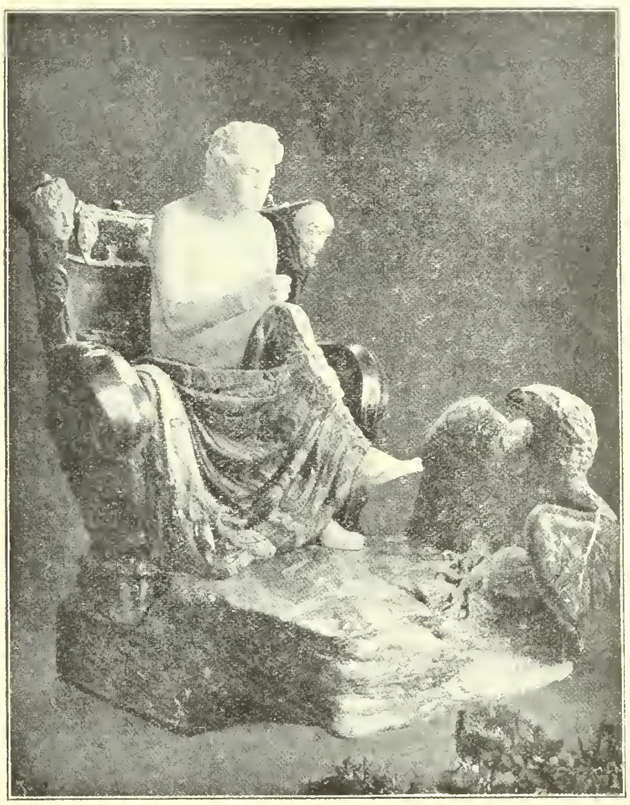
In an instant I had produced my treasured Schwalm, and soon we were having the most sociable time. I put her at the treble, and she liked the melodies which she played, added to the harmonies of my bass. Her mind was really polyphonic, while her little fingers were equal only to melodies. I soon discovered that the child had never completely mastered the notes of the bass staff, though she had plodded almost through two different instruction books—taking the "next lesson" each time. After drilling her on the bass notation, I put her at the bass end of the piano, and to-day she can read one staff as well as another. Now her mother says, delightedly, "Jean was never before so interested in her music."

I quote this incident simply to meet an end. This child was much petted at home, the constant companion of an indulgent mother, and little used to solitude or self-amusement. She needed in her musical work just the companionship duett-playing furnishes. Now she plays with her mother, and girl friends, and hence gets in many minutes of splendid practice when she would not sit at the instrument alone.

Add to your teaching material a copy of Josef Low, Book 1, for the tiniest tots, and Schwalm's Young Musician, for those a trifle older in the work, and use them a few minutes at each lesson, and you will find an awakened interest and great zeal in even the sluggard. Both these works are in the Schirmer Library, where also, are many others quite as valuable. Those of Enke are especially musical, and somewhat "catchy" in movement, thus affording fine drill on dotted notes and syncopation.

MAX KLINGER'S BEETHOVEN.

The municipal council of Leipzig has just approved the enterprise, suggested by the city's architect, of building behind the Museum a special site in which to place Max Klinger's statue of Beethoven. The statue, the plaster model of which was designed in 1886, was not brought to completion before 1902. It is a most interesting example of polychromatic sculpture. The pedestal beneath the throne on which Beethoven sits is of marble from the Pyrennees; an eagle, placed below on a cloud, is of black marble veined with white, with amber eyes. The nude bust of the master is of white Syrian marble, with reflections of pale yellow. The throne is made of dark bronze with arms of gleaming gold; five angel heads in ivory crown the back; three of them are placed on a foundation incrusted with blue Hungarian opals. Much criticism has been cast upon this mixture of colors so contrary to our modern conception of the sculptural art. It is, however, in entire conformity to that of the ancients. It must be admitted that the ensemble of the work presents a real harmony of *nuances* and allows the eye to rest with satisfaction upon the strong countenance of Beethoven. This face strikes one at the first encounter and holds one's attention persistently. The ideal resemblance is perfect; it seems as if in this head were concentrated the most striking traits of twenty or thirty portraits. One's attention is attracted by an extraordinary resemblance to the head of Saint John in a certain *Pietà* at Dresden. Another peculiarity is the choice of subjects made by the artist for the figures on the back of the throne. These are: On the back support the Crucifixion and Aphrodite; under the right arm of the throne, Adam and Eve, The Fall; under the left arm, Tantalus, with a woman crouching.



MAX KLINGER'S BEETHOVEN.

CORRECT ANSWERS TO PRIZE QUESTIONS.

[For the benefit of all our young people who took part in the contest we present our own list of answers to the questions we gave.—F. C. R.]

Answers to Set No. 1, in January, 1904:

1. *Legato* and *Staccato*.
2. Irregular accent.
3. A chord played in the style of the harp; a "broken" chord.
4. Una corda.
5. An elaborate vocal composition in three, four, five or six parts without accompaniment. A form of music belonging to the sixteenth and seventeenth centuries.
6. Something like a madrigal; is a composition peculiar to England, usually for male voices, and first appeared in the eighteenth century.
7. Songs of the people.
8. A musical church service.
9. An *oratorio* is a sacred musical drama, without scenery or action; an *opera* is a secular drama and has both scenery and action. Both consist of airs, recitations, trios, choruses, etc.
10. A *cantata* is a short oratorio, or operetta without action.

A TRIBUTE TO THE TEACHER.

Each generation sees the rush away from the land grow, sees the cities swell, sees character and individuality struggling with heavier odds. When I watch the seas rising and the clouds threatening I think of the schoolma'am at the helm and am glad. Laugh if you will; I am content. While she is there we are safe.

In a very real way the teacher is, must be, both mother and home to too many of her children. Could any pay reward the weary lives I have seen literally worn out in the service of stricken humanity in the slums of my own city—worn to the raw, day by day, with never a word betraying the toil and suffering; with the brave, patient smile ever there to cheer and help? I am thinking now of one Christmas festival in a ragged school, and of the sweet-faced teacher at the piano, with the children clustering around her singing their glad songs. None of them knew that she had come from the death bed of her only sister, who was breathing her life out while she played and sang with breaking heart, hiding her pain with a smile lest she sadden the children's joy. Pay? I would have every teacher who is worthy the name of teacher—and there should never be any other—paid enough to put her ever and for good beyond need of care; and when her years of service were over, I would have her rank as pensioner upon the community!—nay not bounty, but undying gratitude—ranking at least with those who guard it against peril from fire and from violence.—*Jacob A. Riis.*

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on Page 340. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

A STUDIO TALK ON COMMON SENSE IN VOCAL STUDY.

DAVID BISPHAM AS THE ARTIST. By permission.

JOSEPHINE TOZIER.

The scene was in a studio where a company, gathered together by chance, sat around a table whereon the hostess had spread a dainty supper. A Lady started the ball rolling by facetiously asking the Artist:

"How would a parrot sing if it had a voice?"

"A voice?" chorused the Company.

The Fiddler looked disgusted,—he preferred his own wit; the Pianist seemed amused; the Arch-Amateur displeased at such frivolity; the Girl with a Voice, puzzled; while the Lady who had no Pretentions, but much Common Sense, laughed outright and exclaimed: "Poor parrots! Lack of *voice* is the least of their woes!"

The Artist (smiling): What? of musical voice?

The Parrot Lady: I mean to say singing voice, of course.

The Fiddler: Parrots are not nightingales, but don't you know that parrots can sing fine tunes?

The Parrot Lady: I have never heard one do otherwise than scream.

The Girl with a Voice (earnestly): My teacher says any being which can make a sound can be taught to sing if the proper method is employed. Perhaps she means people, but she always says *"any being."*

The Arch-Amateur: She scarcely could have meant frogs.

The Artist (His first word in the conversation): "Come back to parrots with a good word! The poor birds may lack sweet voices, but they have many compensations which would be very valuable to students. They have ambition, patience, they are painstaking, and no one who has ever owned a parrot has yet been heard to complain of their lack of industry."

The Pianist: And how well they remember! Would that my pupils all had parrot memories!

The Fiddler (shocked): You would have them learn like parrots!!

The Pianist: Certainly I would, if they couldn't learn any other way.

The Arch-Amateur: Would you wish them too the parrot's taste? Parrots pick up very tiresome tunes to repeat insistently with their rasping voices.

The Lady with Sense: There are exceptions to even that rule. Artistic parrots exist as well as parrots with more vulgar tastes. Chaminade had to banish her pet Polly from the house to the garden because it chose one of her loveliest efforts at song-composition "Viens mon bien aimé" to repeat fifty times a day. There was a parrot who delighted in good music! He twisted his head, chuckled between phrases and seemed lost in ecstasy every time he creaked forth the refrain.

The Girl with the Voice (Coming back to her first theme): Don't you believe my teacher is right after all? Don't you think any one who can talk, can be also taught to sing?

The Artist: I think the desire of many teachers to encourage faint-hearted pupils and their enthusiasm in their chosen profession, misleads them into occasionally making extravagant statements. I doubt whether it is possible for *everyone* to learn to sing. It frequently happens that cultivation will develop latent qualities in a voice of which the owner never suspected the existence, but all the cultivation in the world can not create that which does not exist.

The Fiddler (decidedly): It is no more possible for every one to sing than it is for every one to learn to play the violin.

The Arch-Amateur: Every one must be blessed with musical hearing before either of these accomplishments can be gained.

The Fiddler (mischievously): Yet if the world *must* have music without using the ear, there is always the piano.

The Pianist (quite undisturbed): You are quite right. One of my pupils who to-day plays both with taste and enjoyment, confessed to me as a child that she could not detect any difference between the major and the minor scales. Yet she was determined to learn music in spite of all these discouragements.

The Arch-Amateur: And she has become a player?

The Pianist: Not only has she become a player, but her musical ear has so developed that she is able to deliver competent criticism.

The Lady with Sense: The experiment of endeavoring to make such a one play is all right when the parents are rich enough to take the chances, but it is only in progressive America or in England that children not exhibiting a decided ear for music would be allowed to study that particular art. Fancy a continental parent wasting his money on an accomplishment for which his child had displayed no inclination!!

The Fiddler (decidedly): When a European child begins a study there is no nonsense about the pursuit of it.

The Arch-Amateur: And the parent chooses the teacher instead of permitting the child to do so.

The Lady with Sense: How is it here?

The Arch-Amateur: Why here, as soon as a family has money enough, it buys a piano and then spends a larger sum teaching the child how *not* to play upon the new piece of furniture. The greater number of these piano pupils never touch an instrument after they cease to take lessons.

The Pianist: That is because they learn to play *pieces*, not to play the *piano*. When German children learn to manipulate the keyboard they are also taught music itself. They learn not only the execution, but musical literature and something of musical science. The parents are in no hurry for results, they don't expect a child to "sit down and play a little something" at the end of the first quarter. They have practically no vacations, but steady work, uninterrupted by dancing school parties, or expeditions into the country.

The Lady with Sense: And the European singer? Do you not believe it is quite as possible for singers to be just as well educated in America? The singer, after all, does not begin to learn her art until she is seventeen or eighteen years of age.

The Artist: Of course it is quite as possible here as abroad. America has the good teachers, America has great talent at its student's command.

The Lady of Sense (Interrupting): But America lacks the atmosphere of plod. The pupils demand too much result from too little labor, and the pupils' friends expect that passing a half hour inside a teacher's working room twice a week, will make their protégé a finished singer within six months. The student from the West gathers together funds and comes to New York expecting to glean all the art that city can give in three months. And can you who know imagine greater folly than that of the innocent who borrows or begs money enough, then goes away to Europe, totally unprepared, ignorant of language, ways and means, customs, expenses and methods, yet thinking to come back and set the world on fire after a year's study. I could talk an hour about these unfortunates.

The Fiddler (with enthusiasm): Right you are! They expect to be prodigies even when their muscles are cramped and their fingers too short.

The Arch-Amateur: Aren't you getting somewhat mixed up in your metaphors?

The Girl: I have read all I could find about how to use the head, the throat, and all the rest of my frame, in singing, and it has become too hard for my understanding. I don't think that I can be so very much less intelligent than other girls at twenty, yet I do get frightfully mixed up trying to remember just which muscle I ought to be using, and just where my voice is wandering around according to the pictures in these learned books.

The Artist: Yet it is very simple, this throat and head.

The Girl: Oh! When you know! Of course it is simple; but horribly puzzling while you only are trying to find out.

The Lady with Sense: Beyond the experience gained by trotting constantly to concerts for many years, I cannot pretend to have any real knowledge of the Art of Singing. My ear has grown keen and my opinion fixed, and were I made guide, philosopher and friend to any girl contemplating singing lessons I should know just how to lead her, I am sure.

The Real Amateur: Do you know the teacher for her?

The Lady with Sense: Bring on your pupil. She will be accepted by me and taken in charge if she has only a thread of a voice, but I will repudiate all responsibility if she has no musical sense. I want temperament, taste, a sense of poetry and intelligence sufficient to know that the shred of a voice must be discreetly handled to make it grow enough to be controlled. I may not express myself clearly, but I know how I could direct the good work done. I should lead my charge into a safe path and to a safe teacher.

The Girl: How have you judged this teacher you think so sure?

The Lady: By the floating tone she requires free and unfettered by any harassing technical checks. The teacher in my mind carries the burden, watches jealously that the little thread of tone grows in beauty as it grows in strength, that nothing shall force or stain the precious weave lest its nap must be mended. My charge must have patience, or I'll do nothing for her. If she has a great voice she must not juggle with it, and if it is the fragile thing of which I am now speaking, she must be content to let it grow as all good things in nature grow, quietly and gradually. My pet teacher hurls no method maxims at the struggling voice, she works undetected and the directions she gives about breath are confined to a single remark.

The Girl: Oh, tell me that! I have been months at breathing.

The Lady: Her advice can be most successfully embodied in the remark an old German fencing master used to shout at the class in physical culture which he directed in my girlhood's school: "Jong Ladies! forget not wen you would breef it must be *in*spiration, not *aus*piration!"

The Artist (laughing): Advice worth two quarters of lessons! And dear Madam Common Sense, the Teacher is a veritable treasure. Where is she? I should like to know her, too.

The Lady: There are several of her, but she is not picked up in every advertisement. I do not say that she has not limitations, but she is too clever and conscientious not to understand them.

The Fiddler: The fact that she makes the pupils wait to grow, instead of jumping them ahead in forcing beds, would be considered sin enough to ruin her by a large proportion of silly girls. Think of obliging them to sing pianissimo!! Better corns on the vocal chords than to disguise the strength of their lungs!!

The Girl: Ah well! This teacher is of course all right, but the students who come to New York for six months' lessons would find that kind of instructor awfully slow. I don't exactly blame them. Think how disappointed their folks would be, if they came home whispering instead of singing stronger than before they left!

The Fiddler (aside to The Artist): "Voilà!"

The Artist: I know! the majority of these seekers after vocal fame want a fixed time for the fame to arrive.

The Lady with Sense: Let's return to our subject. What do you consider the main essential for becoming a singer?

The Artist (laughing): A singing voice of some sort.

The Girl: After that?

The Artist: Well, after that, I should recommend that musical ear about which we are talking,—then intelligence, industry, perseverance and great patience, each in their place.

The Girl: Dear me! I don't see how any one can know when she has all these mighty virtues! Consider my case. I always have sung a little, since I was a small child. Everybody has praised my voice. I don't like living in the country, so I determined to come to a city and learn to sing in concert. I got the address of two or three teachers. I went to them and had my voice tried. Each one of them assured me that I was blessed with a *great* voice. One said I ought to begin at once to study with him for the operatic stage. I never suspected I was worthy of such bliss, so you may imagine how astonished I was. I wrote home and my people were wild with joy, excepting one uncle who plays the flute. He said "nonsense!" which discouraged me a little bit, because then he is really the only one who pretends to know anything about music in my entire family, and somewhat cranky, so I decided to study. I had never studied a piece in my life. I don't now know how to read music. I suppose I ought to learn how, but my singing lessons cost so much, I can't afford useless extras.

The Lady with Sense: You have been here a year now, haven't you? How have you got on?

The Girl: Well! no! I have not done as well as I expected! I know what I want, but I do not know how to get it. I went first to Madame Schreier, and she promised that I should sing at one of her soirées before the season ended, but either I was stupid, or because something went wrong about my tones after I had worked six weeks I went to bed with a bad throat.

The doctor told me to stop singing for a while. I obeyed him, yet I thought there could be no harm in going meantime to another teacher, whom one of my friends assured me would instruct me without making me utter a tone. I breathe at a feather, and do exercises with the muscles of my face; I need not use my vocal chords at all, and according to her method, she tells me the voice itself is growing all the time and that quite as soon as I begin to use it she will be able to get me a church position.

The Lady with Sense: How in the world can you learn to sing without singing at all? Haven't you tried even to make a noise since you have been undergoing this extraordinary voice cultivation?

The Girl: Oh, yes! Last week I met a composer who persuaded me to try a song of his I had been taught in the old days at home. After he listened to me, he told me I had an excellent "organ," as he called it, but that it would take several years of hard work before I could really sing. I told my teacher his opinion, but she says he knows nothing at all about the voice, he only knows music.

The Arch-Amateur: And of course music has nothing to do with singing.

The Girl (not noticing the sarcasm—to the Artist): You repeated just now practically the same thing the composer said, so it must be my teacher is mistaken.

The Artist: I do not know your teacher, but I believe that as a rule all teachers are honest. They may not be invariably competent, but it is their wisest policy to do the best they can for their pupils. A teacher's reputation as well as a teacher's financial success depends on the good pupils he turns out.

The Arch-Amateur: And the celerity with which this feat is accomplished is likewise the strong card in New York.

The Pianist (aside): It brings many a patient to the specialist when the singer by these remarkable rapid transit methods cracks his throat.

The Girl: But some systems are surely quicker than others, and I do want to find the right, but the quickest method. (To the Artist): What method do *you* think is the best.

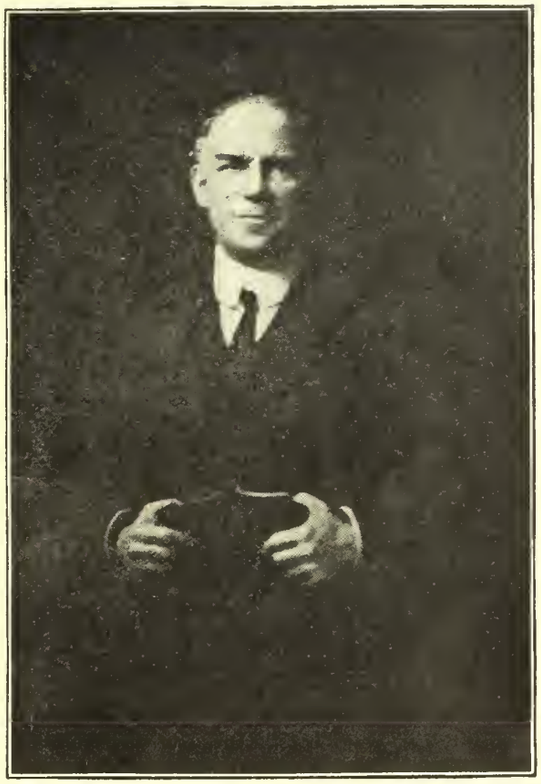
The Artist (getting quite red in the face): Method. Oh, method, well! Yes, hm—hm—there is a right way to sing and a wrong way to sing. With the right way before you, the way our Lady of Sense approves, the throat is free, the tones are lovely, there is health and there is finally strength. The wrong way makes uneven tones, swelling veins in the neck, a forced voice and diseased vocal chords. There must surely be in all teaching, method, meaning *order,* but there can be no great success resulting from cut and dried rules made to measure all throats alike. But (*speaking with emphasis*), I tell you now, that the method which would force its follower onward by a short cut is not the method which finds the right way first. The road to true art is long; there should be if possible no doubling on one's steps; there should be no resting by the wayside; the pursuer should go on and on, climbing slowly and securely, often in the dark, until the light above breaks in and illumines the way to the goal.

The Fiddler: It is when this light first breaks in that so many travellers halt, fancying they have come to the hill-top.

The Pianist: And its glimmer begins in the City of Blessed Mediocrity where an army of students settle and continue to abide with content forever.

The Arch-Amateur: Only sallying forth to fight in concert tours through the country districts, ever wondering why the cities repulse their invasions.

The Girl: How can we know when we have come to the end of the right way?



DAVID BISPHAM.

The Artist: There is no end until the voice is gone. Once past the temptations offered by the "City of Blessed Mediocrity," there are fewer dark valleys and better stepping stones through the Sloughs of Despond and the light from above shows brighter and brighter to help one on the way.

The Girl (eagerly): But what sustains a seeker in the dark before that light shines down?

The Artist: The good teacher supplies the guiding hand, holding a match to the lantern of Intelligence lighted by the oil of sane Judgment. The student's own voice and musical ear give the Strength, while Industry, Perseverance and the Strong Patience I before quoted, are food, drink and medicine for each day.

The Pianist (Bowing with approval): I shall henceforth preach The Pilgrim's Progress of Music.

The Arch-Amateur: Then make Patience the Staff, and Industry the Sustenance.

The Pianist: But without intelligence these props are of small moment in the onward and upward journey of a would-be artist.

(To be Continued.)

Theodore Dubois' *Xavière* and André Messager's *Madam Chrysanthemum* will be produced at the Opéra Comique, Paris, during the winter.

* *

Twin daughters have been born to Jan Kubelik.

FROM MY NOTE BOOK.

FREDERIC C. PERRY.

About Chord-Playing. Clear, incisive, resonant and powerful, or beautifully shaded chord-playing is not very commonly heard. In addition to the proper muscular conditions and the mode of attack which should be carefully considered, good chord-playing requires a proper shape of the hand and fingers. The hand should be well arched so that the metacarpal joints are elevated considerably above the second joints. The wrist must be held high, and the fingers well rounded, their third joints being perpendicular to the keys. With the hand in this position the fingers must be trained to resist a very heavy pressure, as at the moment of attack in heavy chord-playing the weight of the body is thrown forcibly upon the finger-tips. At this instant there must not be the least give or weakening in any of the joints of the fingers, the elasticity and looseness being in the muscles of the wrist and arm. The playing fingers should be firmly set, while those not playing must be well extended, in order to avoid the accidental striking of adjacent keys. If the hand is kept in the shape described, all the tones of the chord played will be of equal power, and when the hand and arm are raised the dampers will fall upon all the strings which have been struck at the same instant, a thing that rarely happens in most of the chord-playing that one hears.

In playing a succession of chords the fingers must be shaped in the air while going from one chord to the next, and this shaping must not in the least interfere with the solidity of the hand or the proper condition of the muscles.

Hard Work. It is a well known fact among teachers, in all branches of education, that talent is oftentimes a hindrance and a drawback to the one possessing it. Persons possessing talent usually are quick to see any given point: to grasp ideas intuitionally as it were: and are apt to be content with superficiality and to lack thoroughness which can only come as a result of close and patient work. Persons may possess great musical talent and yet never become capable musicians. They are so apt to waste their time and powers in a poor empty fashion. Many of them remain content to play waltzes, two-steps, and the popular songs of the day. They say they "love music" and should "love" to be able to play "elegantly" but add that they "can't practice," it is "so tiresome" "so monotonous" and "uninteresting." If a fairy could transport them by magic from the plain to the mountain summit, without the slightest exertion on their part, they would be delighted. Since that may not be, they waste their opportunities and are content to sigh vainly for the impossible. They are victims to their unfortunate possession of talent: too much talent, or perhaps 'twere better to say, talent without earnestness, patience and application is an unenviable gift.

In listening to great artist-pianists, many people seem to be under the impression that genius has been the good fairy of these musicians; that it has lifted them to the height of their fame with little, if any, exertion on their part. Not a thought is given to the hours and years of patient persistent work that have gone to the development of natural powers, no matter how superb those natural powers were.

It was Mme Nordica, I think, who occupied an apartment in an hotel near the one engaged by Paderewski and noticing his constant repetition of a long and exceedingly difficult passage, she resolved to count the repetitions, and she found they reached the number of seven hundred and fifty before this great pianist stopped. This illustrates our point; it discloses the patience and drudgery necessary to even the most talented, including geniuses.

Great pianists like Liszt and Rubinstein, and our present artists—Paderewski, von Dohnanyi, Bauer, and others—are educated for their profession from their earliest infancy. And although many eminent pianists attained celebrity after arriving at a certain age (as, for example, von Bülow, Paderewski and de Pachmann) the foundation of their greatness was laid in youth. Before entering upon the career of a concert player, the modern pianist must possess a

(Continued on page 353.)

THE ORGAN

Conducted by WM. HORATIO CLARKE.

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on Page 340. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Co. Short articles, of practical nature, choir notes and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

A WHIZZING DIAPASON.

Sixty years ago it was the fashion for sight-seers abroad to take in the old city of Haarlem, in Holland, on account of what was then considered one of the wonders of Europe. An American tourist in 1840 wrote home: "The main attraction in Haarlem is the great organ, which is celebrated over the world; it has five thousand pipes, the largest fifteen inches in diameter; two of them are thirty-two feet and eight of them sixteen feet long. Its power is wonderful when played on by the organist in private, with all the variety of mutations it is capable of. The charge for a private performance is five dollars and a half. An Englishman had just employed the organist and finished when our party applied for his services. The imitation of the flute, fife and piano, followed by the loud charge of the trumpet, was an admirable performance; after which came the tinkling of bells, which one could scarce believe to come from the pipes. Then came the 'Storm,' grand and terrific beyond description. The mimic thunder roared frightfully, and the walls of the building fairly seemed to tremble. The great diapason produced a sound like the whizzing of the machinery of a cotton factory. All these effects are to show the strength and power of the instrument. An ordinary performance is of the most rich and melodious character!"

AN ORGAN ELECTION OF THE PAST.

Before the days of Organists' Guilds, and Colleges of Organists, the election of a parish organist was not conducted upon so sound a musical basis as in the present era of attainments. In looking over records of the doings of half a century ago, I find an account of the election of an organist in one of the London churches where there were forty candidates. Instead of the umpires being players such as the organists of S. Paul's and Westminster Abbey, the church officers appointed the young ladies of the parish to make the decision, on the ground that they would have to listen to the music each Sunday, and therefore the appointment should be left to their judgment.

In this instance, although two of the candidates were competent musicians of good reputation, they were ignored, and a player of inferior ability, but of more attractive personality than one with a family, was chosen to be the organist. It is interesting to state that on this occasion, when each candidate played, his name was displayed in large letters over the gallery front, so that the fair umpires might be the better able to form an impartial judgment in regard to the merits of the performer!

In the selection of an organist in English and Canadian churches, it is a prevailing custom to choose an organist on the decision of impartial judges, who listen to the candidates without seeing them or knowing their names when they are playing the tests required. This method does not prevail in the United States, where organists are often engaged through friendship with some member of the new committee which is annually elected.

GUARDING ORGANS AGAINST VERMIN.

Next to dampness, the most destructive elements to contend with, both in pipe and reed organs, are the depredations of rats and mice. They not only gnaw the wood action and leather work, but even the wood and metal pipes, the former for the glue, and the latter for the slight sugar of lead which sometimes exists where the feet of metal pipes rest in the wood. These vermin will sometimes gnaw all around the leather of the bellows folds and gussets, to such an extent that they must be entirely re-leathered, only to be injured again in the same way. They do this injury in search of the glue and grease contained in the leather, and the only barrier is to have a deterrent substance mixed with the glue and tanning process. This has not yet been done, as far as I have learned, and the pests have only been dispersed by persistence in using traps and poisons. I have seen an entire pneumatic action rendered useless by mice, even in self-playing reed organs. In reed organs they gnaw the pins which open the valves, and I have seen the feet of wood pipes in church organs quite eaten off. Where tubular pneumatic action is used, some builders are substituting a high grade of thin delicate cloth, treated with the best quality of Para rubber, in place of the more porous leather hitherto used. In guarding against destructive obstacles there is never a time in a church or hall when preventative measures should be neglected.

CORRESPONDENCE.

THE ORGAN PRELUDE IS PART OF THE SERVICE.

A. T. L.—"Is not the Organ Prelude a part of the church service? It seems to me that it is a very important part, but few pastors realize that organists are trying to do something more than to "show off." A conscientious organist will select his music before Sunday. He will use only the noblest compositions and have them well learned. After he has done all that, is it not discouraging to have the minister request him to make the Prelude short and leave some of it out? One organist said, 'I will leave it all out!'

"A scholarly English organist once told a pupil to play a composition through to the end. The pupil did so in church, with the result that complaint was made because the organist did not stop short the minute the collection was taken up. A singer would not sing half through a solo, and hastily come to a close as the last dime was dropped in the plate or basket,—then why should an organist be expected to end abruptly? It is certainly better to have no special organ music, than to play a few measures of each composition only."

Comments.—All music rendered during the time of the actual service should be considered as a part of the worship, from the time the clergyman enters the sanctuary. Long preludes may begin before the appointed hour, timed so as not to prolong the service and cause irritation to the unmusical. Music lovers would always be present in season to hear them. There need be no trouble over these matters if the organist cultivates a kind, accommodating spirit, and is not inclined to take offense at little things which are not intended as antagonistic to one's duties. In regard to the Offertory at the time of collection, in ordinary church services a piece of appropriate length should be selected which will just occupy the time. Where a specialty is made of organ and choir music, when it is expected by the church authorities that an attractive piece will be played, the length of a piece need not be contracted. It is a good plan for an organist to note on each organ composition the number of minutes it will require in rendition, as he is studying it, and then he can govern himself accordingly in his selection for church services and recital programs.

I knew one minister who did not like any "organing," as he called it, either before or during the service, and was displeased if the choir sang a Te Deum or long anthem, because it detracted from what he called his part of the service. He was an educated man, but unfortunately had no appreciation of the usefulness of music, and cut it out of the service as much as possible. But he was an exception. Edw. H. Lemare, the justly celebrated English organist, resigned his position at S. Margaret's, Westminster, and accepted the position at Carnegie Hall, Pittsburg, because the new rector ordered that the popular music of that church should be abbreviated and rendered less attractive. It resulted in diminishing the Sunday attendance. This case, also, was an exception.

YOU WILL BE SUCCESSFUL.

L. M.—"You are so kind in your answers to inquirers that I am emboldened to state my case to you and ask your advice. I am a fairly good pianist and have been asked to take charge of the music and play the organ in our country church, which at present has only a wretched reed organ. This will soon be replaced with a new pipe organ. I have had no experience whatever in this kind of work, but am passionately fond of music and am willing to study the organ conscientiously and to work hard, and the choir will be very agreeable. Would you advise me to undertake it?

"The choir consists of three sopranos, two altos, and one tenor and bass, but the latter can only be present every third Sunday. Would it be best to have a quartet of female voices, and dispense with the bass and tenor? Could the Psalms be chanted by ladies' voices, they singing the bass and tenor parts an octave higher? There will be no one to do this organ and choir work unless I consent to do it, and it will take up a great deal of time. Will the knowledge gained and the experience be of value to me?"

Comments.—I should advise you to engage in this work, as all musical experience is valuable. The publishers of this paper will furnish you a catalogue of instructive organ works, and the Department of Sacred Music will send you specimens of graded choir music for female and mixed voices. Keep your bass and tenor. In chanting, let the music be sung as written and have the sopranos and altos sing their own parts, and the organ will fill in the harmony when the bass and tenor voices are absent. In due time other voices will be added to the choir.

AN ELECTRIC ORGAN.

S. S. D.—"Will you please state what an Electric Organ is? I have just read of one, the wind of which is furnished by a water motor placed in the basement of the church. I thought that an electric organ was one that is blown by an electric motor."

Comment.—An Electric Organ is one where the valve or key action, as well as the stop action, is operated by means of a current of electricity actuating pneumatic bellows or valves, instead of tracker action. Each series of valves in each wind chest has a separate armament for each note. On pressing a key, or drawing a stop, a contact is made in the electrical circuit, which operates instantaneously, even when the keyboard is located at the opposite end of the room from the organ, the numerous wires being gathered together in the form of a cable. The swell folds are also operated by electrical mechanism. A special electric action is employed, and the voltage is light and requires a battery of few cells. Each organ builder has his own system of application, and it is more expensive than Tubular Pneumatic Action. Where it is employed, the organist should be versed in electrical science, as the mechanism needs attention. The blowing of an electric organ is operated by the best available means, by a water or electric motor, a steam or gas engine, just as any organ may be blown by an electric motor where there is a powerful current obtainable from wires near the building.

PLAYING AT FUNERALS.

C. S. B.—"Is it customary for an organist to play at funerals without remuneration? We organists are paid for our services at weddings:—then why not for funerals? Is it not right that the time that is taken from other work,—as in teaching,—be paid for?"

Comment.—In wealthy churches it is customary to pay the organist for public funeral services as well as the singers, in addition to the regular salary. In a Roman Catholic church, where there are many Requiem Masses, the perquisite is sometimes equivalent to the regular salary, for which there is a stated rate, and is paid by the family. Where expense is incurred as in a public service, no organist should be expected to give his time without extra remuneration, although as a matter of courtesy he often does so. It should be stated in his contract that his services do

not include funerals or weddings at the regular salary. But when a funeral service occurs on Sunday he may make an exception, as that day is devoted to his professional church work.

The best way to settle this matter will be to have it distinctly understood that the organist is to send his bill to the undertaker or funeral conductor, to be included in the expenses, unless a special arrangement is made by some friend of the family.

Unreliable Organ Builders.

W. A. S.—"I am organist at a church in this city, having a comparatively new organ built by * * *. The instrument has never given satisfaction. I desire to know if you consider this firm a reliable one, and do they turn out any good organs? Our organ has two manuals with twenty-two speaking stops. The pneumatic action is sluggish at all times, and will not work unless the temperature of the room is kept constantly above sixty degrees.

"The church is heated early Sunday morning, but we can never use more than one stop for the morning service. Until the organ has been warmed for about ten hours, nearly all the pipes continue to speak and with the exception of one stop, cannot be shut off. The organ builders guaranteed the organ to work perfectly under all conditions of temperature, but they fail to make good their guarantee.

"All organists whom I have consulted, say that pneumatic action should work satisfactorily in all kinds of weather, and should positively never give me any trouble when the room is warm enough for personal comfort. Will you kindly give your advice in regard to what shall be done, in your *Comments* in The Musician, and oblige a deeply interested subscriber?"

Comments.—I have omitted the name of the manufacturers of your organ, who have built a large number of cheap-grade instruments for churches in your section. Your own testimony in your letter is a sufficient proof of the unreliability of this firm, with no further comments in that respect. It is a great pity that so many churches have contracted for organs at a lower price than they can be faithfully built and guaranteed at. It is always advisable for a committee who have had no experience in the purchase of organs, nor knowledge of musical and mechanical values to obtain the requisite information from a reliable adviser who has had personal and practical experience, not only as an organist, but in the proper balancing of tone adaptation and mechanical construction. Such a person, by consistent advice in the selection of an honorable builder who has principle and capital, united with a good record and reputation, will save a church from making a poor investment, and avoid conditions which are such a disappointment.

Pneumatic action, properly made, with simple accessories for adjustment, will be serviceable in all degrees of temperature. All action needs proper attention in regulation, on account of the settling and shrinkage even of the floor timbers of a new edifice, but the construction of the entire mechanism should meet all conditions of temperature for many years. Any exposure to leakages from defects in the roof or damp walls is, however, destructive to the best of organ work.

Concerning your organ, if the builders have failed to make good the defects, the best that can be done will be to dispose of the organ to the builder of a new one, who will rebuild it and sell it for a second hand instrument for what it is worth to the purchaser, and guarantee his new work. It would not be a good investment for you to pay for repairs, as these could only be done in an organ factory. If the builders have failed to keep their agreement, it is a sure proof of defective work,—and it is well to know that their work cannot be recommended.

Dulciana and Viol d'Amour.

H. B. T.—"Will you please describe the difference between a Dulciana and a Viol d'Amour, also that between a Keraulophon and Salicional, and oblige an earnest student of the organ?"

Comments.—A Dulciana is a very small scale Open Diapason voiced softly to serve as an accompanying register for Swell solo stops. If the mouth is too wide the tone is hard and unsympathetic. In my experiments, I found that by using a comparatively large scale for this stop and having the mouth narrow, a very mellow and velvety quality of tone was obtained. The pipes have tuning slots at the top. The Viol d'Amour is of an entirely different character. The pipes are wide at the language, with a wide mouth. The bodies are conical, running to about one-third of the width at the top, which is surmounted by a flaring bell in the form of an inverted cone. When first tuned, before the bell is soldered, the bodies are cut off at the joint so that when the bell is on they are sharp of the pitch. The tuning is then done when in the organ by means of long flexible ears which shade the mouths. In my large four manual studio organ there was a very beautiful Viol d'Amour, which had a sympathetic quality like a soft clarinet tone. The mouths were wide and were rounded up to one-third of the width.

The Keraulophon as first made was about the scale of a Dulciana with a round hole pierced about the diameter of the pipe from the top, but afterwards it was made with a narrow slot with a soft string tone, of about the Gamba scale. It has been superseded by the Salicional, which is a delicate soft Gamba of small scale, and has tuning slots at the top. Some builders make no distinction between the two stops, but the Keraulophon should have a thicker quality of tone. It is now seldom used in organ specifications. When there is no 8 ft. Æoline, the Salicional is the softest stop in the Swell section.

Organists of Moral Character.

E. G. C.—"I have just read one of your 'Comments,' in which you state that 'moral character and temperate habits must be the first essentials of every recommendation given by me.' That reminds me of a prominent church member who said, 'You ought to have heard Mr. * * * play! Just let him get half drunk, and he plays divinely! His concerts were grand when he was our organist, but our people did not have musical taste enough to appreciate him.'

"That same church is now paying a temperate organist half what they paid the dissipated man. Does not sobriety count for something?"

Comments.—You have touched upon a vital point of character. While our ideal of an artistic nature surrounds such a person with a halo of virtues, experience proves that true character is a separate element. This is a world of inconsistencies in human nature. A true, noble character may have no artistic sensitiveness, while a highly cultivated artist may be subject to dissipation. One of the great concert organists, now departed, told me that he could not play a program through, nor even a church service, without a glass of the strongest intoxicating stimulant to carry him through it, and that it had been thus with him from boyhood. His moral character was a wreck. Drunkenness is a disease which must be covered with the mantle of charity. Moral character should be the fundamental principle of all education. The power of self-control should be developed hand in hand with the cultivation of Art, which is a human expression of elements which are divine. The good organist who possesses sobriety of conduct is the one to be recommended as worthy his position.

The Organ Offertoire is a Part of the Service.

D. S.—"I have just finished my second year as organist, to find at this late day that my music committee and audience have been dissatisfied because I sometimes play the organ a little while after the offering is done. They wonder why I make this horrid blunder Sunday after Sunday, and why some one does not give me the signal to stop. They think that playing the organ at this time is simply meant to "make things more lively" while the collection is being taken up.

I have always thought of the organ offertory as being as much a part of the musical program as a hymn, or the prelude and postlude. While I try to select pieces that will just about fill up the time, I do not believe in mutilating a musical composition, and ending it in an unreasonable place simply because the offering is over. Please give me your ideas on this subject, and also say if it is best to use interludes between the verses of hymns, and oblige a subscriber."

Comments.—A Prelude, Interlude, Offertory or Postlude is a part of the church service to which careful selection and preparation should be given. In the Boston churches the organ offertory is one of the most attractive portions of the musical part of the program. In the Shawmut Church, where Henry M. Dunham presides at a large organ, when the collectors bring the offering forward, they reverently stand until the organ piece is finished, no matter how long it is, and this is a sufficient comment upon its acceptance where it is appreciated. Appropriate short interludes between the verses of a hymn are to be commended without argument where an organ is properly played.

FROM MY NOTE BOOK.

(Continued from page 351.)

complete repertory, consisting of the entire musical literature, classical as well as modern. All schools and styles must be represented. Another important matter of the highest significance is the development of digital dexterity on the key board, and the complete mastery of the same, otherwise called technic. There is also, the cultivation of the memory: this plays an important part, for the majority of great pianist rely solely upon their memory in playing in public.

Patience and *Persistence* are the requisites for success no matter how great may be one's talent. Carlyle said: "Genius is simply the capacity to work:" and another time he expressed it in a slightly different manner, thus: "Genius is the capacity for taking pains." There is nothing supernatural about that. There is no better way for the young musician to learn how to work than to break through the halo of legendary glory surrounding the great masters by reading their biographies, autobiographies and letters. In this way they will reach the great ones as persons, and only in this way can they realize that the great ones were men and women of flesh and blood, bones and nerves, exposed to the bodily ills to which we are all liable. Only in this way can the indolent talented ones be made to realize that the great musicians were such by dint of study and hard work. Great results have never been achieved without great efforts.

"But," they say, these indolent talented ones, "it is only the few who can attain to the heights of a Liszt, a Rubinstein, or a Paderewski: we have no idea of ever being able to reach such mountain peaks." This is true: but it is equally impossible to become a good amateur performer without patient, persistent practice. We admit that the constant repetition of scales, arpeggios, technical exercises in octaves, thirds, chords, etc., is a tax upon one's powers of endurance, but does not the result, in the gradually increasing ability to make the piano respond to your desire, sufficiently repay? Persons who have any fancy that they can learn to play the piano in two or three terms, or even two or three years, must be ruthlessly awakened from their dream.

To master, even to a moderate degree, the fascinating secrets held within that wondrous instrument, one must willingly devote years of indefatigable effort and energy of purpose. Love of music is not sufficient. Love must be leagued with Patience and Persistence if any smallest degree of success is to be obtained.

DON'T BE AFRAID TO WORK.

One thing that keeps young men down is their fear of work. They aim to find genteel occupations, so they can dress well and not soil their clothes, and handle things with the tips of their fingers. They do not like to get their shoulders under the wheel, and they prefer to give orders to others, or figure as masters, and let some one else do the drudgery. There is no doubt that indolence and laziness are the chief obstacles to success.

When we see a boy, who has just secured a position, take hold of everything with both hands and "jump right into his work," as if he meant to succeed, we have confidence that he will prosper. But, if he stands around and asks questions, when told to do anything; if he tells you that this or that belongs to some other boy to do, for it is not his work; if he does not try to carry out his orders in the correct way; if he wants a thousand explanations when asked to run an errand and makes his employer think he could have done the whole thing himself—one feels like discharging such a boy on the spot. There is no place in this century for the lazy man. He will be pushed to the wall.—*Success.*

BOOK SHELF

WITH COMMENTS ON NEW BOOKS NEW MUSIC AND MUSIC PERIODICALS

THE DIARY OF A MUSICIAN. By Dolores M. Bacon. Henry Holt & Co., New York.

This story, cast in the form of a diary, tells of the experiences of a young Bohemian fiddler who becomes famous through what he describes as "a power common to himself and his audiences, of going temporarily mad at one and the same time." The boy is born into extreme poverty on a farm near Prague. His ambition is to study the violin in that city. His destiny has apparently tied him to a life of pig-tending. He curses the pigs day in and day out, with variations on the theme. Finally his hopes are fulfilled, and it is the money to be acquired from the sale of the pigs that will give him his musical education. He now blesses them as flamboyantly as he had cursed them. At Prague he studies, falls in love with a consumptive girl, becomes sensationally famous at a pupils' concert, is engaged for a European tour, meets a Russian princess, devastates a suite of rooms at the hotel in a fit of passion against his manager, who has forbidden him to cut his hair, falls in love with the Russian princess (neglecting the consumptive girl, who dies soon after), receives the adulation of every European city, contracts a temporary marriage,—for advertising purposes,—with an obliging countess, passes through newer and more varied love experiences, visits America, and finally settles in what promises to be permanent domesticity at a little town in Brittany. The book is an admirable portrait of the artistic type in what is perhaps its most extreme phase. The young fellow is shown to be absolutely devoid of self-consciousness, music as such is hardly mentioned between the covers of the diary, and then only in its picturesque externalities, and the resulting impression is vividly objective and humorous.

As we read the book we are led to suspect that facts are to a large extent the basis of Mr. Bacon's sketch. Only a thin veil has been thrown over the personality of a certain girlish male violinist,—although in this portrait the girlishness is eliminated —of real life and recent renown. The caricature is exquisitely done. Even gayer is the sketch of the female audiences who made his American tour so profitable. We were ourselves present at some of the concerts and witnessed the palpitations of the women, the frenzy, indiscriminate, not fine, which accompanied the conclusion of every musical selection. We watched also the forming of the encore mob and its advance to the stage, and the concluding exhibitions, best left unspoken! We can certify that Mr. Bacon has not overdrawn the matter. Surely such orgies of adulation are a phenomenon quite peculiar to our period and locality.

PARSIFAL: THE GUILELESS FOOL. By Howard Duffield.

The notorious stage-consecrating-festival-play called Parsifal is susceptible of various modes of treatment at the hands of enthusiastic commentators, pro and con. There is the pietistic manner of approaching it; there is the manner of those whose sense of humor is more powerful than their sense of awe. To the former Parsifal is a world-drama; to the latter it seems no more than an interesting village episode, with a flavor of scandal. To do the Rev. Mr. Duffield justice it should be said that he takes quite the grandest, most cosmic view of the stage-consecrating festival-play. To him Amfortas is a "figure of stricken royalty." He is a Prometheus; bound on the rocks of Caucasus; with his liver torn by the vulture Remorse. We mind us, however, of a certain jovial commentator who described the stricken king as "a gentleman with a running sore," and on the whole not inappropriately thus. The two points of view are open to observers. Though crowded, they are not crammed. There is still room for new elucidators of the *Parsifal* problem.

THE STORY OF CHAMBER MUSIC.

By N. Kilburn. The Walter Scott Publishing Co., London. Imported by Charles Scribner's Sons.

In reading this volume one is first impressed by the excellent proportion shown in the choice of matter. The ancient worthies of chamber music are taken up first and are succinctly treated of. We reach Brahms many pages before the middle of the volume. From here on the author devotes himself to the extremely modern school, giving a generous share of his attention to the more youthful Russian composers. The arrangement of the conventional text-book is quite reversed. The living issue attracts the focus of the author's efforts. The past is briefly summarized, for it has been written about already frequently and sufficiently. Haydn's quartets are undoubtedly moribund; Dittersdorf's are in their coffins.

Mr. Kilburn has added many musical illustrations to the text, most of them being quoted from recent unfamiliar quartets which one would have difficulty in procuring in the score. Thus curiosity and longing for a complete performance of these works are excited. The author's comment is fluent and appreciative without being to any noteworthy degree analytical. A convenient chronological list of names and a glossary of terms close the volume.

NEW MUSIC RECEIVED.

Give Me a Song That's Gay. A drinking song. Words and music by E. B. Sutton. Whaley, Royce & Co., Toronto.

* *

Asleep in the Deep. Words by Florence Connor, music by Mordaunt A. Goodnough. Success Music Co., Chicago.

* *

How Amiable Are Thy Tabernacles, a cantata by J. Eliot Trowbridge. Oliver Ditson Co.

* *

Three Choral Ballads by Longfellow, set to music as four-part songs with accompaniment of orchestra or pianoforte by S. Coleridge-Taylor. Op. 54. Breitkopf & Härtel.

* *

Selected duets for cornet and piano. The half-dollar music series. Oliver Ditson Company.

* *

From H. R. Krentzlin, Berlin:

Richard Krentzlin. *Tyrolienne,* four *Bunte Bilder* for children, *Schmetterling,* and *Marsch in's Freie.*
Ferd. Voigt. *Im Buchenwald.*
Max Ritter. *Tyrolienne.*
M. P. Heller. *D'runten im Unterland.*
Waldemar Hopf. *Rondino.*

MUSICAL BOOKS AND PERIODICALS.

The Musical Writing Book, third series: A collection of exercises for acquiring a practical familiarity with elementary harmony. By Prof. H. C. Tiepke. William A. Pond & Co., New York.

* *

From the Società Editrice Sonzogno, Milan:

Varietas: An illustrated review. Vol. 1, No. 1. Articles on Art and Music. Profusely illustrated.

* *

The Musical Directory of Detroit. Vol. 1, No. 1. Published by Frank A. Barrett.

* *

The North Carolina Musician. Official organ of the State Music Teachers' Association. Vol. 1, Nos. 1 and 2.

NEW MUSIC.

(From ARTHUR P. SCHMIDT.)

Arthur Seybold, Op. 110: Four Recreations for the Violin; with piano accompaniment.
No. 1—La Tendresse.
No. 2—Cavatine.
No. 3—Aubade.
No. 4—Mazurka.

A set of simple and of very interesting pieces suitable for serious study by those who are beginning to have technic established. They cultivate taste and expression. Of the set *Aubade* is perhaps the most pretentious. To earnest students who love an opportunity for direct work the set is heartily to be recommended.

Cornelius Gurlitt, Op. 188a: Four Sonatines for Violin and Piano-forte accompaniment.
No. 1—In G major.
No. 2—In C major.
No. 3—In B flat.
No. 4—In A minor.

Arranged by Richard Hoffmann. This set of Sonatines is of the first importance. They possess the fine musical worth which Gurlitt gave to all his writings. Undeniably they are always interesting. The harmony is simple and natural. Piano teachers will find much value in cultivating duet playing. The art of ensemble playing is a great art and every pianist should essay it. For instructive purposes as well as for recreations no better works of the grade are to be found than these Sonatines.

(From White-Smith Publishing Company.)

Karl Kleber, Op. 11: Eight Little Sketches for Piano-forte.

No. 1. Clover Blossoms, Waltz in G and D major. A tuneful first grade piece of good melody simply accompanied, the bass conventional, yet the whole interesting to the pupil because it is easy and tuneful. Three pages long.

No. 2. Snow Elves, Mazurka in C major. Useful for teaching the rhythmical figure of the dotted eighth note followed by the sixteenth in ¾. This is deftly given to both hands. The middle section of this piece is in G major. Two pages long.

No. 3. Wooden Soldiers, March in F major. A very pretty and a very well written March. The simplest use of two tone-chords is made. The teacher will find this of use with all pupils of the first grade for establishing rhythmic precision. The march is tuneful and its parts lie well under the hands. Two pages long.

No. 4. Birthday Fête, Polka in G (and D) major. A Scherzando, non legato, piece; excellent for the teaching of Staccato. A few chords of three tones are used. Another useful rhythmic study, presenting simple and natural harmonies. Two pages long.

No. 5. Fairy Barcarolle. In F (and C) major 6-8. A song without words, splendid to use in the cultivation of melody touch. The accompaniment is the broken chord figure. For singing tone, melody accompaniment, and phrasing. Two pages long.

Nos. 6, 7, 8 will be mentioned in October.

NOTES.

The Worcester Festival, to be held during the latter part of September at Worcester, Mass., will be this year under the joint direction of Wallace Goodrich and Franz Kneisel. Mr. Goodrich will direct the choral productions and Mr. Kneisel the orchestral concerts. Sir Edward Elgar's *Dream of Gerontius* and Saint Saëns' *Samson et Dalila* are to be performed.

* *

Franz von Vecsey has been engaged for an American tour in the early weeks of the year 1905. It is said that the sum of $100,000 has been guaranteed to him. As to the truth of this statement we cannot vouch. We recommend the attitude of incredulity. Even a twelve-year-old prodigy should be more modest in his expectations.

* *

The singers who will perform in the English version of *Parsifal,* which will be brought out in Boston on October 17th, have attended a number of the Bayreuth performances of the opera in order to perfect themselves in the traditional interpretation.

NOTES.

The first prize in the first grade at the World's Fair choral contest was won by the Oratorio Society of Scranton, Pa. This society won the prize in Chicago at the Columbian Exposition of 1893, and at the Brooklyn Arion Festival of 1902 it carried away seven prizes. At St. Louis its reputation pointed to an almost certain victory in the chief grade, but its performance in the contest surpassed expectation. The great Festival Hall, which seats ten thousand people, was filled to overflowing. At the end of the stirring chorus by Parker the audience rose to its feet with enthusiasm.

A performance of *Elijah* was given by the Scranton Oratorio Society on the day following the competition.

The prizes and their winners were as follows: Grade A, first prize, $5000, Scranton Oratorio Society; second prize, $3500, Evanston Choral Society; third prize, $2500, Denver Choral Society. Grade B, first prize, $2500, Denver Select Choir; second prize, $1500, Pittsburg Cathedral Choir; third prize, $1000, Ravenswood musical Club.

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Carl Reinecke's eightieth birthday was celebrated at Leipzig by a performance of his comic opera, *The Governor of Tours.*

* *

The first centenary of the Musical Lyceum of Bologna, which falls on the 30th of November, will be celebrated with much circumstance. Works of famous pupils (Rossini, Donizetti, Morlacchi) will be performed and an exposition of the antiquarian treasures of the Lyceum will be held. The names of Mozart and Wagner will be connected with the festival, because the former was a member of the Philharmonic Academy, and because the latter's works were performed in Bologna for the first time in Italy. Toscanini will direct the musical performances.

* *

The Mendelssohn scholarship has been won by Mr. George Dyson, of Charlton, England.

* *

It is said that Professor Siegfried Ochs, conductor of the Philharmonic choir, of Berlin, held one hundred and seventeen choral rehearsals before a certain performance of Beethoven's Mass in D.

* *

A lecturer in New York recently declared that "certain kinds of music prevent the hair from falling out, and other kinds produce baldness. Those who play their own compositions on the piano preserve, and often acquire, a luxuriant growth of hair. The violoncello and harp have also a tendency to preserve the hair; but wind instruments, especially the trombone and cornet, are fatal to hirsute adornment." A number of musicians who were present at the lecture confessed that these deductions agreed with their own observations. Keep up your piano practice, therefore, if you wish to save your hair. If you are a trombonist or a trumpeter there is no hope for you.

* *

Visitors to the recent Lower Rhine Festival of Cologne, at which Sir Edward Elgar's *Apostles* was performed for the first time in Germany, noticed that two of the city's churches bore the names of *The Apostles* and *St. Gereon*, which recalled the English composer's chief choral works.

* *

An historical recital illustrating both the early development of choral polyphony and the evolution of the middle movement in the sonata form was given recently in the School of Music (University of Illinois). The musical illustrations were such as to arouse genuine interest.

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Herve D. Wilkins, of Rochester, played the first program upon the new organ in the Methodist Episcopal Church of Middleport, N. Y.

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Luigi Mancinelli is completing his opera, *Paolo e Francesca.* Arthur Colautti wrote the libretto.

Wolff-Ferrari's oratorio, *Vita Nuova,* was sung with great success at the musical festival of Utrecht.

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A most interesting package of programs has been sent to us from the Conservatory of Music of Olivet College, Olivet, Mich. The musical selections have been chosen excellently and they speak for the breadth of the musical life of Olivet. Mrs. Elizabeth Bintliff is the director of the conservatory.

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Aug. C. Metz, director of the Clef Club, of Brooklyn, has been appointed also conductor of the orchestra of the central branch of the Brooklyn Y. M. C. A.

* *

The pianoforte pupils of William A. Wolf gave a successful recital at Moravian Hall, Lancaster, Pa., recently.

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The vocal and pianoforte pupils of Herve D. Wilkins appeared in a concert at Rochester, N. Y., on July 7.

* *

Otto Muhlbaur, conductor of La Brosse's military band of Duluth, Minn., has led his organization at some interesting concerts at Park Point.

* *

The castle of St. Johann at Graz, purchased by Amalie Materna, (the first Brünnhilde) in 1895, has been sold for less than half the sum she gave for it.

* *

It is said that a society of music-lovers will be formed shortly in London. Professional musicians will not be admitted, but its members will include all those who, with money or moral support, encourage the art of music.

NEW SONGS.

Three Sacred Songs:

Burdett, George A. Jesusalem the Golden. High voice in F (E to *a*)..... 50c.

Foerster, Adolph M. Jesus, Lover of My Soul. Medium voice in D♭ (d♭ to *g*♭)..... 50c.

Sheldon, Lillian Taitt. More Love to Thee, O Christ. Low voice in E♭ (b♭ to E♭)..... 50c.

These three songs, while naturally grouped together as sacred, or church songs, vary widely as to style and contents. The first, a setting of the fine mediaeval hymn, is by a well-known organist. It is dignified in style, clear-cut in form, of pure melodic line and straightforward harmony. A free declamation of the noble text is ensured, its salient points receive proper emphasis. Without departing in any sense from the style of church-song to which good writers have accustomed us, it is a fine example of its type, and worthy of a wide acceptation.

Mr. Foerster's song is notably free in form—an expression of the modern desire to color each phrase to suit the thought of the words—yet not to the exclusion of melodic flow. The dramatic force of the verses, which is sometimes overlaid by the prevailing religiousness of the music, is here made especially prominent. The accompaniment is an important factor in the ensemble, is varied and significant. Withal, the song is in all respects grateful to sing, and effective.

The third song is comparatively simple—a pleasing melody, in style and range such as contraltos love to sing, yet saved from triteness by its sincerity and a harmonic basis at once direct and careful in detail. The three-part form is used, the middle section slightly more animated, and the return of the theme very slightly varied.

Borch, Gaston.

Five Songs, Op. 74.

1. I'm a bird that's free. High voice in D (d to *g*) ..... 50c.
2. Break, break! Medium voice in C Minor (c to *g*) ..... 50c.
3. Morning Song (Come into the garden, Maud) High voice in E (d♯ to F♯ or g♯)..... 50c.
4. If we must part (S'il faut partir). High voice in E♭ (E Natural to g♯)..... 50c.
5. April. High voice in F (d to *a*)..... 50c.

This is a notable contribution to song literature, by a writer of marked musicianship, melodic gifts of a high order, and poetic fancy. The diversity of treatment inspired by the five poems listed above is a proof of versatility; yet the songs bear, at the same time, the mark of one individuality. No. 1, after a brief and unusual prelude, gives to the voice a lovely legato melody, simply accompanied. The second stanza starts with the same melody in minor, soon branching out, however, and passing through various modulations, until with the third stanza the first part is repeated *verbatim.* Poem by Sir Henry Taylor.

A highly dramatic version of Tennyson's "Break, break!" is the second song. The piano leads through a rushing crescendo to two crashing chords, over which the voice begins ff; the restless, hurried accompanying figure begins quietly, but rises to a climax which may be considered the emotional crisis of the song at the words "But oh! for the touch of a vanished hand." The crashing "Break, break" returns, but the story closes *lento* and pp. This treatment of the well-known lyric is an unusual one, but certainly justified by the words, and the result is a splendid opportunity for singers of dramatic temperament.

For the words of No. 3 the composer has again gone to Tennyson and established his right to set again the much-musicked verses. The piano prelude gives atmosphere at once, and its figure is used at intervals throughout the song. The second part, *agitato* in contrast to the preceding movement, is thematically significant; the third part is a repetition of the first. As opposed to No. 2 the feeling of this song is distinctly lyric, the melody is of graceful contour, the harmonies are warm in color.

"If we must part" is an English version of a poem by Alfred de Musset. This song strikes the highest note of passion in the group, but is always delightfully vocal and melodious. The accompaniment is sensitive to the variations of mind, and the musician will be interested by the thematic recurrence of a significant phrase.

The last of this attractive set of songs is in somewhat lighter vein than the others. The words are by Clinton Scollard, and breathe forth the birds' joyful greeting to April. A delightfully piquant accompaniment underlies the bright and spontaneous vocal melody. A light soprano is the voice best adapted to render this song with the color and sparkle with which the composer has invested it.

THE WORK OF THE COPYRIGHT OFFICE, 1903-1904.

The copyright business for the fiscal year July 1, 1903, to June 30, 1904, according to the report of the Register of Copyrights, Thorvald Solberg, issued July 2, 1904, is the largest in any one year in the history of the Copyright Office, the entries having exceeded the 100,000 mark (103,130) and the net amount of the fees reaching $72,629. The number of articles deposited during the year also exceeds the number in any previous year, amounting to 184,799 articles.

The total amount received for fees during the seven years July 11, 1897, to June 30, 1904, was $449,277, and the expenditure for service during the same period was $352,925.76, showing excess of fees over expenditure for service for the seven full years to be $96,351.74. From the total amount appropriated from July 1, 1897, to June 30, 1904, must be deducted the sum of $18,720 included in the appropriations for 1901, 1902, 1903 and 1904, to be used in bringing up the arrears of work prior to July 1, 1897, so that the excess of fees earned over appropriations used for service is actually $115,071.74 for the seven years.

Of musical compositions, which come in Class C, twenty-three thousand one hundred and ten were entered during the fiscal year 1903-1904. This total is larger than that of any other class with the exception of Class A (27,824), which is comprised of books, pamphlets, circulars and newspaper and magazine articles. Musical compositions deposited during the year amount to 21,203. The library of Congress receives two copies of every work copyrighted, of which one is kept for the public use and the other is stored in the copyright office. From the date of the first registration, in 1870, to the present time, 306,048 musical compositions have been thus laid away in the congressional alcoves.

PUBLISHERS' PAGE

The first three of the seven grades of Tapper's Graded Course will be ready within the month. No pains have been spared to make this the best and most practical method published. It includes studies and instructive material by the standard composers and much that is new, progressively arranged and with copious explanatory text. The large number of advance orders shows the lively interest taken in the course, and as it will soon be able to speak for itself, we expect a much greater demand. Every teacher ought to know it, because it is the result of years of successful experience, and an advance over all present methods. We will continue to receive orders at the advance rate of thirty cents each grade, postpaid, if cash accompanies order, until published, and hope that those who have not already done so will take advantage of this opportunity to begin their teaching season under the most favorable auspices.

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We have just issued the second volume of Wagner's First Piano Book, Op. 45, translated from the original German and edited by Thomas Tapper. This is a standard work of merit, and its usefulness is greatly increased by being adapted to modern methods of teaching. The composer has made a specialty of duet playing from the start, in order to teach beginners correct time. Mr. Tapper's lists of two and four hand pieces in suitable style and grade to accompany each part will be appreciated by teachers. This work may be used profitably in conjunction with the earlier grades of Tapper's Graded Course. The retail price is a dollar; the teacher's price fifty cents. We regret the delay in filling advance orders, but our customers will agree that it is justified by the many improvements and fine appearance of the book.

RECENT FOREIGN PUBLICATIONS.

PIANO SOLO.

Aletter, W.—Op. 320, Promenade au Clair de Lune $0.75
Aletter, W.—Op. 321, Les derniers Adieux..... .75
Binet, F.—Op. 52, Anniversaires de Grand-Papa net ..... .55
Czibulka, A.—Op. 275, Waldesflüstern..... .75
Debussy, C.—Estampes, No. 1, Pagodes..... .75
Debussy, C.—No. 2, La Soirée dans Grenade... .65
Dubussy, C.—No. 3, Jardin sous la Pluie..... .75
Diémer, L.—Op. 51, Sixième Orientale, net.... .70
Fielitz, A. von—Op. 79, Mazurka-Impromptu.. .75
Pierné, G.—Op. 40, Trois Pièces, net..... 2.00
Saint-Saëns, C.—Op. 105, Berceuse, net..... .70
Saint-Saëns, C.—Op. 120, Valse Langoureuse, net 1.25
Widor, Ch. M.—Nocturne ..... .90
Widor, Ch. M.—Sicilienne ..... .90
Wilm, N. de—Op. 201, Carneval de Nice; No. 1, Cortége des Masques; No. 2, Sérenade de Pierrot; No. 3, Arlequin et Columbine; No. 4, Groupe des Gondoliers de Venise; No. 5, Fleurs animées; No. 6, Groupe des Viquerons; No. 7, Groupe des Etudiants espagnols; No. 8, La Belle Bouquetière; No. 9, Groupe des Bicyclistcrs; No. 10, Groupe des Pêcheurs de Naples; No. 11, Groupe de Paysans russes; No. 12, Mardi Gras (each) ..... .50

PIANO FOUR HANDS.

Thomé, F.—Six Valses, net..... 2.00

ORGAN.

Teschner, W.—Op. 5, Ten Preludes..... 1.00

VIOLIN AND PIANO.

Ambrosio, A. d'—Op. 14, Sicilienne ..... .90
Ambrosio, A. d'—Op. 15, Berceuse ..... .75
Ambrosio, A. d'—Op. 20, Novellette, No. 2, net 1.20
Ambrosio, A. d'—Op. 22, Aria, net..... 1.00
Godard, B.—Op. 19, Menuet Pompadour..... .90

VIOLONCELLO AND PIANO.

Nölck, A.—Op. 34, Salon Album, 8 pieces in easy style, net..... .75
Nölck, A.—Op. 40, Salon Album, 8 pieces in easy style, net..... $0.75
Nölck, A.—Op. 41, Salon Perlen, 6 pieces in easy style, net..... .75
Nölck, A.—Op. 42, Salon Perlen, 6 pieces in easy style, net..... .75

TRIOS, VIOLIN, 'CELLO AND PIANO.

Pache—Op. 135, Easy Trios: No. 1, Bauernhochzeit; No. 2, Festklänge; No. 3, Zigeunerweisen; No. 4, Dämmerstunde; No. 5 Frisch hinaus im Walde; No. 6, Maireigen, each ..... .90

VOCAL.

Debussy—Fêtes galantes (Paul Verlaine), 3 songs, high voice, net..... 1.00
Debussy—Ariettes oubliées, (Paul Verlaine), 6 songs, high voice, net..... 2.00
Debussy—Chansons de Bilitis (Pierre Louys), 3 songs, medium voice, net..... 1.60
Debussy—Proses lyriques, 4 songs, high voice, net 1.60

"Lessons in Music Form," is the title of a new work by Percy Goetschius. This is the latest effort of this well-known author, whose books on form are recognized authorities, and it is easily within the grasp of the average student. Although shorter than any of his previous works, the field has been thoroughly covered, and everything has been explained in a clear and concise manner. It will be issued this month. The retail price is a dollar and twenty-five cents. THE ADVANCE PRICE TO TEACHERS IS SIXTY CENTS, POSTPAID, IF CASH ACCOMPANIES ORDER, UNTIL DATE OF PUBLICATION. Copies may be ordered through your regular dealer, or from us directly.

* *

We are preparing a blank book, called "Student's Music Book," consisting of forty-eight leaves of good quality paper, and bound in heavy paper. The size of the page is six and a half by eight and a quarter inches, each page containing eight staves, and perforated so as to be easily detached. The inside pages of the cover contain the rudiments of music by Hans Lichter, which will be helpful to harmony students. The retail price will be fifteen cents. The teacher's price will be twelve cents, postpaid, if cash accompanies order, until publication, which will be at an early date. Copies may be ordered from your home dealer or from us directly.

* *

The publication of "Bullard's Reed Organ Method" is unavoidably delayed on account of the untimely and sad death of the author, Mr. Frederic Field Bullard. We shall announce next month the date when we can issue it. In the meantime, the advance offer is still open, and we urge you to send your orders.

* *

We call your attention to our recent publications in book form. (See third cover page.) There are Niels W. Gades chorus for mixed voices, *Spring Greeting*, Monestel's Requiem Mass in E Minor, Willard Patten's oratorio *Isaiah*, J. Eliot Trowbridge's Cantata *How Amiable are Thy Tabernacles*, and Vol. II of Holden's *Sacred Music for Men's Voices*. Ask your home dealer to show you these works, for they will well repay inspection. C. A. Alchen's educational work, *Ear Training for Teacher and Pupil*, is also a significant publication.

NOVELTY OFFER.

Now is the time to send for our Novelty Offer. Teachers who are not taking advantage of it should avail themselves of this splendid chance at once. Full particulars upon request. Do not fail to write to-day.

TESTIMONIALS.

I enjoy THE MUSICIAN very much; more so this year than ever.

GENEVIEVE WHITMAN, Me.

I have just begun a subscription to THE MUSICIAN and am much pleased with it.

LULU J. CARPENTER.

I have enjoyed reading THE MUSICIAN very much the past year.

WILLIE SHELLNUTT, Ala.

I like THE MUSICIAN very much and want to have it as soon as the year is out with some other magazines which I should not have subscribed for if I had known of THE MUSICIAN. Respectfully,

HENRIETTA M. BLACK.

I have taken a great interest in the musical magazine published by you, having been a subscriber to it ever since it was in that small form called *Musical Review*. It has grown steadily upwards, until it has taken the size it is now, and I earnestly hope that I can always be a subscriber to it. I find so very many things of interest in THE MUSICIAN.

MARTHA HEISCH, Pa.

I consider THE MUSICIAN a very helpful and attractive volume to my library.

ANNIE M. P. BUNDY, Kan.

I think THE MUSICIAN a very good magazine for explaining music.

LYDIA GRANTEER, Pa.

We have looked over THE MUSICIAN and find it a most excellent magazine, containing many good articles. I am looking forward with pleasure to receiving the July number. Next season I cannot help but take subscriptions for THE MUSICIAN.

FRANK H. BARRETT, Mich.

I will recommend THE MUSICIAN to any one that asks me about it.

MICHAEL DEVER, Ontario.

The June MUSICIAN is full of good things. I write to let you know how much I like it. I am much interested in THE MUSICIAN.

SAMUEL ADAMS,
West Virginia.

I have been a subscriber to THE MUSICIAN since January, and I appreciate it very much. The articles are very interesting and helpful to me.

NELLY McDOWELL, Utah.

I take THE MUSICIAN, and am very much pleased with it. ROBERT CRAWFORD.

I find THE MUSICIAN quite a help to me in teaching. My pupils enjoy it very much.

MRS. W. E. CRAWFORD, Tenn.

I think THE MUSICIAN an excellent magazine for one interested in music.

MRS. A. J. NICHOLS, Ill.

I do not want my MUSICIAN series to be broken by the omission of a single number (I have each number since 1897) and especially *now* cannot afford to lose one, for you have not only kept the magazine up to its old standard, but lifted it above and beyond; a thing which I would consider hard to do, so excellent was it of yore.

ETHYL AMELYE WEISEL, Pa.

I have enjoyed the magazine very much for the last year and a half. HELEN BROWN, N. H.

Sometime ago I received a sample copy of your paper and I find that to be of very great help to me during my music teaching. I therefore ask you to send me THE MUSICIAN for this year.

CHAS. J. TANNER, Minn.

HEAR, O LORD

DUET FOR SOPRANO AND ALTO

PSALM XXVII: 7, 9

FREDERICK STEVENSON
Op. 45

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Lord
p
Hear, hear, O Lord, when I cry with my voice have
Solo
Hide not Thy
mer - cy al - so up - on me, and an - swer me.
face far from me; put not thy ser - vant a way in an - ger:

Thou hast been my help, hast been my help leave me not, neither for
sake me O God of my sal -
Hear, O Lord
va - tion, leave me not
Hear, Hear, O God, and

an - swer me when I cry with my voice,
Leave me not, neither for - sake
Leave me not, neither for - sake
me, O God of my sal - va - tion.
me, O God, O God of my sal - va - tion.

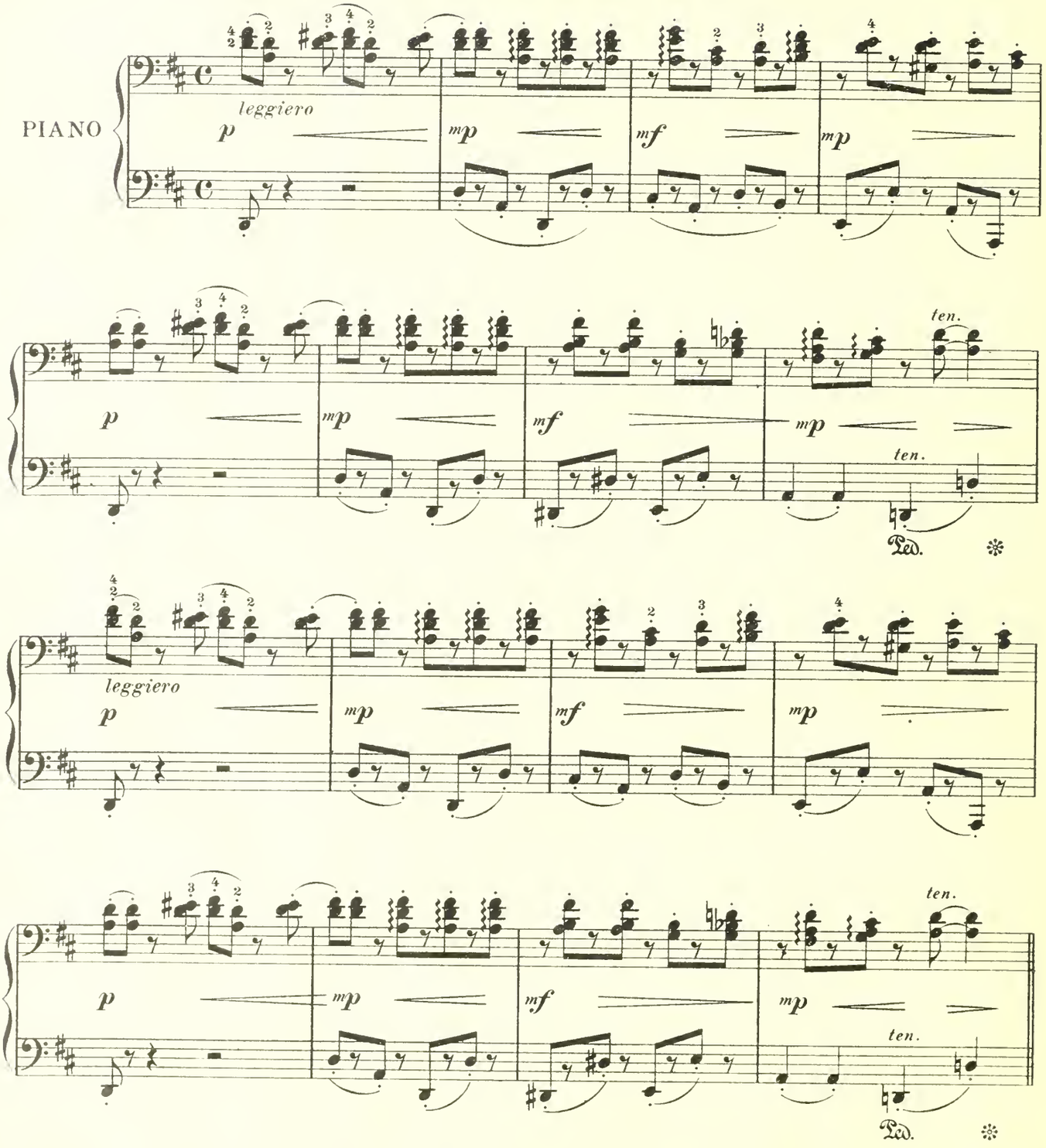
leave me not, neither for sake me, O God of my sal-
leave me not, neither for sake me, O God, O
rall.
va - - - tion. Hear, O
rall.
God of my sal-va - tion.
Solo Sw.
Ch. pp
rall.
rall.e dim.
Lord, Hear, O Lord.
rall.e dim.
Hear, O Lord, Hear, O Lord.
rall.e dim.
col voce
MR

4
SUNFLOWERS

SECONDO

Poco Allegro

ANTON STRELEZKI



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Poco Allegro

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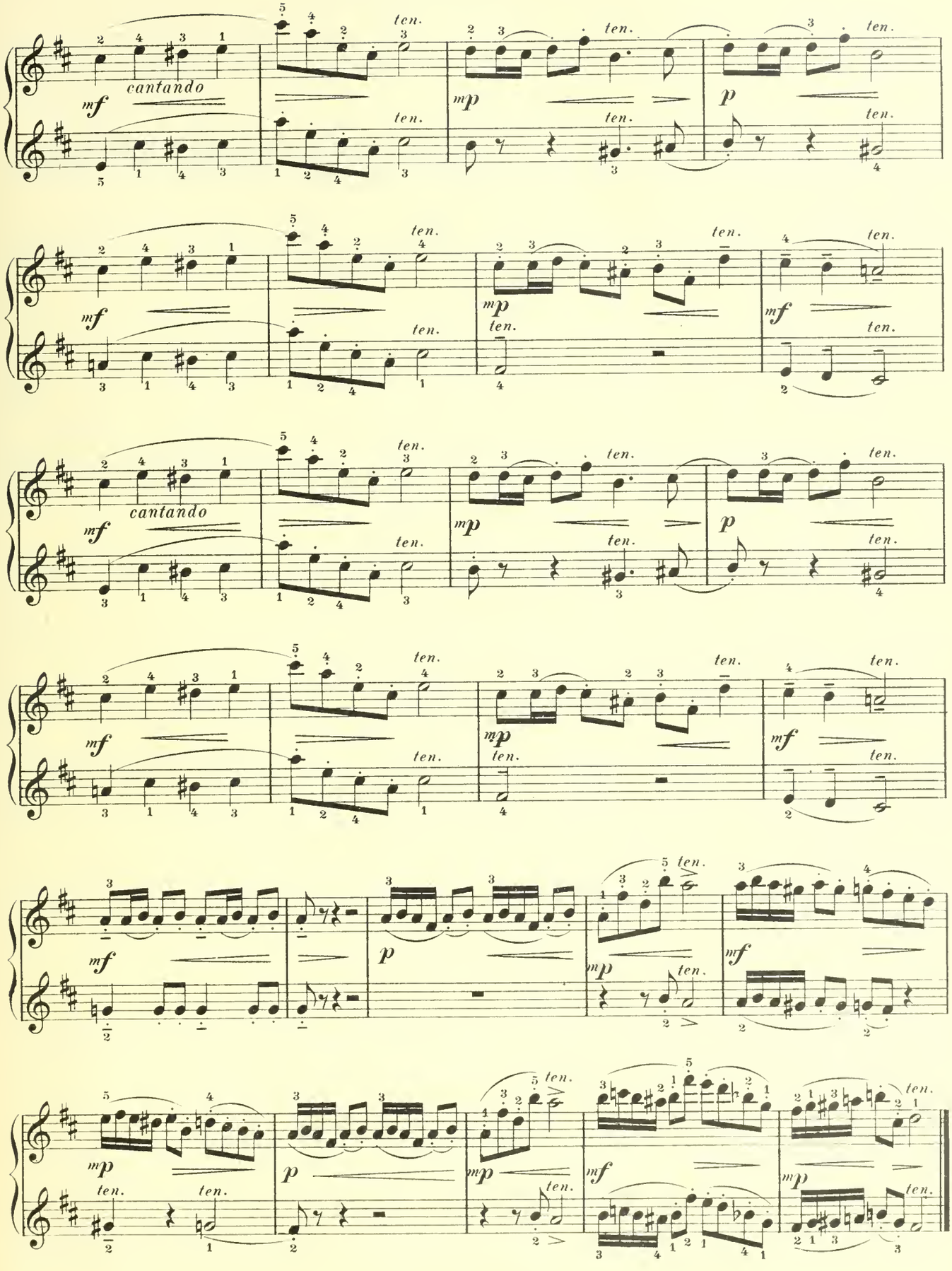
SECONDO

PRIMO



GRAND CHŒUR in G

Prepare { Swell: Full
Great: 8′ and 4′ (Sw. to Gt.)
Pedal: 16′ and 8′ (Ped. to Gt.)

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THÉODORE SALOMÉ
Op. 68, No 2

Tempo di Marcia ma poco animato

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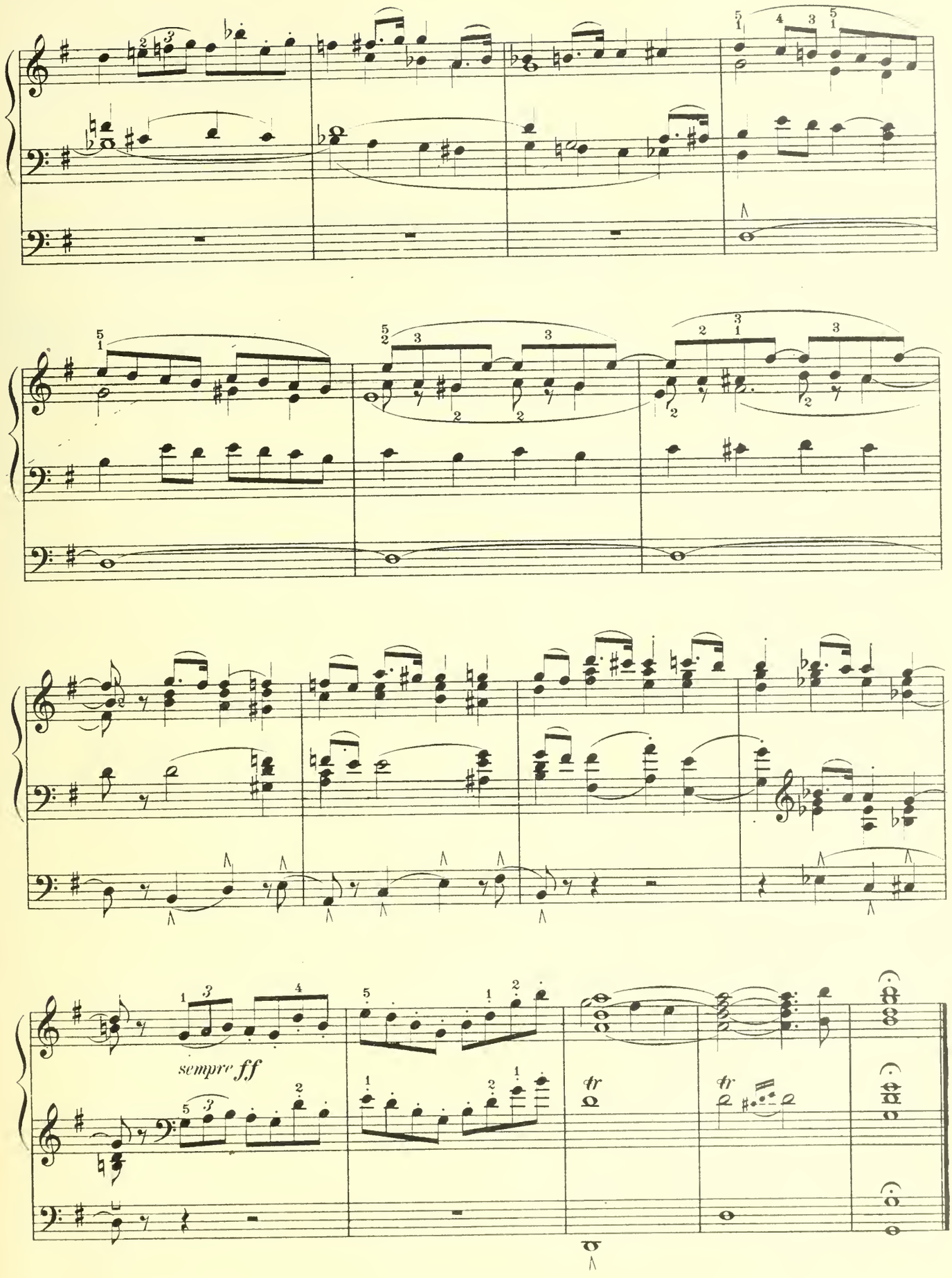
sempre ff
tr
tr

FLUTTERING LEAVES

Edited and fingered by
HANS LICHTER

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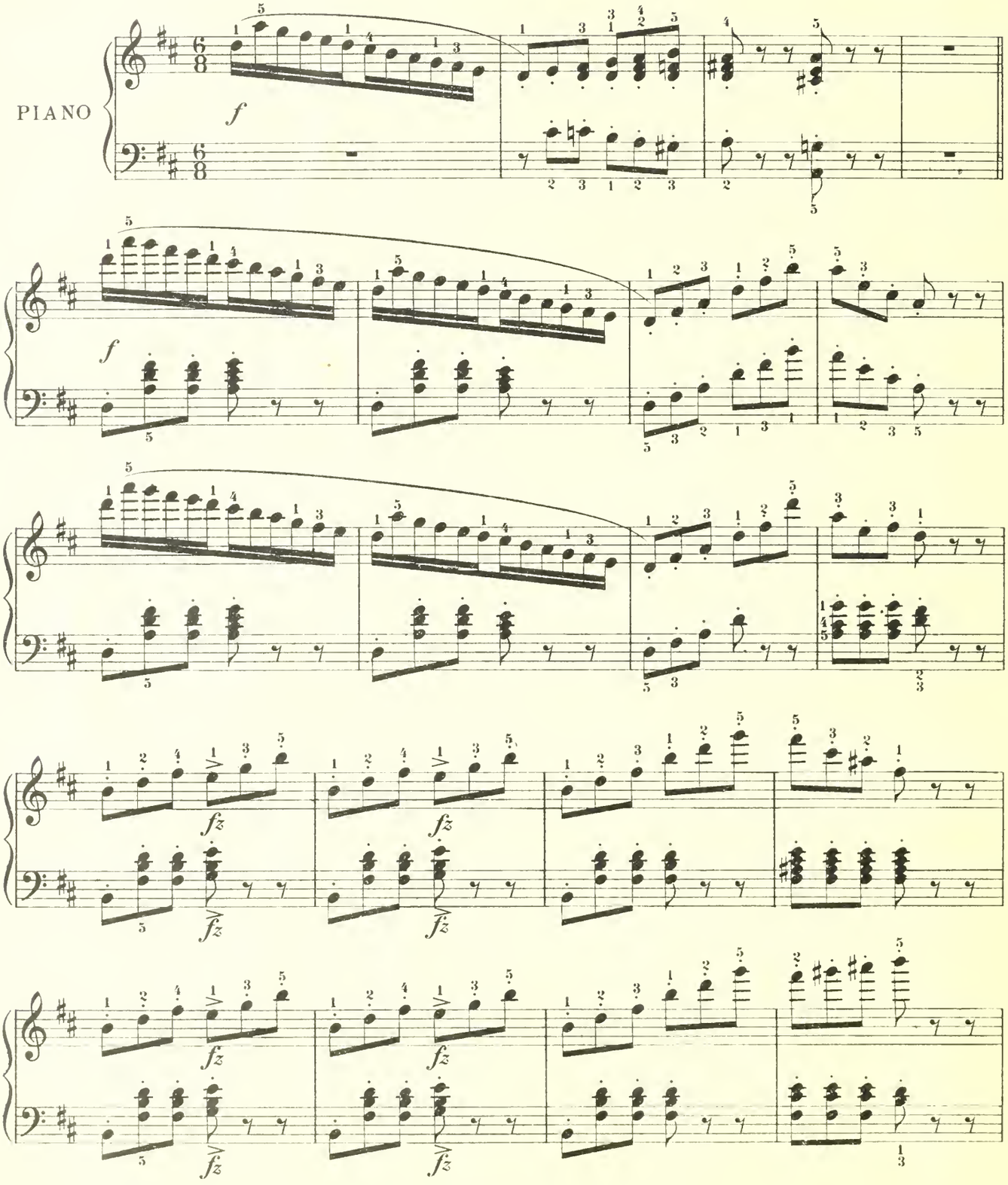
Prestissimo

PIANO



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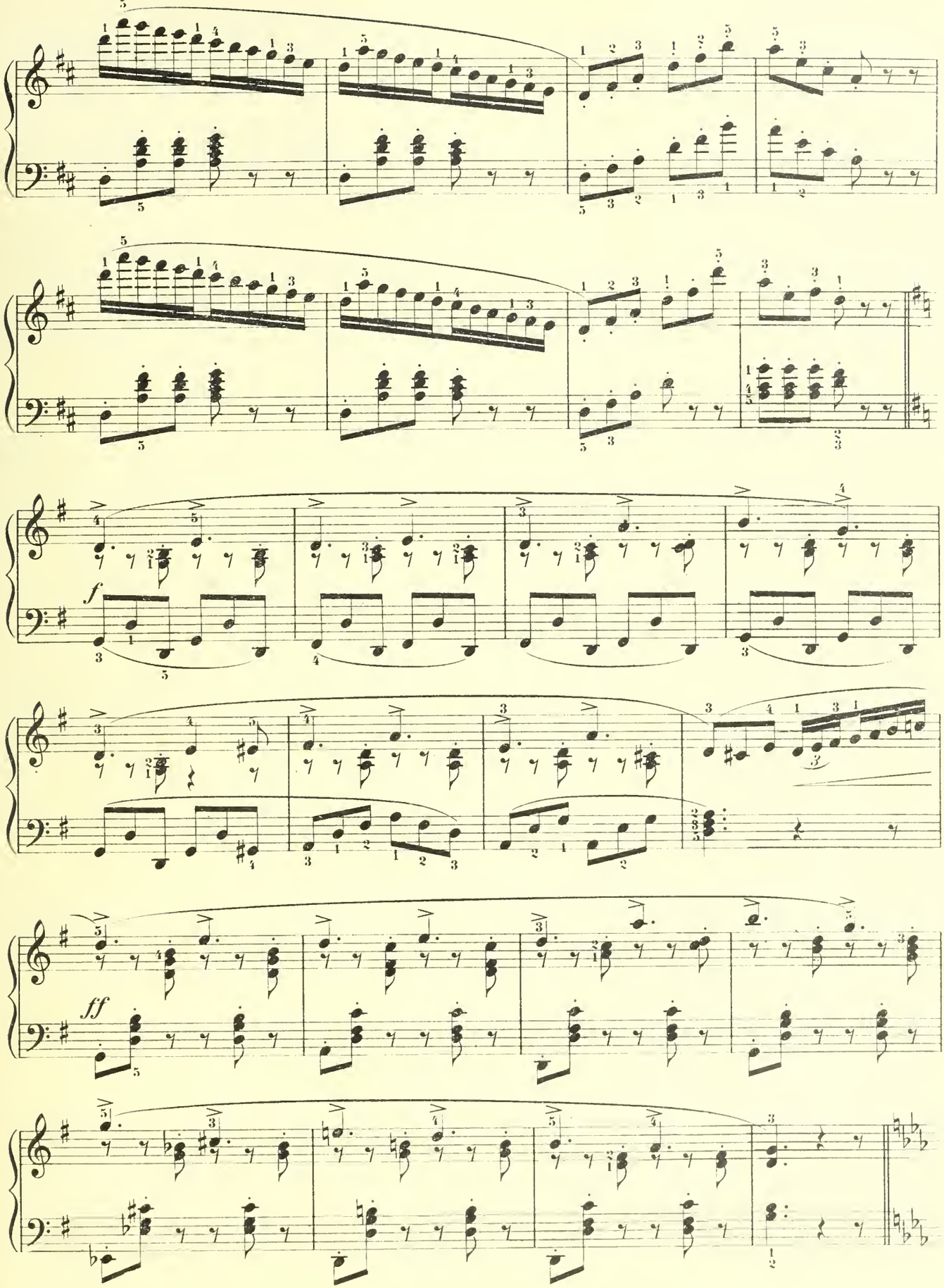
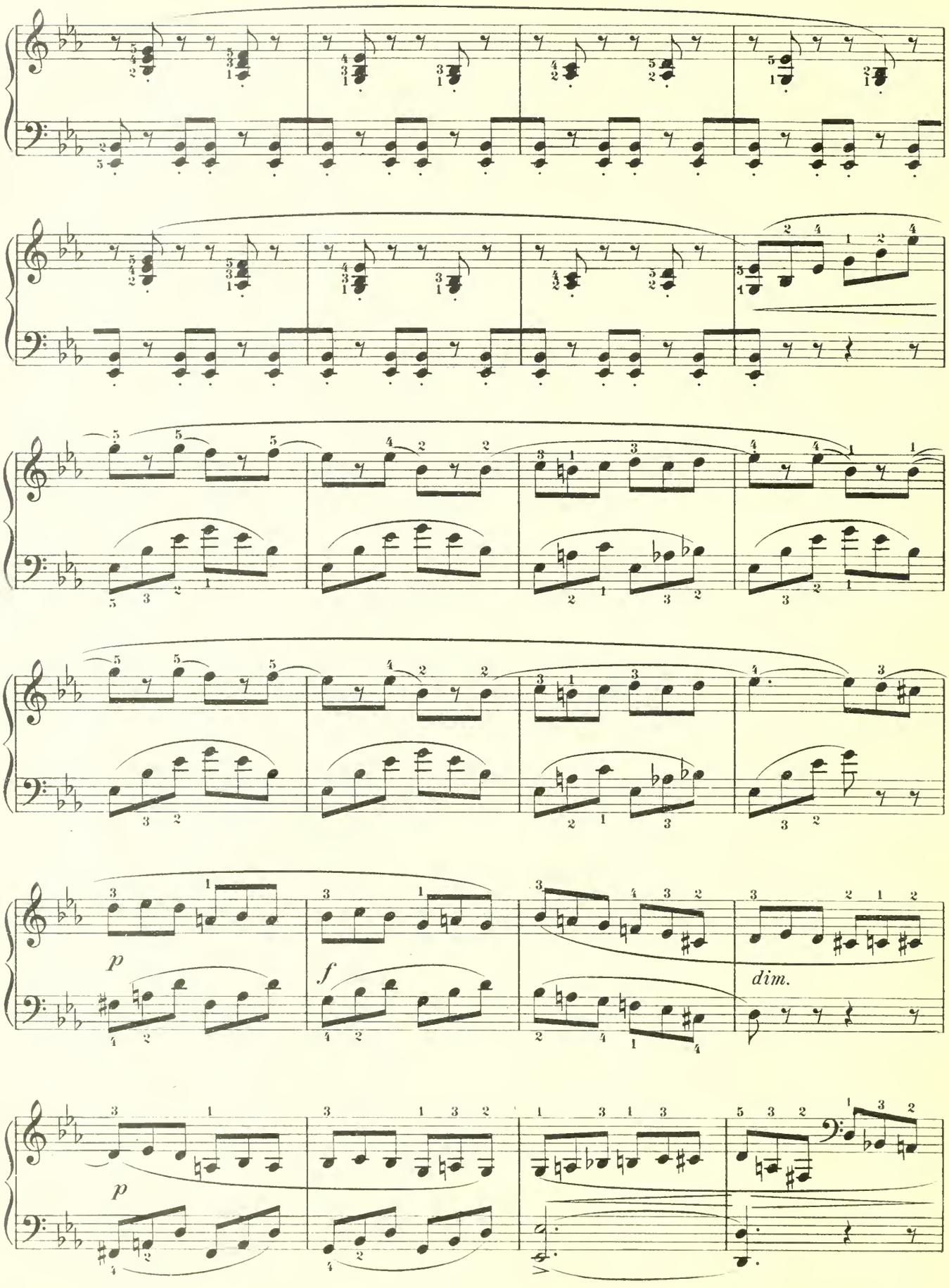
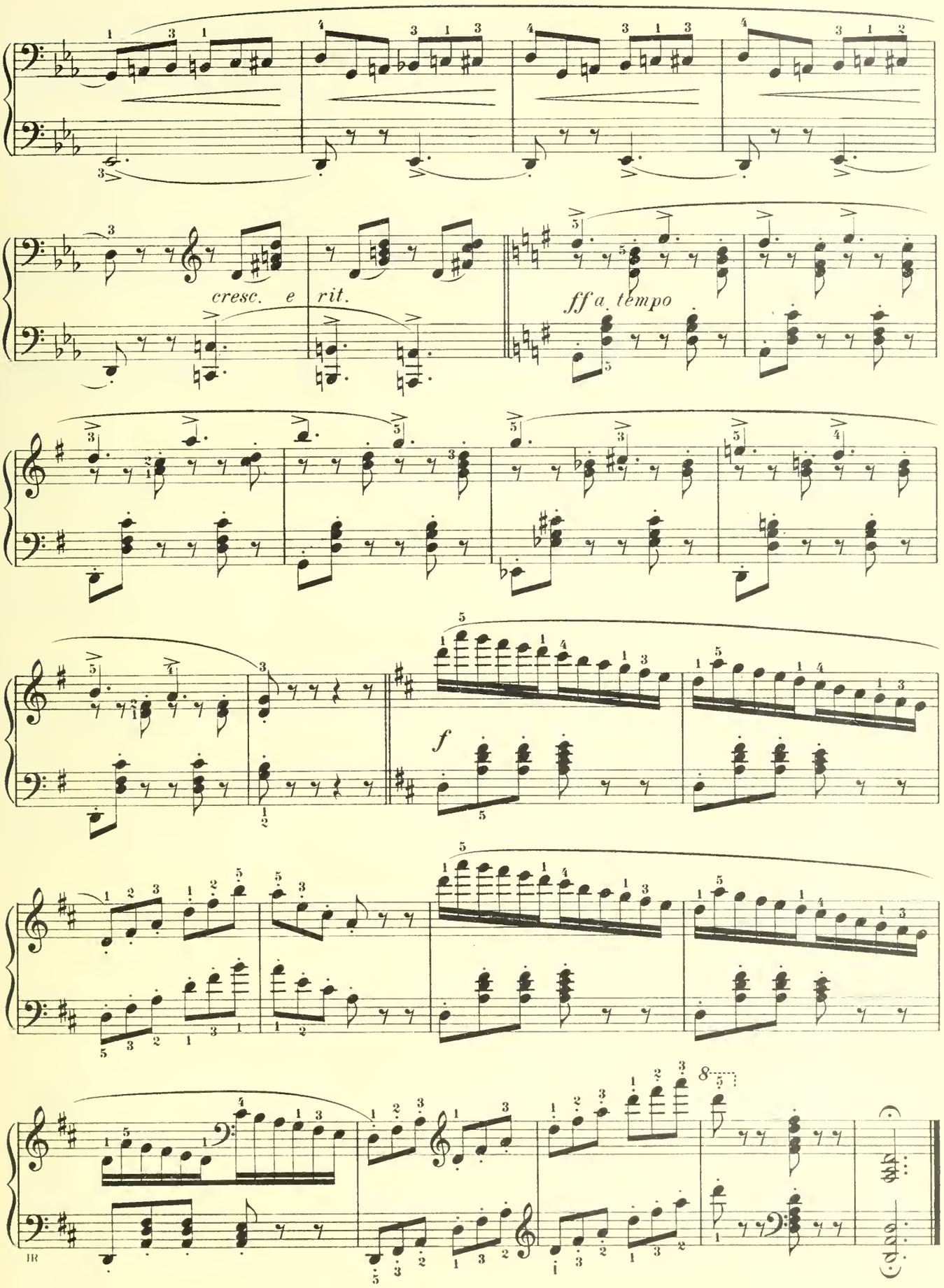
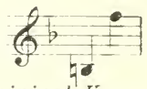

f
ff


p
f
dim.
p


cresc. e rit.
ff a tempo
f
8

MEDITATION



(Original Key, A♭)

C. CHENERY

Andante sostenuto
VOICE
PIANO
p
1. When twi - light dark - ens all the
2. The eve - ning breeze is soft and
rit.
p
sky, And night - winds wan - der free, When
light, As if from heav'n it came, And
rit.

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a tempo
stars are gleam - ing out on high, I
far in - to the ho - ly night, I
cresc.
think and dream of thee, I dream of
whis - per forth thy name, And pray that
fp
shad - ows hov - 'ring o'er, Of fears with -
free from care or fear, Thy gen - tle
rit.
in thy breast,
heart may rest,
Of break - ing hearts that
That an - gels bright be
sostenuto
f
cresc.
f

dim.
meet no more, And grief that will not
ev - er near, And all thy life be
dim.
p
rest. Of break - ing hearts that
blest. That an gels bright be
p
meet no more, And grief that will not rest.
ev - er near, And all thy life be blest.
p
pp

IN SOME SAD HOUR

H. E. HARMAN — MARY TURNER SALTER

Lento, non troppo

VOICE

PIANO

p

In some sad hour I'll hold your tremb-ling hand, And plead the pass - ing moments for de - lay, When one of us must pass be - yond the real, And one must

cresc.

rall.

rall.

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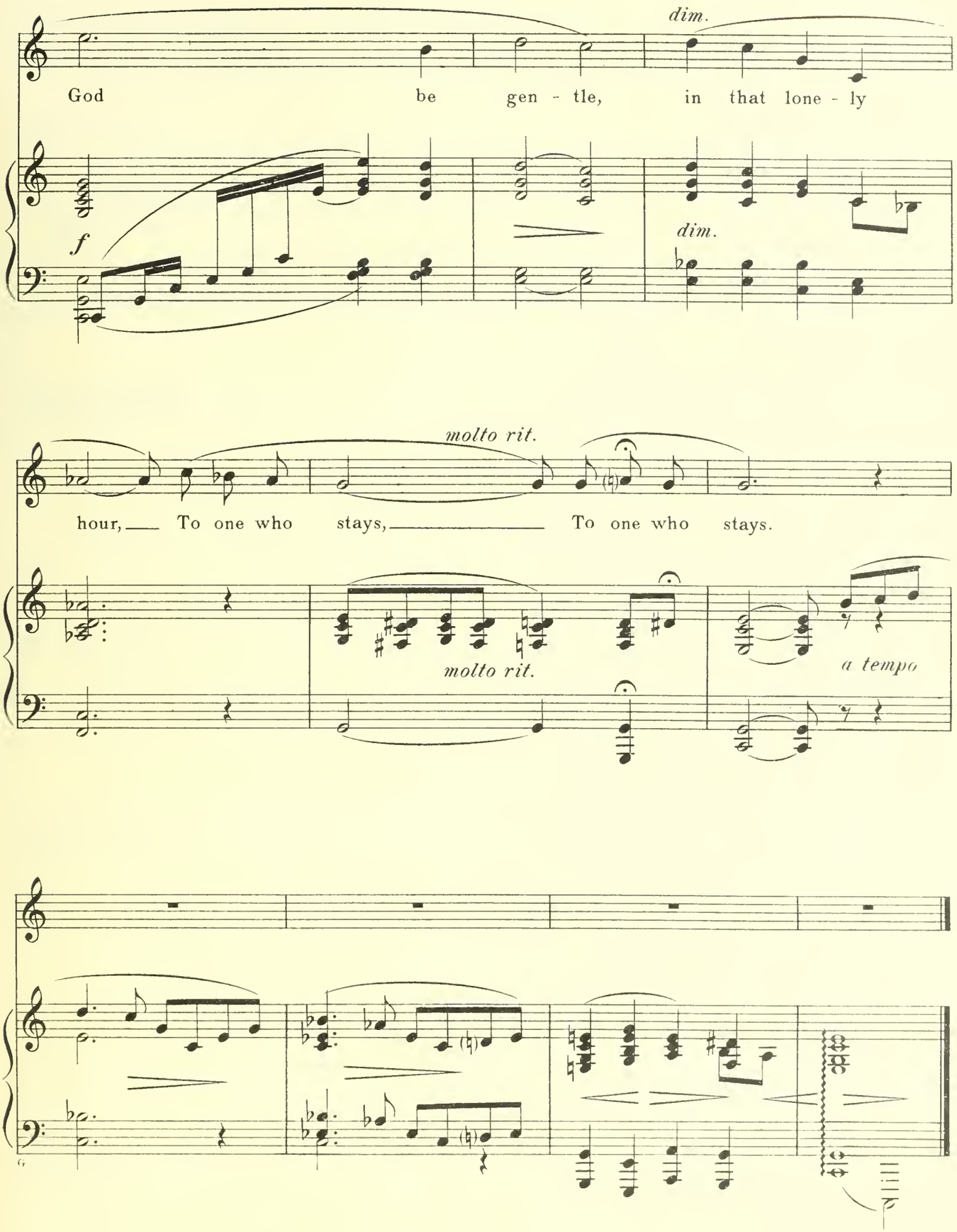
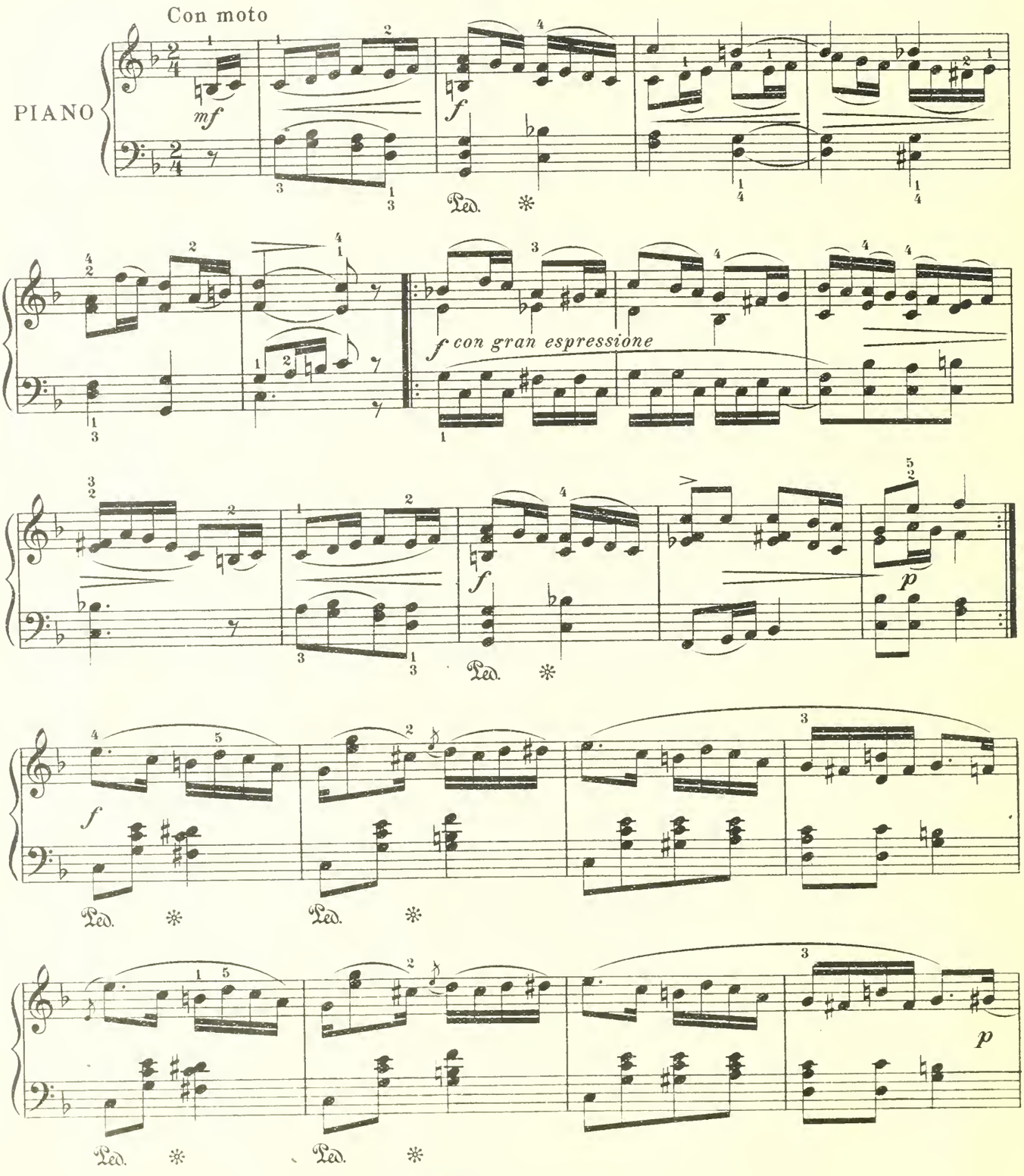
stay, And one must stay.
a tempo
It mat-ters not to us which it shall be,
cresc.
Who first shall tread a - lone the hid - den ways, But


dim.
God be gen - tle, in that lone - ly
f
dim.
molto rit.
hour, To one who stays, To one who stays.
molto rit.
a tempo

II
HAPPY HOURS
(GLÜCKLICHE ZEITEN)

Six Tone Pictures to Tennyson's "Enoch Arden"
(Sechs Tonbilder zu Tennyson's „Enoch Arden")

CARL REINECKE



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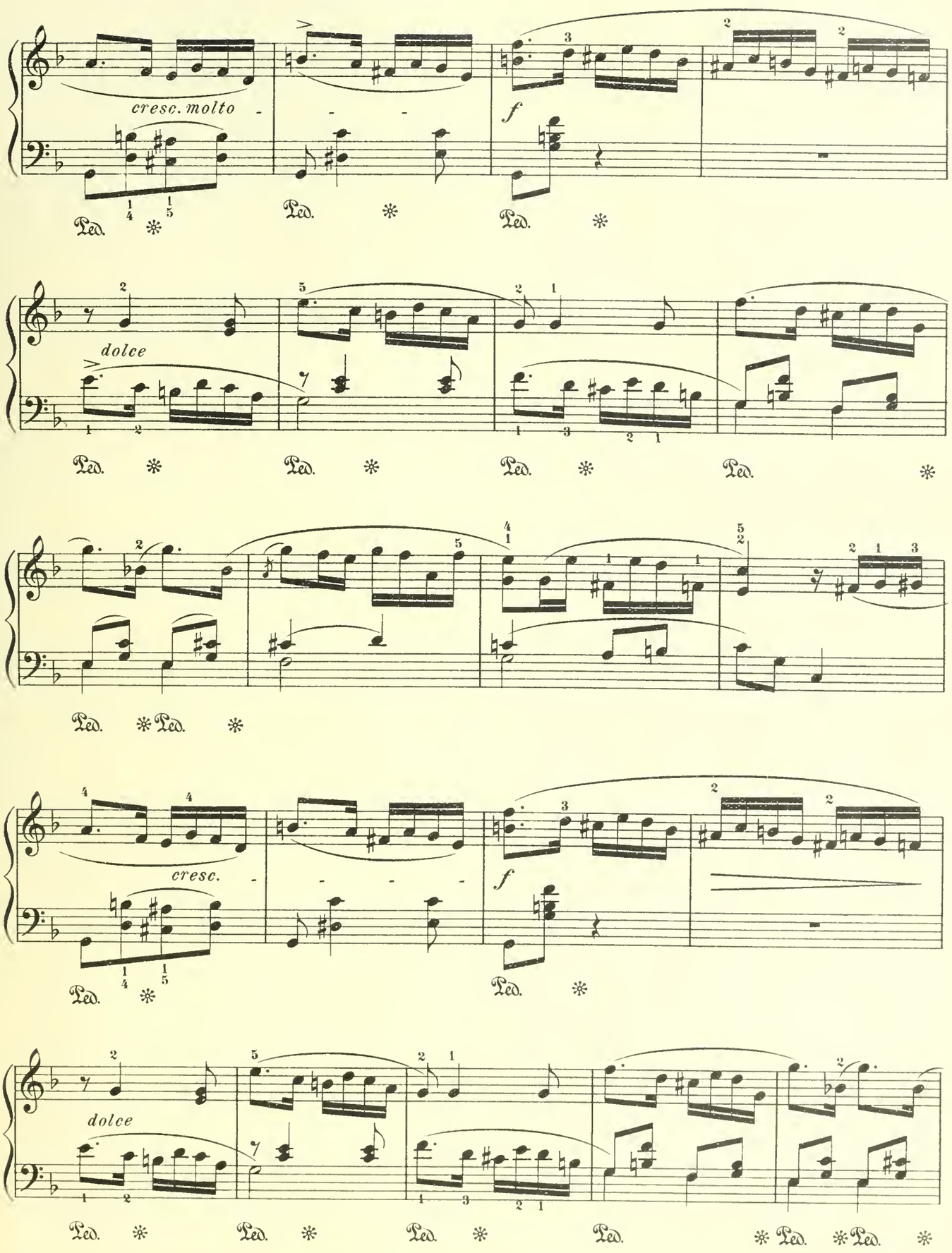
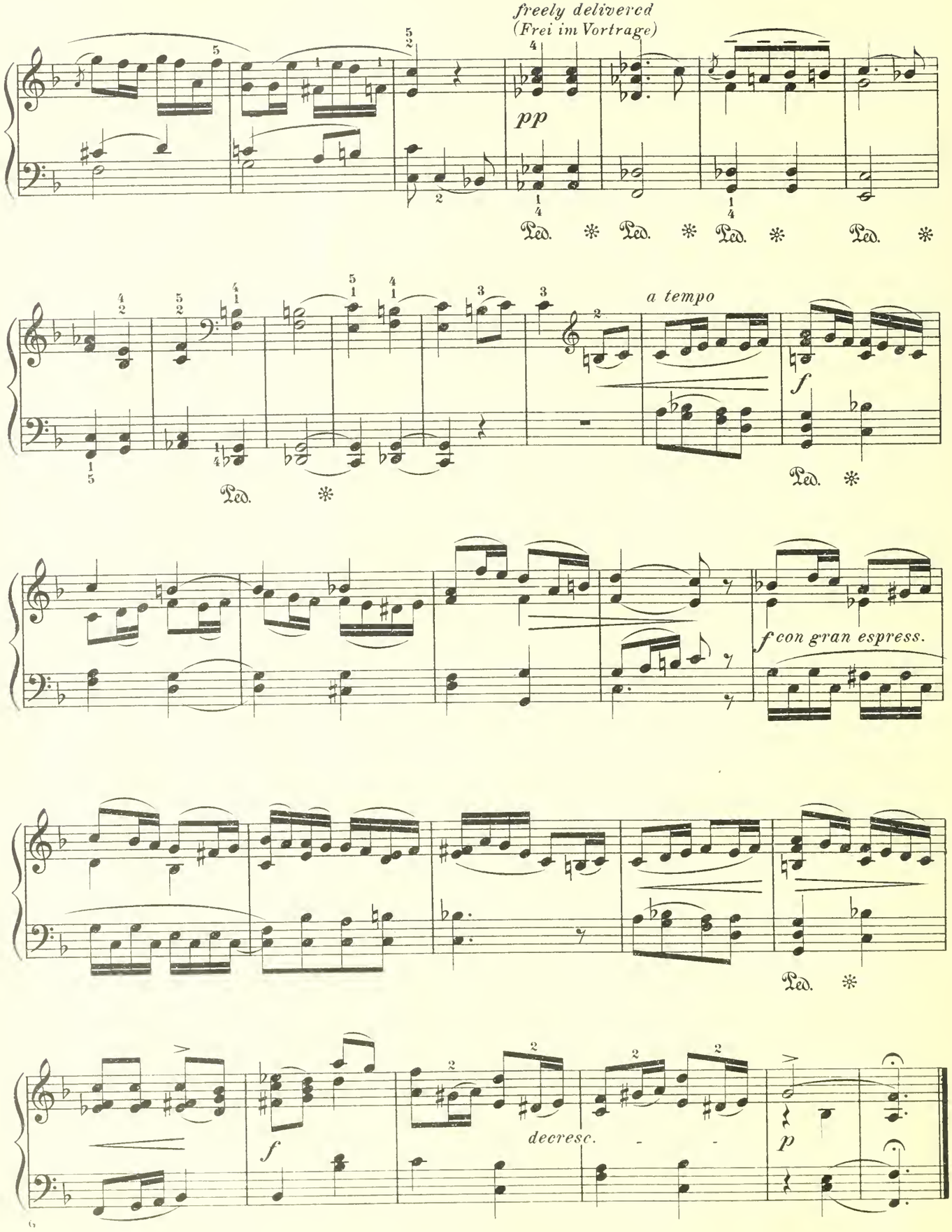

cresc. molto
f
Ped.
dolce
Ped.
cresc.
f
Ped.
dolce
Ped.


freely delivered
(Frei im Vortrage)
pp
Ped. * Ped. * Ped. * Ped. *
a tempo
f
Ped. *
Ped. *
f con gran espress.
Ped. *
f
decresc.
p

VOL. IX. OCTOBER, 1904. NO. 10.

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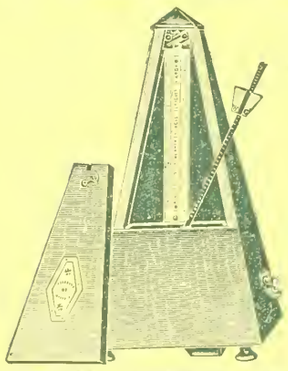

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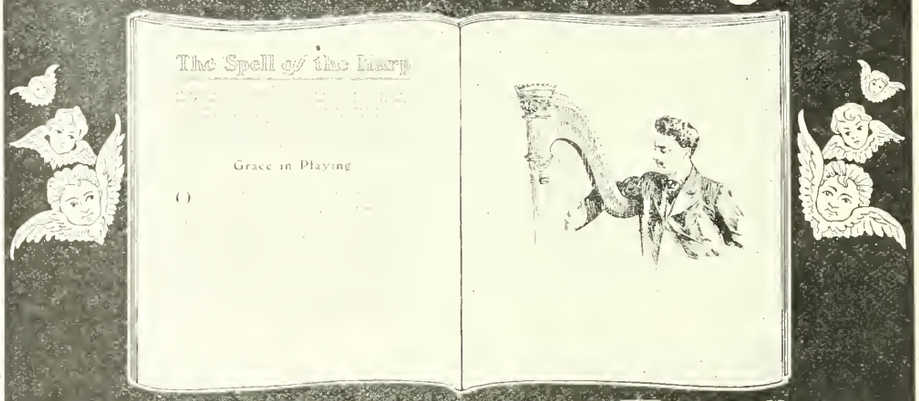

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THE MUSIC OF CHARLES MARTIN LOEFFLER

LAWRENCE GILMAN

Mr. Charles Martin Loeffler, an Alsatian by birth but a Bostonian by profession, occupies a peculiar place, entirely of his own creation, in the field of contemporary music. He is a seeker after the realities of shadowy and dim illusions, an artist in grays and greens and subtle golds. The opulent purples in which Richard Strauss delights, with the exuberance of his fiery temperament, have no attraction for Mr. Loeffler. The insistent appeal, the expected richness, the continual iridescence of Strauss' schemes are quite absent from the strange and intimate music of this tonal Verlaine. Mr. Loeffler is of "the children of revery," a weaver of dreams. For him, indeed, shadows and dreams are the invincible realities, and from them he derives a compelling music, — music which serenely rebukes dissection.

That serenity, that innocence of intention, are, indeed, remarkable. After the plangent splendors, the torrential rhetoric of the amazing Strauss, the music of Mr. Loeffler, owning something of the subdued and elusive beauty of antique tapestries, addresses the spirit with a unique appeal. Where Strauss is challenging, importunate, Mr. Loeffler persuades, — not with the personal concern of the advocate (for his detachment, and, as I have said, his innocence of intention, are as entire as they are sincere), but, as it were, in spite of himself. "There," you hear him saying (if you can imagine him sufficiently self-conscious), "is the result of an absorbing experience: I have been reading that perturbing drama of Maurice Maeterlinck's, *La Mort de Tintagiles*, and have tried to put into music my impressions of it, perhaps finding a definiteness of emotion in its essential substance which Maeterlinck has not denoted: it may possibly interest you." And he leaves it, for your acceptance or your disdain.

His is music in which the emotion conveyed is the emotion of remembered rapture, the beauty, "the surviving beauty of gathered dreams," — seldom the emotion and the beauty of that which is actual and present. Mr. Loeffler is most urgently aroused by such moods of longing and remote enchantment as find jeweled expression in the *Timbres Oubliés* of Gustave Kahn, for which he has written unforgetable music: —

> "Timbres oubliés des charmants jardins,
> Timbres argentins des Thulés lointains,
> Timbres violets des voix consolantes
> Epandant graves les bénédictions,
> Timbres bleus des péris aux féeries,
> Timbres d'or des mongoles orfèvreries
> Et vieil or des vieilles nations!"

Nor does his habit of artistic speech tempt him to such outbursts of passionate lament as fill the utterances, say, of Tschaikowsky's genius with so insupportable a poignancy. Mr. Loeffler perceives his world with as rapt a gaze, with as complete an absorption in its emotional panorama, as the most vivid and declamatory of the moderns; but the issue of his understanding is a certain veiled and

LAWRENCE GILMAN

continent intensity, an interior passion, a conviction implied rather than declared. That is, finally, the peculiarity of his art.

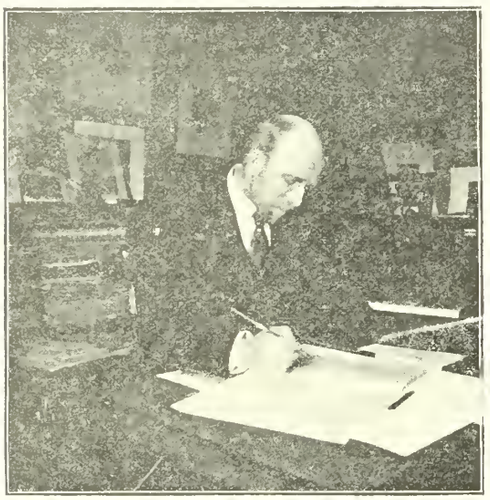
Of Loeffler the man, viewing him biographically, let it suffice, here, to say that he was born in Mülhausen, Alsatia, forty-three years ago; that he received the greater part of his musical training in France and Belgium (there were a few years of study in Germany, under Joachim at Berlin); that he came to America twenty-four years ago, and now, as he confesses, "feels somewhat of a foreigner" when he visits Germany or France. Until recently he was the second concertmaster of the Boston Symphony Orchestra, sharing the desk lately occupied by Franz Kneisel — for he is an admirable virtuoso as well as a composer of rare endowments. He is now living in Boston, devoting his time to teaching and the writing of music. Of his listed works — published or in manuscript — there are, for orchestra: *Les Veillées de l'Ukraine*, a suite in four movements based upon tales by Gogol; a symphonic poem, *La Mort de Tintagiles*, after the marionette drama by Maeterlinck; and *Two Poems*, — the first after the lovely aubade from Verlaine's *La Bonne Chanson* (*Avant que tu ne t'en ailles*); the second after Rollinat's *Villanelle du Diable*. There is also a *Divertimento* for violin and orchestra; a 'cello concerto; an octet for two clarinets, two violins, viola, 'cello, double-bass, and harp; two *rapsodies* for oboe, viola, and piano; a *poeme paien* for two pianos and three trumpets (the latter behind the scenes); a sextet for strings, and a quintet for three violins, viola, and 'cello; and there are songs after Verlaine, Baudelaire, Gustave Kahn, — some with viola obbligato.

A cosmopolitan, a man of ripe and sensitive culture, he finds his richest inspiration in that literature which the inconsiderate have disposed of, to their apparent satisfaction, as "decadent," — as in his symphonic poem, *La Mort de Tintagiles*, based on the drama of Maeterlinck, in the *Two Poems* for orchestra inspired by the verse of Verlaine and Rollinat, and in his recent *Quatre Mélodies pour chant et piano*, which are settings of poems by Gustave Kahn. Verlaine and Baudelaire, Maeterlinck, Kahn, and their poetic kind, are, for Mr. Loeffler, as bone of his bone, flesh of his flesh. Their imaginative waywardness, their delicacy of intimation, their preoccupation with the fantastic, are, to him, transcendently appealing; and their distinguishing characteristics find definite analogues in his music. Whether in the brooding terror, the vague and tragic sweetness of his *Tintagiles;* whether in the exquisite and gleaming color of his transmutation of the poem from *La Bonne Chanson*, or in the evasive loveliness of the songs, Mr. Loeffler reflects the precise quality and timbre of his poetic subject, — reveals them in the light of his own strange and engaging temperament.

It is a suggestive index to his point of approach, and to his powers, that he will touch only refined gold. I do not know that he has ever set a mediocre, a banal poem to music — that he has ever concerned himself with anything less than the excellent; certainly he has written nothing which is not touched with that fine distinction, that rarity of thought, which have given him a place apart in the literature of music. The *clichée* phrase, the outworn formula, the moribund convention, are unaffectedly odious in his sight. His horror of the obvious is as genuine and inveterate as is Meredith's, or Baudelaire's, or Mr. Yeats'. It leads him occasionally, indeed, into what one is tempted to call an extravagance of subtlety: the substance of his inspiration is refined, one feels at times, to the point of attenuation; more often, though, it vitalizes work of extraordinary beauty, of vivid individuality, — music that has scarcely its superior, that has, in fact, few equals, for imaginative vision, for originality of contrivance, for insinuating eloquence.

In his musical style Mr. Loeffler has a certain kinship with the school of contemporary France;

he is of a kind with Debussy, with Vincent d'Indy, with Fauré, with Pierre de Bréville, and with the dead master, César Franck, — the school whose capital traits are finesse, a passion for the recondite, a scrupulous avoidance of too definite, too facile patterns, an exquisite mastery of harmonic and orchestral color. With Mr. Loeffler these traits are a most conspicuous possession. He is, in his artistic constitution, preeminently Gallic, — so far as the term is a signal for fastidiousness, for dexterity, for sensibility. The overwhelming impact of Wagner's genius seems, happily, not to have involved him in any appreciable degree. What little of the Teutonic tradition he has inherited is connoted by occasional touches in his work of a quality which one knows only in Brahms, — and Brahms, let it be remarked, at his best, his most admirably Teutonic.



MR. LOEFFLER IN HIS STUDY

Mr. Loeffler, then, owing something to the subtlest and most sensitizing influences in the musical art of to-day, is himself an influential force of singular and authentic potency. As Mr. Philip Hale has remarked, with acute and just perception, "There are poets who are apart, — Poe, the Thomson of 'The City of Dreadful Night,' Baudelaire. There are dramatists of kin, as Tourneur, Webster, Ford, and Maeterlinck. In music there is Loeffler." He has given us an art in which the declaration is of an emotion within emotion, an alembicated eloquence — an eloquence which prevails through its very passivity. But you will not know its spell at once, for its beauty issues from remote and hidden sources.

Kirkby Lunn, Hanna Mara, and Florence Wickham will alternately sing the part of Kundry in the English production of *Parsifal*, which will be first given in Boston on October 17.

* *

The male singers who will appear in the *Parsifal* performances in English are Alois Pennarini of Hamburg, Johannes Bischoff of Cologne, Putnam Griswold of Frankfort-on-the-Main, Franz Egenieff of Berlin, Homer Lind of Mainz, Christian de Voss of Amsterdam, Francis MacClennan from the Moody-Manners Company of England, Ottley Cranston, and J. Parker Coombs. Moritz Grimm of Stettin will alternate with Walter H. Rothwell as conductor.

* *

Olive Fremstad will sing the part of Kundry in the German performances of *Parsifal* at New York and other cities.

IS HARMONY A LOST ART

MRS. D. Y. GRIEB

A few years ago found me, figuratively speaking, drifting in the Sargasso Sea. Yes, I was taking lessons,—music lessons,—practicing Czerny exercises; splendid gymnastics. Czerny exercises eternally, with a few sonatines mixed in, to be practiced over and over a thousand times, — the oftener the better; that was the central idea. So I believe after all that I was taking lessons in physical culture.

But I was discouraged, drifting around, always going, but never arriving anywhere. Poor old Sisyphus, lugging the stone up the hill only to have it roll back again, could not have been more disheartened.

Being a grown-up, I reasoned with myself, and with my teacher: "Why is this thus and so?" and "There must be a better way to learn music." The reply was, "Do as I tell you; there is no other way." Still unconvinced, I questioned every musician who would talk to me on the subject; "How do you memorize?" Some did not know. One said he memorized a measure at a time, learning the whole piece before he played it. A long piece would take several months to memorize. I knew that some artists memorize a piece in a few days. Did they possess a special gift?

About that time an article appeared in THE MUSICIAN, saying that the way to memorize was to analyze. Here was another difficulty just as dreadful, for I didn't know anything about it, and how could I learn? Living out of town, not within easy reach of a teacher, it seemed impossible; but finding a way, I began the study of harmony, and hereby hangs a tale.

Beginning humbly at first principles in Prima Vista and Harmony courses, I soon saw, like the wisest of all the ancients, that I knew only one thing; and that was that I knew nothing. This was a fine beginning. In a short time I became wonderfully interested; everything seemed so different. Oh, how I worked; with what delight I picked out tonic chords, dominants, sub-dominants, and super-tonics in all the keys! Here was something tangible for the mind to grasp; a foundation on which to build; music meant something; thought was mixed with effort; here was the open sesame to musical culture. Pushing out into the Gulf Stream, I reached the broad ocean, and the view ahead was inspiring.

I became infatuated. The lessons led on through preludes, little fugues, sonatines, and finally sonatas, and with mental powers aroused I analyzed, dividing into motives, sections, and phrases, until my ear could detect the different chords and my delight knew no bounds.

On I went until even in my dreams those same chords, with broken backs and disabled feet, chased through endless measures like Orestes pursued by the Furies; but my teacher said that I was doing excellent work and I was happy.

Then came composition, still continuing the harmony. Even in the wildest flights of my imagination I never dreamed of composing, but I began with simple phrases of four measures, using simple rhythms, and then little song forms. Of course they all sounded very much alike; but were they not my very own?

The way to learn to do anything is by doing; not by going through volumes of theory, but by practice. We are apt to think that a genius writes music by a sort of inspiration. He does to some extent, but he follows the laws of music in his compositions, — not man-made rules, but scientific laws, like the laws governing mathematics or any other science.

It is easy now to understand how analysis is essential to rapid reading and memorizing. Imagine an adult having to spell every word he reads. How tedious that would be! That is the way he reads who does not understand harmony. He must read each note as it comes, and it is a wonder he can read at all with any speed. But suppose he knows something of the laws of music; knows the chords in every key, and their natural place in composition; can determine the extent of the motives, and see them built up into phrases; can determine by the cadences the ends of the phrases; knows, beyond a doubt, where the accent should be, whether indicated by the composer or not; then he can read music as he reads a language; not a word at a time, but he can grasp in one mental effort a whole motive or a phrase. And what a difference there is in expression! He will express the thought of the composer, and will not need to go to some one else for his interpretation.

This is also the secret of memorizing. First, analyze; note the prevailing chord or chords in each measure; find the first motive, or text, as it were; follow that motive as it wanders through the beautiful sonata, repeated, answered, developed, like a character in a play, as Shakespeare presents Cleopatra, ever changing in her moods and developments of character, but always Cleopatra. Now notice the transitions; threats of changing into another key, and finally changing; listen as it glides along so sweetly in its major key, going into the more somber relative minor, winding back again through highways and byways into its original key for the close. Now the student can phrase independently of phrase marks, which are often wrong.

A superficial student thinks he is phrasing when he plays the last note of a phrase staccato, but he knows nothing about the almost imperceptible pauses at the end of motives which are more ideal than real; and like a half-way artist he misses those little touches of light and shade which distinguish a fine work of art from the ordinary.

In this way the student *thinks* musically; he follows the thoughts of the masters. As Kepler, the astronomer, when tracing the course of the heavenly bodies, exclaimed, "I think Thy thoughts after Thee, O God!" so the musician, studying the works of a great composer, can say, "I think thy thoughts after thee, O Master!"

This is not written for those who are content with a mere jingle of sounds, clap-trap, or mechanical playing of even better music, but for those dear souls who have higher ideals, and whose finer senses recognize sweet melodies of which the multitude are unaware.

A friend said to a young lady who had been abroad for a few months studying music, "Miss Jones, have you studied harmony?" To which

she replied, "Oh, no, I want to learn to play." That seems to be the general impression: that the understanding of music has nothing to do with its expression, as if the understanding of proportion, perspective, and color had nothing to do with painting.

We do not *play* musically because we do not *think* musically. We blame our poor fingers when the fault is in our heads. We hesitate and stumble because the brain is sending uncertain orders to our fingers. We practice a piece over and over until it becomes mechanical without a bit of mind in it; and if there happens to be a break, there is nothing to come to the rescue, when if we would understand first, and practice one half as much, we should accomplish ten times more.

I cannot but think that harmony is not a lost art; that it is not only for the gifted few, but can be learned by any one who will work, when it is presented in a practical, rational way.

This is a time of splendid opportunities, not only for the few but for the masses. To those who cannot go, the opportunity comes, — mine was the correspondence school. Wherefore I say to all who would be *real* musicians, great or small, study harmony, — some way or other as your opportunity may be; love will find a way. Be patient. Remember that "the race is not to the swift, nor the battle to the strong," but to the steady hearted.

THOUGHTS BY THE WAY

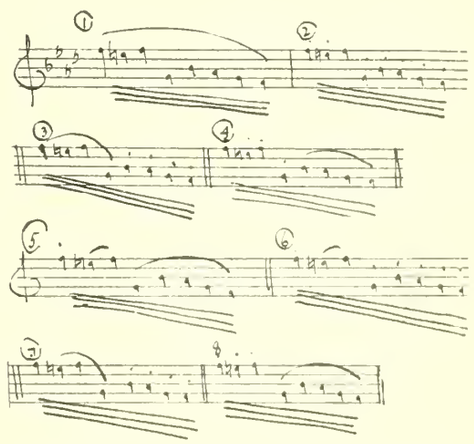
WILSON G. SMITH

The erstwhile prevalent idea that technique has only to do with mechanics, — a purely automatic means toward an end, — is fast falling into disuse among intelligent teachers, a fact that augurs well for the artistic standing of future musical representatives. The intelligent mind readily perceives the value and necessity of cultivating the brain as the instigator of muscular action. First comes the mental concept of technique, and then necessarily follows its demonstration by the hands and fingers. The idea that pupils must go through a long and tedious drudgery in mechanical action without a mental conception is now buried with the Plaidy system which gave it birth. Nowadays pupils are not expected to practice technique, reading the while a book placed before them on the music rack of the piano. Nor does the intelligent teacher presume to require the student to obliterate the fact that emotional, not sentimental playing — in its best sense, — can be cultivated as to matter of tone and touch in a technical study as well as in a Chopin nocturne. Along this line of teaching is exploited the fact that the same study can be used in a great variety of ways in the matter of phrasing and touch, thereby gaining for the student a psychological as well as mechanical aspect of the technical problem under consideration. Neither do teachers of modern tendencies require pupils to practice technique in a manner not used as a method of interpretation. The old system of requiring pupils to assault technical exercises with a blacksmith style of touch under the supposition that it develops strength is fast becoming obsolete. With as much pretense might a vocal teacher require students to spend their hours of practice in shouting at the full extent of their lungs to attain vocal facility. A voice teacher advocating such methods would speedily find his occupation gone, and his citadel of learning unfrequented by applicants for wisdom as dispensed by him and his system.

In singing, as also in violin playing, tone production is always the preeminent desideratum, and why indeed should it not be the same in the study of the piano? It is the wise teacher who makes the same exercise serve many purposes. It saves time in learning for the pupil, and also awakens in the mind of the pupil an intelligent appreciation of tone values and dynamic coloring. Finished artists do not use in their interpreting of the masters such equivocal adjuncts as the hammer stroke, nor do they raise their fingers from the keyboard a greater distance than is necessary to produce a vibrant, singing tone by the use of the pressure touch. An analysis of tone production will readily prove that the fullest and most artistic tone is produced by a downward pressure of the fingers and wrist, one that can never be evolved by a strident finger stroke. Clothe technique in the garb of temperament, and it is a dull pupil indeed who will not find pleasure in his practice. It becomes a mental process by which the imagination and musical intuition are awakened and developed. Is a scale or figurated passage any less the vehicle of thought and emotion because it is found in a Cramer étude rather than in a Mozart or Beethoven sonata? Can a student gain anything, from a psychological standpoint, by practicing the passage in a more mechanical style in the étude than he plays a similar technical passage in one of the accepted master works? I think not; and consistent with my belief, I am a strong advocate of rendering unto technique the same homage we give to things artistic. To acquire a fine grammatical and imaginative literary style, one would hardly be expected to converse or write in an opposite style. Why, then, are processes unmusical tolerated as a means of arriving at a method of musical expression?

Modern intelligence does not believe in any such hallucination. It rather teaches that when once the mind grasps the musical significance of a technical problem the fingers readily respond to its adequate expression. It is merely the old law of the domination of mind over matter. Technical materialism in the study of art is the implacable foe of idealism and poesy. Mechanics and art are far distant from each other, unless the latter dominates at all times and under all conditions the utilization of the former. I have had (and am still having) pupils who, when they first came to me, had a wholesome dislike for technical work, as it had been associated by them with pure mechanical finger action and mental torpor; but when once I explained to them the superiority of a mental concept to the mechanical aspects of the problem, they soon enjoyed their technical work as much as what we commonly designate as "pieces." There is as much opportunity for expressive playing and fine tone production in a Czerny étude as in any "piece" one may elect to study. There may be a difference in temperamental values but not in the artistic development of mental grasp and conception. It is folly to expect a pupil to play for a lesson a Czerny étude in the usual "hammer and tongs" style, and then closing the book interpret, with any degree of intelligence, a classic or modern composition. Yet in how many studios do we see such methods prevail?

Personally I admire more the young mind that demands the whys and wherefores of any musical proposition than that which swallows — even without salt — my musical salads. This study of individuality and adapting one's teaching to meet its requirements is the open sesame to success in teaching. And it is indeed a poor teacher who cannot learn much of value from his pupils. How often it is that a simple question leads to much serious thought and study upon the part of the teacher. How often the structural content of a composition or study explained in detail to the pupil gives to both mind and fingers a grasp that the fingers alone could never encompass? It only proves again the necessity of training the mind and hands simultaneously. But the mind first. When, fresh from my Berlin studies, I began my professional work, I had but one method, and all pupils had to conform to it. Now I have as many methods as I have pupils; that is, in the manner of approaching their mental and temperamental equipment. I can get as many results from one study, in its technical and temperamental possibilities, as I used to realize from whole books. So much have I learned in the adjustment of musical necessities to requirements. But to make intelligent and resourceful pupils one must also be intelligent and resourceful. Study the minds of your pupils more than you do their hands. Get the minds well equipped and the hands will take care of themselves. And the results you realize will be both logical and free from any taint of one-sidedness. Breadth of thinking and study begets breadth of capacity for imparting and receiving. It is the broad mind that inspires a similar trait in younger minds. Moreover do not restrict yourself to mere professional investigation and study. Look beyond your professional horizon and your pupils will look out upon great and noble vistas with you.



To illustrate my idea of making one study serve many purposes I append the varied phrasings I require of my pupils in their practice of the well-known Cramer study. It needs no argument to show the utility of such varied phrasings. The monotony of reiteration is broken, technique is gained, and above all an artistic appreciation of phrase values is awakened. Mind and fingers are developed proportionally at the same time. The same variety can be applied to any and all studies if the teacher has any artistic and interpretative appreciation.

WILSON G. SMITH

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"There are in music such strains as far surpass any faith which man ever had in the loftiness of his destiny.— Music hath caught a higher pace than any virtue that I know. It is the arch reformer. It hastens the sun to his setting. It invites him to his rising."

"What a comment on our life is the least strain of music! It lifts me above all the dust and mire of the universe. I soar or hover with clean skirts over the field of my life.—When I *hear* music, I fear no danger. I am invulnerable. I see no foe. I am related to the earliest times and to the latest."

—THOREAU (*Winter*).

HARMONY LESSON

THOMAS TAPPER

I

Harmonizing a Bass in major, was the subject of the Harmony Lesson in the August MUSICIAN. In this lesson the subjects of Intervals and of Triad Formation are reviewed in a test paper, and an exemplification in music notation of the connection of triads required by a given bass is given.

It is recommended that the student review the general rules for interval naming which have been given, noting two important facts: —

I. The measurement of every interval is effected by the major scale.

II. It is useless and trying to the spirit to remember the number of "tones and half tones" or "steps and half steps" in an interval.

And it may be added that one of the most humorous expressions possible to the English language arises when we make it say that so many half tones make an interval.

1. There is no such thing as a half tone.

2. A group of impossibilities cannot form a distance.

II

REVIEW QUESTIONS

1. What is the process of building an augmented fourth on F?

2. Where in the major scale and in the harmonic minor scale does the augmented fourth occur?

3. State all the different intervals that are found between any two tones of the major scale.

4. In what scale is the diminished fourth found? the augmented second? the augmented fifth?

5. In what key is each of the following pairs of tones: A — B♯, E♭ — F♯, F — G♯?

6. Build a triad on F, adding a major third and an augmented fifth. To what key does the resulting triad belong?

7. To the diminished fifth C — G♭ add the third which will produce a diminished triad. In what keys may it be found?

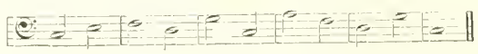
8. What is the numerical and the specific name of each of the following intervals: —

C — B	C♯ — B♯
C — B♭	C♭ — B♭
C — B♯	C♭ — B♭♭
C♯ — B	C♭ — B
C♯ — B♭	

9. Write an augmented fourth above each tone of the A♭ major scale.

III

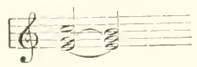
The following bass in major is to be worked out in close position with uninverted triads: —



First, turn to the August MUSICIAN and apply Rules 1–5, inclusive.

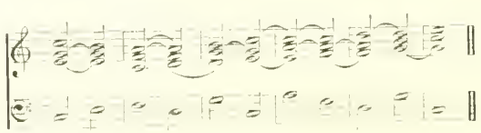
The first bass note carries an 8, which means that the soprano begins on *an* octave of the bass tone. The first octave above is middle C, too low for the soprano voice, — hence we choose the third space C for the soprano, G on the second line for alto, and E on the first line for tenor. *This triad having been decided upon, every following chord is fixed.*

From C to E the bass skips a third; hence, the two triads (of C and of E) will have two common tones, E and G. These tones in the second triad must remain in the same voices as in the first, hence: —



From the second to the third triad is a step from E to F. Whenever the bass steps, no common tones exist in the triads, and the upper voices must move contrary to the motion of the bass. Hence, as E steps *up* to F, the upper voices will step *down* to the nearest chord tones. Thus, for the first three chords: —

From the third to the fourth, fourth to fifth, and to every succeeding chord there is a skip, and between every two triads to the final chord there is a common tone or there are two common tones. Hence, the working out is but a repetition of the application of the rule which was applied between chords one and two. The tie line shows the retention of the common tone in the same voice part: —



There is no bass possible in major — to be harmonized in four parts, close position — that presents any other problem than the two exploited here.

ELEMENTARY FRENCH

F. C. BURKART

CINQUIÈME LEÇON. FIFTH LESSON

a in *salle* (room, hall) is like *a* in *la* (the).

e before a double consonant followed by a silent *e* is like *è*. Ex.: *elle* (she).

eau is a long *close o* sound like *ow* in *window*. Ex.: *tableau* (*noir*), blackboard.

i in *il* (he) is short.

o in *école* (school) is like *o* in *not*.

oi is like French *oa* in one syllable; it is more prolonged when followed by *r* as in *noir* (black).

on is like *on* in *don't*, *n* clipped short. Ex.: *contre* (against, on).

c before *a*, *o*, and *u* like *k*. Ex.: *école* (school).

The pronoun *il* used as a subject is rendered by *il* or *elle; il* takes the place of a masculine noun, *elle* the place of a feminine noun.

Read and translate.

Où est le maître? Il est dans la salle d'école. Où est la maîtresse? Elle est dans la salle d'école. Pour qui est la table? Elle est pour le maître (la maîtresse). Pour qui est le pupitre? Il est pour l'élève. Où est la porte? Elle est dans le mur. Où est le tableau noir? Il est contre le mur.

Translate.

1. Where is the paper? It is on (*sur*) the table. 2. Where is the teacher? 3. Who is in the class-room? 4. For whom is the chair? It is for the teacher. 5. Where is the table? It is in the class-room.

VOCABULARY

To be committed to memory.

La salle d'école, the class-room; *le tableau noir*, the blackboard; *contre*, against, on; *il est*, he is; *elle est*, she is; *il, elle est*, it is.

SIXIÈME LEÇON. SIXTH LESSON

a is short in *chapeau* (hat), *pardessus* (overcoat), etc.

e in *pardessus* is almost silent.

i in *monsieur* (Mr., sir) is very short.

eu resembles *u* in *fur*, it is semi-long in *bleu* (blue) and *monsieur*.

oi is short in *voici* (here is, here are), *voilà* (behold, there is, there are), *mademoiselle* (Miss), etc.

on in *monsieur* like short *ow* in *window*.

ou in *oui* (yes) is very short, like *oo* in *good*.

c in *Leblanc* (a French name) is silent.

c before *i* like *ss*. Ex.: *voici*.

ch before vowels, like *sh*. Ex.: *chapeau*.

r in *monsieur* is silent.

son (his or her) precedes a masculine singular. Ex.: *son livre* (his or her book).

When the subject of an interrogative sentence is a noun (without an interrogative adjective) it is placed before the verb and then repeated after the verb in the form of a personal pronoun according to the gender and number of the noun. Ex.: *Son chapeau est-il noir?* Is his hat black?

When the sentence begins with an interrogative adverb, such as *où* (where), the subject follows

the verb, provided that the latter is in a simple tense and not followed by an object. Ex.: *Où est son chapeau?* Where is his hat?

Read and translate.

Voici le chapeau de monsieur Leblanc. Voici son pardessus. Son chapeau est gris. Son pardessus est noir. Voici le manteau de mademoiselle Leblanc. Voilà son voile. Le chapeau de monsieur Leblanc est-il gris? Oui, monsieur, il est gris. Son pardessus est-il bleu? Non, monsieur, il est noir.

Translate into French.

1. Where is Mr. Leblanc's hat (the hat of Mr. Leblanc)? 2. Where is his overcoat? 3. Is his overcoat black? 4. Is this Miss Leblanc's veil? 5. Is her veil blue or white. 6. Is her cloak black? Yes, sir, it is black. No, sir, it is gray.

VOCABULARY

To be committed to memory.

Le chapeau, the hat; *le pardessus*, the overcoat; *le manteau*, the cloak; *le voile*, the veil; *monsieur*, Mr., sir; *mademoiselle*, Miss; *gris*, gray; *noir*, black; *bleu*, blue; *voici*, here is, here are; *voilà*, behold, there is, there are; *son*, his, her; *de*, of; *est-il?* is he, is it? *oui*, yes; *non*, no.

SEPTIÈME LEÇON. SEVENTH LESSON

au in *jaune* (yellow) like a long *close o*. Compare *eau*, Lesson V.

e in *ses* (his, her) and *les* (the) like *è*.

in in *redingote* (frock-coat) is a nasal sound and is pronounced somewhat like *an* in *angry*.

o in *robe* (dress) and *redingote* (frock-coat) like *o* in *porte, open o*.

g before *a*, *o*, and *u* like *g* in *good*. Ex.: *gant* (glove), *redingote* (frock-coat).

The plural of a French noun is formed by adding *s* to the singular. The sound of the noun remains unchanged.

Singular	*Plural*
le, la, the	*les*, the
le gant, the glove.	*les gants*, the gloves.
la robe, the dress.	*les robes*, the dresses.

Possessive pronouns with a noun agree in gender and number with the object possessed, not with the possessor. Therefore, —

son (his, her) before a masculine sing.

sa (his, her) before a feminine sing.

ses (his, her) before a masc. or fem. plur.

Adjectives agree in gender and number with the nouns which they limit. Ex.: —

Le voile est blanc. The veil is white.

La robe est blanche. The dress is white.

Les voiles sont blancs. The veils are white.

Les robes sont blanches. The dresses are white.

Read and translate.

La redingote de monsieur N. est noire. Sa cravate est blanche. Ses gants sont bruns. Le manteau de madame N. est gris. La robe est bleue. Son voile est blanc. Quelle est la couleur de ses gants? Ses gants sont jaunes.

Translate into French.

1. His necktie is blue. 2. (Of) what color is his hat? 3. Is it black or brown? 4. Her gloves are white. 5. His gloves are yellow. 6. (Of) what color is her dress? 7. Is it black or white? It is white. 8. Her cloak is gray.

VOCABULARY

To be committed to memory.

la redingote, the frock-coat; *la cravate*, the necktie; *le gant*, the glove; *la robe*, the dress; *madame*, Mrs.; *jaune* (m. and f.) yellow; *noir, noire*, black; *blanc, blanche*, white; *gris, grise*, gray; *brun, brune*, brown.

HUITIÈME LEÇON. EIGHTH LESSON

es in *mes* like *è ouvert*.

et in *gilet* (waistcoat) like short *è ouvert*.

o in *votre* (your) and *poche* (pocket) like *o* in *porte, open o*.

o in *vos* (your) like *ow* in *window, close o*.

u in *parapluie* (umbrella) is very short and feeble; the voice is resting on *i*.

g before *i* like *s* in *illusion*. Ex.: *gilet* (waistcoat).

For the use of *mon*, *ma*, *mes* (my), and *votre*, *vos* (your), see the rule concerning possessive pronouns used with a noun, in Lesson VII, and the vocabulary of this lesson.

Read and translate.

Ma montre est dans la poche de mon gilet. Mon encrier est sur ma table. Où est votre montre? Où est votre encrier? Est-ce ma canne ou mon parapluie? C'est votre parapluie. Voici mes gants. Où sont vos gants? Ils sont dans la poche de mon pardessus.

Translate into French.

1. Here is your umbrella. 2. Where is my watch? It is in the pocket of your waistcoat. 3. Here are your gloves. 4. Here is your overcoat. 5. Where is my cane?

VOCABULARY

To be committed to memory.

La montre, the watch; *la poche*, the pocket; *le gilet*, the waistcoat; *la canne*, the cane; *le parapluie*, the umbrella; *mon, ma*, pl. *mes*, my; *votre* (m. and f.), pl. *vos*, your.

TEST PAPER IN MUSIC FORM

PERCY GOETSCHIUS

The thoughtful, sincere student of our pages on Music Form, up to and including the September issue of THE MUSICIAN, should have gained far more than a general superficial impression of the principles and factors which prevail in the structural processes of composition. He should be able promptly to distinguish the various factors (or members) of the form, analytically; and to define the principles that govern their choice and their manipulation.

In order to provide him with an objective test of the degree of proficiency and security he has achieved, we append here a series of leading questions, to each of which he should be able to give a clear mental response. Should any uncertainty linger in his mind, with reference to any one of these important distinctions, he should review his chapters again and again until each point becomes perfectly clear: —

What is the most concise definition of "Form" in music?

What are the evidences that a system of measurement exists in music, without which, of course, none of the fundamental structural conditions could be realized?

Define, very briefly, beat, measure, accent; the difference between time and tempo; between measure (meter) and rhythm.

Define harmony and melody; show briefly, but clearly, the bearing of melody upon musical form; also the reference of beat, measure, and rhythm to the idea of form in music.

Enumerate some of the evidences of unity in music; also of variety in music.

Define figure, motive, and phrase.

What is a cadence, and what is its purpose in music form?

Define the principal two species of cadence.

Define the period, phrase group, and double period.

What is the great law concerning repetition, and its effect upon the structural design?

What lengths (number of measures) generally indicate regular, fundamental forms?

How may irregular numbers of measures be accounted for?

What, in cases of irregular length, must determine the underlying structure?

Specify a few different designs which sixteen measures might represent.

Designate the salient trait of the two-part song-form; also the vital condition of the three-part song-form.

Trace the line of structural evolution from the single tone up to the three-part song-form.

What, on the whole, are to two essential guides in determining the form of a piece of music?

Frame a personal opinion, as impartial and as defensible as possible, in regard to each of the following debatable questions: —

Is form necessary in music?

Should the composer of music use his brain or his feeling (his mental or his emotional faculties)?

If both, which should assert itself first, or most strongly?

Which is of greater importance in music, unity or variety; stability or attractiveness; perfection of technical detail or brilliancy of effect in part and as a whole?

Queries in regard to the work of this department will be welcomed. They should be clearly expressed, and direct reference to troublesome passages in the lessons may be made if necessary. To the queries on Summer School Lessons, given in the September MUSICIAN, there are added here tests in Form and in Harmony.

NOTES

Louis C. Elson has been elected president of the Music Teachers' National Association.

* *

Camille Chevillard will conduct the Lamoureux Orchestra at a series of concerts in Germany during October. Berlin, Hamburg, Leipsic, Dresden, Stuttgart, Frankfort, Strassburg, and Vienna will be visited

* *

Tristan und Isolde was sung twice in August at Munich, with Ternina in the chief female rôle. Costumes of the twelfth century were used, it is said, for the first time. Weingartner conducted one of the *Tristan* performances and Arthur Nikisch led the performances of *Die Meistersinger*.

* *

A Norwegian journal has discovered that the Norwegian national hymn, of which the text is by Björnstjerne Björnson and of which the melody has always passed as an original tune by Richard Nordraak, is, in fact, identical with a *Largo Cantabile* composed by Joseph Haydn and listed in the Peters edition as number 289.

* *

Walter H. Rothwell has been engaged by Henry W. Savage as one of the conductors for the *Parsifal* performances in English. Mr. Rothwell was a student at the Vienna Royal Conservatory and for two years was a conductor at the Amsterdam Opera. He was also assistant conductor under Mahler at Hamburg.

HOLLIS E. DANN

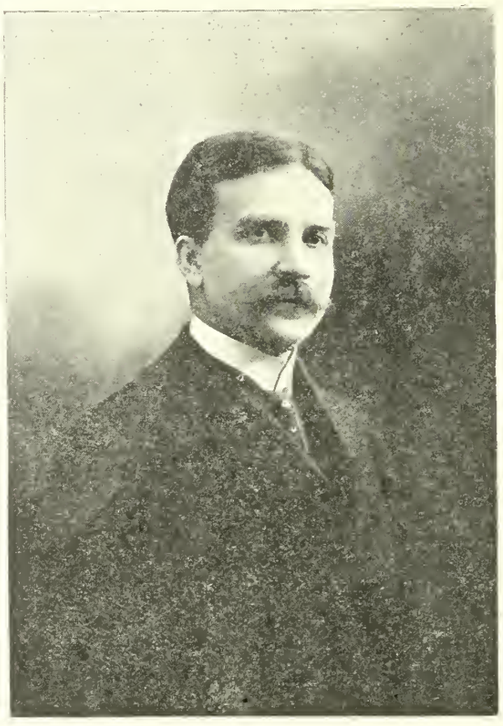
Music is assuming daily greater importance in schools, colleges, and universities. Its educational influence in the universities may become particularly potent, for it is here that the scope of education is least restricted by the necessitous facts of life. Music is becoming one of those studies that are pursued by young men on account of their soul-invigorating power; that are quite apart from the branches that lead to material gain. Although Brown University has discontinued its musical department and although music at Columbia has suffered a blow from which it shows no disposition to rally, this attitude is by no means general. Cornell has taken the most recent step in advance by creating within the year a full professorship of music and by appointing as the first incumbent Hollis E. Dann, who has long been prominent in the musical life of Ithaca.

The action of the Cornell authorities in choosing Mr. Dann, a homebred, home-trained, as well as a highly gifted musician, is praiseworthy, both from patriotic and practical points of view. Columbia University has made a grievous mistake in giving preference to an insignificant German Music Doctor over the many talented Americans who could have filled such a position creditably. One may not wonder that men like Edgar Stillman Kelley emigrate to Berlin, where the appreciation of outside talent, although second to that bestowed upon the native German product, is yet greater than the appreciation which home-staying American musicians receive from their own country-men. Cornell's selection of Mr. Dann to be its first professor of music is, however, as rational as it is patriotic. Indeed, the conferring of benefits would seem to be on Mr. Dann's side. His influence and services will be probably of more value to the students of Cornell than the routine of academic life can be to him.

During the first winter of Professor Dann's official work at Cornell the musical life of the university has been one of remarkable distinction. The weekly vesper services in Sage Chapel have been devoted largely to music, and have displayed Professor Dann's unusual ability to sustain the interest of his hearers by continually varied programs. With his mediation, an orchestral concert was given at the university by the Boston Festival Orchestra, and it is hoped that similar concerts may take place in the future. The most ambitious effort made by Professor Dann in his incumbency so far, and the chief event in the history of music at Ithaca for many years, was the production of Mendelssohn's *Elijah* on the 15 and 16th of April, 1904. He had formed already a chapel choir of seventy-five voices. In order to make the performance of the oratorio more imposing, other singers were added, — a number coming from the Conservatory of Music, in which Mr. Dann holds an important position. For many weeks arduous rehearsals were carried on. The two public performances created great enthusiasm among the public, and the press gave unstinted praise to the work of both director and chorus. It was recognized that what the future has for music in Ithaca depends almost entirely upon what the future has for music in Cornell University.

The life history of the present Cornell professor has been one of unostentatious artistic growth. Hollis E. Dann was born in Canton, Pa., in 1861. His parents favored the suggestion of his becoming a musician. In his school-days he studied the piano, the organ, and harmony, both with teachers of his own town and in Rochester, N. Y. For three years (1879–1882) he worked as a school-teacher in Canton. In 1882 he went to Boston, studying, among other teachers, with the late Charles R. Adams. After two years of diligent work he returned to Canton and began the life of a music teacher. A year spent as principal of the Union School of Havana, N. Y., gave him an acquaintance with general pedagogic methods.

In 1887 the school authorities of Ithaca, N. Y., chose Mr. Dann to take charge of musical instruction in the public schools. He was also given a special department in the high school. The Glee Club of Cornell University had been founded not long before, and in 1889 Professor Dann accepted its directorship. This position offered unusual opportunities to one interested in developing methods of choir training. Professor Dann worked with enthusiasm among the college boys, and the fame of the Cornell Glee Club is due to his successful efforts. He has had charge of the chorus choir of the Congregational church of Ithaca, and he has taken an active part in the productions of the Choral Club of that city. *The Creation*, *The Messiah*, and other oratorios have been given by this club under his direction. Lack of financial support caused the club to disband, however, and the cessation of its artistic performances under Professor Dann's leadership has been widely regretted. The high school chorus of Ithaca has continued to sing under his direction, and the constantly improving standard of its work has become noticeable.



PROF. HOLLIS E. DANN

PRIZE QUESTION CONTEST

CORRECT ANSWERS TO THE SECOND LIST WHICH WAS PRINTED IN THE MUSICIAN FOR MARCH, 1904

F. C. R.

1. Anton Rubinstein was an eminent composer and one of the greatest pianists the world has ever seen. He was born Nov. 30, 1830, of Jewish parentage, at Vichvatijnetz, a village on the frontier of Bessarabia. Rubinstein was therefore a Russian.

2. Pan Antonin Dvorák, who died as recently as May 1, 1904, was born Sept. 8, 1841, in a little village near Prague. His father was a butcher, but, fortunately, had ambitions for his son. It was his wish that Antonin should become a lawyer. The child's musical talent was noticeable very early in life, and he finally chose music for his life-work and profession. His name is, and should be, of particular interest to all Americans because he resided in this country for several years and took great interest in everything relating to American music. The June MUSICIAN (1904) contained a complete and very interesting sketch of Dr. Dvorák's life, and should be read carefully by all music students.

3. Carl Reinecke is still living. He is a German composer, conductor, and performer; a very versatile man. He was born June 23, 1824, at Altona, and from an early age was trained by his father for public performance, playing at concerts when a boy of only eleven years. Reinecke's best compositions are for the piano. He is one of the world's foremost musicians at the present time.

4. Cornelius Gurlitt has been a prolific writer for the piano. Nearly all boys and girls who are learning to play on the pianoforte are familiar with Gurlitt's name, especially those who are in the early grades. Gurlitt died in 1901. He, too, was born at Altona, Germany, the date of his birth being Feb. 10, 1820.

5. Tschaikowsky, as his name indicates, was a Russian. He was born Dec. 25, 1840. He was one of Russia's most remarkable composers. He died Nov. 6, 1893.

6. Xaver Scharwenka is one of two brothers, both of whom are composers for the piano; they are Xaver and Philipp, the former being three years younger than the latter. Xaver was born at Samter, Jan. 6, 1850, and Philipp at the same place, Feb. 16, 1847. They both attended Kullak's Academy at Berlin, and both excel as pianists and composers of piano music.

7 & 8. Handel wrote nineteen oratorios. (1) *Esther*, 1720; (2) *Deborah*, 1733; (3) *Athalia*, 1733; (4) *Saul*, 1740; (5) *Israel*, 1740; (6) *Messiah*, 1742; (7) *Samson*, 1743; (8) *Joseph*, 1743; (9) *Hercules*, 1750; (10) *Belshazzar*, 1744; (11) *Occasional*, 1746; (12) *Judas Maccabæus*, 1746; (13) *Alexander Balus*, 1747; (14) *Joshua*, 1747; (15) *Solomon*, 1748; (16) *Susanna*, 1748; (17) *Theodora*, 1749; (18) *Jephthah*, 1752; (19) *Triumph of Time and Truth*, 1757.

9 & 10. Four. Besides his great oratorios, *The Creation* and *The Seasons*, there are two others less well known, viz.: *The Return of Tobias* and *The Seven Last Words*. Haydn was sixty-six years of age when (in 1798) he produced his greatest oratorio, *The Creation*.

Willy Hess, the new concertmaster of the Boston Symphony Orchestra, bears modestly the title of "Professor."

* *

Walter Damrosch and the New York Symphony Orchestra will make a tour of the New England States during the week of January 23, 1905. Ysaye will be the soloist.

* *

A striking feature of the musical contest now being organized in Paris is that the successful competitors will retain proprietary rights in their works and will receive a percentage of all the money acquired from the sale of scores, of librettos, of piano arrangements and selections, and of tickets of admission on the occasions when their works are performed. This provision is most decidedly to the advantage of the competitors. It will be applauded most heartily by those young composers who are eager for fame, but who feel also a large enthusiasm for material rewards.

MUSICAL BOSTON EIGHTY YEARS AGO

LOUIS C. ELSON

Nathaniel Hawthorne once made one of his best short sketches by giving a digest of an old newspaper with comments on the events that it chronicled. There is nothing that can call up the past so vividly as a glance at its contemporary records. The writer of this article has recently been obliged to look over the files of several journals of the eighteenth century and earliest part of the nineteenth, in quest of certain musical facts, and thus gathered many old newspaper details regarding concerts and music teaching that seemed to him far more graphic than any modern description of such matters could ever be.

Musical criticism was very quaint in 1821, in Boston. The daily papers made only the curtest mention of any concert or musical event. Sometimes two or three days after the concert a line might appear stating that "The Handel and Haydn Society's concert in Boylston Hall on last Sunday evening was very successful and the hall was crowded." *Per contra*, sometimes a friend of a musical artist might rush into print a week later with a half column of pure gush, always winding

up with some poetry. In 1821 the West Point band appeared in Boston, whereupon a musical genius reviewed it as follows: —

THE WEST POINT BAND

This excellent Musical Corps consists of *Five Clarinets —Two Flutes—Two Horns—One Bassoon—One Trumpet —One Trombone—One Bugle—One Drum*. Mr. Willis the principal musician and leader, with the Bugle, has given many wonderful specimens of genius and execution, combined with taste and science, in the various military pieces performed by this numerous and well disciplined corps. Mr. W.'s talents at composition, are as versatile and elegant, as his performances on the Bugle are chaste and graceful. The pleasing varieties executed by him in his several variations of some of the most familiar and popular airs, are no less remarkable for effect, than the precision, by which he marks his divisions, in running through the scale of semitones and graces given upon this difficult and very complicated instrument. Nor can we forbear noticing his unrivalled performances on Sunday evening at Boylston-Hall, in the Trumpet accompaniment of *"The bright Seraphim"* of Handel, as sung with peculiar happy effect by Mrs. Martin, (late Miss Bennett.) The gracefull trill, succeeded by a long continued swell, and closed by a diminuendo passage, were thrillingly felt, by a very crowded and highly delighted audience.
The poet's remark may justly be applied to him.

"He plays in air, his trembling music floats,
And on the wind, triumphant swells his notes:
So soft tho' high, so sweet and yet so clear,
E'en list'ning Angels lean'd from Heav'n to hear."

It will be noticed that the above writer kills two or three birds with one stone.

The prices of admission to these concerts were not very high. Sometimes a sliding scale was used, as for example, "Tickets seventy-five cents, five for three dollars, nine for five dollars." And often the prices were lower than this, as the following advertisement may indicate: —

ORATORIO AT DEDHAM

A selection of Sacred Music will be performed at the Meeting house of the First Parish in Dedham on Tuesday next the 13th inst. commencing at half past six o'clock, Tickets at 37 1–2 Cents, may be had at Gragg's Hotel, near the Court house.

Dedham Nov. 9th 1821.

Music teaching was at that time a very thorny path to travel. The price of lessons was quite low. Generally the teacher received, if he were of the highest rank, a dollar a lesson, but the average musician was glad to accept fifty cents. Piano teaching had the additional handicap that there were scarcely any pianos in the city; therefore the teacher added to his list of pupils by letting them practice upon his own pianoforte. Many were the make-shifts that the poor musician resorted to in order to increase his income. Many music teachers gave dancing lessons in addition to their more legitimate instruction. They took their pupils in as boarders; they gave popular concerts. The following advertisements illustrate most of these facts very clearly. They are from a musical journal, —*The Euterpeiad*, — of 1821.

TUITION IN MUSIC

MR. NOLCINI, from Europe, respectfully tenders his Professional Services to the Ladies and Gentlemen of Boston, and its vicinity, in teaching the use of the Piano Forte, Singing, &c.

Mr. N. trusts that his assiduity and unremitted exertions for the improvement of his Pupils will continue to secure him a liberal share of public patronage.

Terms may be known, by applying at his Room over the Store No. 3, Province House Row—entrance through the Arch.

N. B. Mr. N. also tunes Piano Fortes at the shortest notice. Applications at the above Room will receive immediate attention.

MUSIC TUITION, WITH BOARD

Mr. S. P. TAYLOR, Professor and Teacher of Music and Organist at the West Church, respectfully tenders his Professional Services to the Ladies and Gentlemen of Boston, in teaching the Piano Forte Organ and Singing.

☞Application to be made at the Franklin Music Warehouse, No. 2 Milk Street—or at his house in Leverett Place, Green Street, West Boston, where young Ladies can be accommodated with board, and can have the use of his Piano Forte.

The singing-school was established very early in Boston. There is trace of one in the city, or rather town, in 1713. In the beginning of the nineteenth century there were several teachers who vibrated between Boston and Salem, giving chorus instruction in both towns. Salem was the better field for the work, for there was much wealth and considerable culture in the more northern town at that time. In fact, at one time Salem bade fair to become the New England metropolis. A glimpse of old Salem is obtained in the *Columbian Centinel* (Boston) of 1798, which says: —

A correfpondent fays, Dr. BERKENHEAD and Co. entertained the inhabitants of Salem with a "Concert" on Thurfday evening. Wafhington Hall was filled. Mrs. Berkenhead, though indifpofed, fang with feeling and tafte; Mrs. Spencer with emphafis and correctnefs; and Mr. Spencer was loudly applauded, and repeatedly *enchored by the gallery boys!* The Baftile, by the Doctor, was admirably played on an elegant Harpfichord, belonging to a refpectable family in that town.

And in the *Salem Gazette* of ten years later we read the following: —

CONCERT

THE Subscriber, by the encouragement of his friends in this town, proposes to give a Concert of Sacred Vocal and Instrumental Music, in which the *celebrated Hallelujah Chorus* by Mr. Handel will be performed.— He most respectfully requests the assistance of the Ladies & Gentlemen who performed at his past Concert. He would have waited on the musical performers individually had it been in his power; but the difficulty of finding the residence of all will, it is hoped, apologize for asking their assistance in this way. The Ladies and Gentlemen who may be disposed to assist in the performance are invited to meet at the *New Chapel*, adjoining the New South Meeting House, *To-Morrow evening* at 7 o'clock.

SAMUEL HOLYOKE.

Returning to Boston, we find a musician advertising varied attractions (in 1820) as follows: —

N. D. GOULD

RESPECTFULLY informs his friends and the public, that he teaches Penmanship, Psalmody, Sacred Songs, and Duetts, at Chauncey place, in the room opposite the Vestry, Mondays and Thursdays, from 3 o'clock till 6, P. M. As the place and employment are remarkably pleasant, nothing shall be wanting on the part of the instructor to make the School profitable to those who favor him with their attendance—Terms reasonable. Inquire at Mr. ARMSTRONG'S, No. 50, Cornhill.

Stores entirely devoted to musical merchandise began to appear in this country in the nineteenth century. Probably the earliest music store of America was in Baltimore, for that eminent researcher, Mr. Albert Matthews, has sent the present writer the following clipping from the *Maryland Journal* of August 6, 1794, No. 1725.

Musical Repository, Market-Street, near Gay-Street, Baltimore. J. CARR, *Music Importer*, LATELY FROM LONDON, *Respectfully informs the public that he has opened a Store entirely in the Musical line, and has for SALE*, Finger and barrel organs, double and single key'd harpsichords, piano forte and common guitars.

Music publishing had its earliest development in Boston, not only in the psalm-books of the eighteenth century, but in varied patriotic and sacred numbers before 1800. After that time the encouragement of the Handel and Haydn Society led to much activity in this branch in the old town of Boston. We end our list of old advertisements with an important one issued by a music house in 1821. It is valuable as giving a price-list of many musical commodities in the olden time.

C. & E. W. JACKSON

OFFER to the Publick, their New Consignment of *MUSICAL INSTRUMENTS*, &c. by the London Packet, consisting of elegant *PIANO FORTES;* superior Barrel Organs;—Clarionets; Flutes; Flute Flageolets, Double Flageolets, Fifes, Bugles, Ladies Tamborines and Triangles, Fresh Violin, Violincello and Guitar Strings, New Music, &c. &c. together with Preceptors for various instruments, including Wrag's Flute Tutor, which is offered at the low price of three dollars.

The above Goods with their old Stock, form a most elegant and complete assortment. Subjoined is a list of their Instruments, at moderate prices.

Elegant Cabinet Piano Fortes by Clementi & Co	$475
Elegant do. do. by Tomkison	$425
Elegant horizontal do. do. of rose wood, richly inlaid with brass, with drawers, by Tomkison,	425
Elegant horizontal mahogany with drawers,	320
Plain do. do.	250
Elegant do. do. Broadwood & Sons	275
Plain do. do. do.	250
Elegant do. American, with drawers,	225
Ditto do. do.	200
Barrel organs 18 key'd with four stops, drum and triangle in elegant gothic case,	325
15 key'd organs in do. do. with stops as above,	235
Table do. in elegant gothic case,	120
Flute do do. do.	455
Bird do.	

Violins from 7 to 30 dolls. Clarionets 9 to 20 dolls.
Flutes from 1 50 to 60; Flute Flageolets 12 dolls.
Flageolets, 2 75 to 18 dolls. Violoncellos 25 dolls.
Bassoons 30 dolls. Trumpets 22 dolls.
French horns with additional crooks, pair 140 dls.
Kent bugles 45 dls. C. do. with B crooks, 20 dolls.
C do. without do. 18 dolls. E flat, do. 28 dolls.
Fifes from 50 cents, to 2 25 cents.
French pipes, 1 to 2 dolls. Military triangles 4 25
Ladies tamborines, 12 dolls. do. triangles, 2 25 to 2 75 cents.
Pandean Reeds, 2 25 cents.

N. B. Imported Piano Fortes, warranted to be of good tone and long duration.

*** Pianos let and tuned.

The bugles and French horns "with crooks" serve to remind us that the important invention of valves and pistons, such as we find to-day upon cornets, French horns, and many other brass instruments, was not perfected at that time and had not been employed even in Europe. In reading these old advertisements which give such a picture of the incipiency of music in our own country, one cannot help wondering if these pioneers ever dreamed of what America would achieve three quarters of a century later, and one cannot help wishing for a musical Hawthorne to comment upon the old musical items and impress their full meaning upon the twentieth century reader.

SCHOOLS OF MUSIC

J. W. JEUDWINE

It is customary to speak about National Schools of Music as if every civilized nation had a distinct, characteristic style of its own in the art. This is incorrect, and the habit leads to a misapprehension of facts in the development of musical history.

It may be true that every civilized nation has a certain folk-song literature peculiar to itself; but scientific music is an universal language in the same sense in which Latin was the universal language in the Middle Ages. It is the language of all educated musicians. The only sense in which any school of scientific musical literature can be said to exist is where a nation or race has been for a long period so identified with the development of any side of it, that the forms and technical essentials of the music of other civilized races have been modeled on those adopted or invented by the dominant people.

Judged from such a standpoint there are, and have been since the sixteenth century, only two schools of music, — the German instrumental, and the Anglo-Italian vocal schools.

All instrumental music is the development of Germany; all the other so-called schools — the Russian, Italian, English, or French forms of instrumental music — may be regarded only as sports or varieties of the German flower, having more or less distinct markings, but in every respect of form and technical requirements conforming to the German models. The conditions of the sonata, the symphony, the suite, the string quartet, wherever they may have originated, have been formulated since Bach's time by Germany, — that is to say, since modern instrumental music began. The uses and the number of the instruments in the modern orchestra, with the addition of a few innovations in increased force of tone, remain the same now as they were in Germany under the classical composers of a century and a quarter ago, its balance being practically adopted by the French and Russian composers of to-day in the form in which it was left by Beethoven. The use of unusual discords, venturesome progressions, the extreme intricacy and elaboration in polyphonic writing, the whole art of piano technique from C. P. E. Bach downward, comes to us from the Germans. They have eaten up the fat kine of other countries. All instrumental music speaks German. The other forms are only the effort of the educated Tartar or French Athenian to find some new thing out of the worn German model, using it as an archetype from which varieties can be made, just as a gardener varies his carnations, or as the Dutchman works to produce varieties of tulips.

Probably many will agree with this estimate of instrumental music who have never even realized the existence of the Anglo-Italian school of vocal art. Lavignac, in his valuable book *Music and Musicians* devotes one hundred and ten pages to the history of music, beginning, "To sing is as natural for the human being as to speak." We find there, except a very few lines given to Palestrina, no mention even of the names of the great madrigalians. Giovanni Croce, Morley, Orlando Gibbons, Luca Marenzio, Wilbye, Byrd, and Willaert are utterly ignored. The words "Purcell the English composer" and the names in a footnote of Balfe, Macfarren, Wallace, and Mackenzie (none of them specially writers of vocal part music), quoted "rather as isolated instances than as members of a school," represent the appreciation, from a French standpoint, of the great composers who for three hundred years have handed down faithfully the traditions of the masters of the sixteenth and seventeenth centuries.

Lavignac, overwhelmed by instrumental music, does not even recognize the great vocal school. For it is a great school, covering all pure vocal music from the sixteenth century downward, and national in this respect that both in England and Italy it has retained certain vocal characteristics which are not imitable by any German instrumentalist. The unaccompanied mass and motet, the madrigal, the glee, the part-song, the anthem, — small forms, this unaccompanied music, I daresay some will say. They are small forms, like polished gems; like the sonnet and the lyric poems of poetical language. Those who have felt closest the pulse of vocal music, *per se*, have realized the impressive effect, as a dramatic climax, of unaccompanied voices, the most intense passions relieving themselves most fitly in vocal forms. Small however or large, the school, so far as England is concerned, has existed with an apostolic succession of great writers for more than 350 years, — Tallis, Edwards, Wilbye, Morley, Byrd, Benet, Weelkes, Gibbons, Purcell, Blow, Wise, Humfrey, Aldrich, Cooke, Linley, Beale, Stevens, Pearsall, Sterndale Bennett, Goss, Wesley, Sullivan, Leslie, Walter Macfarren. I do not say that the names are all of great value (there have been here, as in the German instrumental school, wide areas of desert over which the wanderer of the day struggled), but the writers of the eighteenth and nineteenth centuries, little known as they are outside of England, are the direct descendants of the contemporaries of Palestrina. They owe nothing to the German instrumental school; their vocal part writing is not, as German vocal part writing so often is, redolent of the string quartet, of Bach, and of instrumental counterpoint.

In this category of unaccompanied part music must be classed the church music with organ accompaninent only, written up to the middle or even the end of the eighteenth century, as the organ part was seldom or never an independent part. It was only a figured bass for the pure vocal parts to be filled in by the performer, not, as is the case in much modern church music, independent orchestral accompaniments imposed on the organ.

Part writers separated by two centuries — Morley and Beale, Humfrey and Sullivan, Gibbons and Goss — show the same characteristics of pure vocal music; they are untouched by the suggestion of instrumental form. Even those who had been brought up under the direct authority of German music, such as Sterndale Bennett, show no trace of it in vocal part writing. Handel himself, who had failed to influence English vocal music permanently by his Italian operas, conformed to the requirements of part writing when he wrote his greatest oratorios. And it is this pure vocal part writing which has kept Handel as a national idol of the British people during the centuries.

Meanwhile the Italian vocal school, owing to contact with the German instrumentalists, to the difference in the character of the church ritual, and the growth of the drama, ceased to develop as a school of part writing after Palestrina's days, becoming a purely monodic school of song.

The limits of unaccompanied vocal part writing are narrow and well defined; the instrumental forms are various and freely developing: hence the pure vocal school has ceased for the time being to be an acknowledged factor in musical form, and the reputation of the English, who are a musical people with a musical language, has suffered, owing to their devotion to this school, — the more so, as pure vocal music requires a limitation of the use of intervals for pure intonation which need not be exacted of the instrumental composer. Instrumental counterpoint in fact differs totally in practice from vocal counterpoint.

But beyond and besides pure instrumental and pure vocal music there is a debatable land, a common field of war, — opera, oratorio, mass, and song, — on which the vocal school of England and Italy comes into touch and into competition with the instrumental school of Germany. It is a field on which, for good taste and for musical advance, concessions are demanded on both sides. And it is a field on which the extremists have generally prevailed. Heinrich Schutz, Cherubini, Gluck, Méhul, men who combined in moderation the good points of both sides, who acknowledge the singer's claim to vocal language, and yet deny him the right to make havoc of dramatic expression, are put to one side; sometimes the apostle of the vocal art makes an absurdity of the drama to give an opportunity for vocal display, and sometimes the dramatic instrumentalist sacrifices all vocal fitness to what is called dramatic effect, which very often means only a more elaborate stage setting. Just now in the interminable fight this debatable ground exercises on all musicians such a fascination that the development of music would seem to depend on the course taken in the dramatic sphere.

It looks as if the only nation not apprenticed to either school, who might be capable of carrying on the development of music, preventing it from falling into Chinese melodrama or a frivolous display of virtuosity, are the Americans. They ought to be sufficiently remote from the influences of both schools, sufficiently divided in nationality of musical influence to be able to blend both in a new departure. For it is in the blending of two old schools that a new school arises. It is the union of the solidity of the old with the fresh audacity of the new which makes the new school. It is the unrivaled acquaintance with the old Italian part writers and the grafting of their forms on the instrumental stock of J. S. Bach that has continued the long predominance of the German school.

The American coming development, — and there is no reason why it should not be a great development of a new school of music, — must combine the two schools of instrumental and vocal music, blending the unaccompanied vocal forms of England and Italy with the forms of German instrumental music, just as the Germans learned from Palestrina and the Neapolitan and Roman writers, — not considering the pure vocal forms as beneath notice because they are small. An American school founded on the knowledge of the German vocal writers only, and following the

European development in France and Russia of German ultra romanticism, would not be a new school at all, but only an offshoot of German instrumental development. Even the very great majority of the classic German lyric *Lieder* are not vocal in the sense of considering the claim of the singer. If they had been, they would have lived more prominently through the present stress of the vocal art, instead of being swept to one side by the dramatic tendencies of instrumental writing.

I appeal on behalf of the progress of American composition against the exclusive cult of the Franco-Russian imitators of Germany. This fashion is sapping the vitality of American composition. We are in great danger of having our brilliant progress stopped in musical growth through the exclusive devotion of Americans who have studied in Germany to the forms of this instrumental school. No doubt there is a very great deal of the best American music which is in very scholarly vocal form, and which promises for us a bright future; but vocal part writing is, as a rule, the weak point of the American composer. And although many beautiful compositions may be written under the present German influence, no *new school* will be created, and *no advance* made, unless the American composer combines the English and Italian part writing, and the four centuries of English church music, which, uninfluenced by the German instrumentalists, lie before them for their assimilation, with the dramatic compositions of Germany, which at present are the models not only for our secular but our sacred vocal music and our song.

THE LEGATO TOUCH

MARIE BENEDICT

All the infinite variety and beauty of tonal effect which lie hidden somewhere within the strings of the piano, waiting to be called into being, are brought down in the last analysis, to different forms of the two touches, or divisions of touch, which we call *legato* and *staccato*, colored and vitalized by the individuality of the player. These two touches, in their purest forms, represent the opposite poles of technical expression, of tonal effect. In the staccato the tones are short, crisp, detached; the series of notes is resolved into separated, bright points of tone, standing out like detached gems; or, when appearing against a tonal background, like shining points of cut silver, in the midst of a running, ornamental design. In the legato touch, on the other hand, the tones should be like the golden links of a perfect chain, in which each individual link depends upon absolute, vital, personal connection with its neighbors for ability to fulfil its share in the realization of the completeness of the whole; for if there are breaks in this perfect connection, the chain is no longer an entity: there are left to us only separated links, powerless to do the work, to fill the place of the united whole.

The very word *legato* means "bound," tied together, as by a ligature; thus signifying the truth that each legato tone *must touch* the tone which follows. Indeed, so perfect must their union be that the musical vibrations of the one *melt into* those of the other. To say that the one tone must not cease until the next tone begins, is not quite to express the musical charm of the perfect flow of melody which is the end to be attained. The links of the tonal chain are individuals, and must be treated as such, but they are not independent; each must join hands with his fellows, for otherwise he can have no share in the beauty of the perfect legato effect. We are not, of course, here speaking of phrasing, in which the chain is separated into sections, each section having its own part to play.

The pressure touch is the one which will be found most effective for all forms of legato work, whether that work be in scales, arpeggios, cadenzas, ornamental figures, or melody. The superiority of this mode of practice over the drop of the finger, in acquisition of surety and brilliance in technical work, has been so long demonstrated, and may be so thoroughly proven by any one desiring to test its efficacy for himself, that doubt has no place in its consideration. Slow practice, with firm, heavy pressure for each note from muscles which have strength *and elasticity*, will do wonders in straightening out and bringing into shape any particularly knotty passage.

In melody playing we may acquire the legato, or singing tone, by use of the Kullak melody touch, placing the soft cushion of the finger on the key, then depressing the key and sounding the string by dropping the wrist and forearm; thus bringing the weight of the hand and arm upon the key, and through it upon the string, and producing a round, beautiful tone, with little expenditure of effort; or the hand may be dropped upon the key (supported by the finger) from a fraction of an inch above the ivory; the muscle of hand and wrist relaxed, so that the full pressure of the hand's weight falls on the key through the finger; or direct pressure may be given the key from the finger in contact with it, without the drop of the wrist. In all these cases the muscles must be flexible if good tone is to be the result attained. Each tone must be *drawn*, *persuaded* from the string, if we would realize anything of that melodic beauty which is one of the glories of the pianoforte.

But does some one cry, What! do you say that melody is one of the glories of the pianoforte, of the instrument whose imperfection is that its tones cannot be sustained beyond a comparatively brief period of time? If you doubt that this is true, take the first opportunity — nay, *make* an opportunity to hear some one of the modern magicians of the keyboard, who love and reverence their art for the power of its message to humanity, who always use technic as a means for the expression of that message, and do not subordinate music to mere technical display. It is to be regretted that all concert pianists do not always thus use their technical powers, but many there are who recognize and follow only the highest ideals, and wondrous is the beauty of meaning and of melody which they draw from the world of piano music. True it is that the tones of the piano cannot be sustained beyond a comparatively brief space of time, but no less true is it that they can be sufficiently sustained for that melodic union, that exquisitely beautiful singing effect, in which lies one of the most compelling charms of the playing of Paderewski (to name but one of the true magicians of the keyboard), and of which hundreds, nay, thousands of piano students have not so much as realized the existence.

But you say, Why mention Paderewski? He is one apart. What he does, we cannot do! Because such melody playing as his, and as that of many another concert pianist of less reputation, shows forth the ideal, the true melody playing, the perfect legato toward which we all must strive. Because the higher are our ideals in this, as in every other department of life work, the greater will be our actual accomplishment if, linked with recognition of the ideal, there shall be determined, persistent, unremitting effort to raise our own work to its highest power.

NOTES

Dupont's one-act prize opera, *La Cabrera* (*The Girl Who herds the Goats*), will have its first German performance at Vienna during the fall. Dupont has been very ill and was unable to attend the competitive performances at Milan. It was feared that he would fall a victim to consumption, but we are glad to hear that he has escaped this danger.

* *

German papers say that Boito's *Nero* will be brought out at Milan during the coming winter. Similar promises have been made for many years. Gray, who spent seven years writing his brief *Elegy*, was a hurried, impromptu worker in comparison with Boito. One can only hope that the success of *Nero* will be equal to the time and deliberation spent upon its composition.

* *

Max Klinger will carve the Wagner Memorial to be erected in Leipsic. The monument will stand in front of the Alten Theater, and probably will require two years for its completion. Professor Klinger has already designed the work in a full-sized cartoon, and has made a small plaster sketch. Wagner is represented as standing upright, clothed in an undulating robe.

* *

An eight-part *a capella* Te Deum, composed by a Swiss musician named Stehle, was sung recently in the collegiate church of Sainte-Gudule, in Paris, in accordance with the Pope's policy of reforming the music of the church. The work is in the style of Palestrina and made a favorable impression.

* *

At Bern, Switzerland, were performed recently a *Symphonic Fantasy* by Volkmar Andreæ; a poem for solo voices, mixed chorus, and orchestra, by Fr. Hegar, entitled *The Wandering Jew;* an orchestral rhapsody by J. Lauber; a *Pastoral Fantasy* by W. Pahnke; a string quartet by Henri Marteau (his first composition performed in public), and a musical poem for piano and orchestra by Hermann von Gleuk. The last-named composition bears the curious and somewhat forbidding title *Insomnia*. It is not in any degree a lamb-like composition, according to report. Von Gleuk, who lives at Zurich, is only twenty-one years old.

* *

The countess's musical *soirée* has been highly successful. The tenor has captivated every one. It is already late, but the lady of the house, with a most appealing smile, asks him to delight her guests with another *Romanza*.

"Gladly," replies the artist of the magical voice; "but it is very late, and I should not wish to disturb your next-door neighbors."

"That is of no consequence. Every one must have his innings. They keep a dog which tortures us with its barking far too often."

THE MUSIC STUDENT

Conducted by EDWARD BURLINGAME HILL

THE CALL OF THE FUTURE

EDWARD BURLINGAME HILL

Since the inevitable end of summer has come, with its various fortunes of vacation, studying new music, attacking baffling technical problems, arriving suddenly at new stages of artistic growth (to which one often comes mysteriously by strange, unfathomable means, sometimes indeed when least strenuously sought), adding new accomplishments to one's professional equipment in different branches of theory or acquaintance with vivid and inspiring biography or criticism, though it may be exceedingly difficult not to sigh for the days of comparative freedom, given up to the slow and grateful absorption of musical truth, it is certainly far more stimulating to turn one's thoughts to the possibilities of the coming winter, to learn how to make the most of their resources, their lessons (literally and metaphorically), and how to seize upon their golden opportunities (in two senses also). The summer with its glorious outdoor life and steady tendencies toward health, physical and artistic, cannot but appeal to the dreamer, — a type that is frequently met with in studying the artistic character; but the prospect of winter (whether it be for the student or the full-fledged professional) calls into being the well-poised force of the man of action. The season of dreaming is past now, but the far more enthralling questions connected with a well-planned, successful campaign of superb activity are now to be considered. The summer is in general, for the student, a period for accumulation of material; during the winter his ability to convince others of the artistic value of what he has himself experienced or acquired comes to the test.

When seen in this light, one would as soon pity the student or artist whose vacation is over, and who is now privileged to face the details of a life of activity, as the fighting general or admiral whose time of preparation in barracks or dry dock has at length elapsed, and who can at last hope for a chance to meet adversaries worthy of his mettle. The artist should belong to that class of soldier who is happiest when in the midst of conflict. There should be no lurking complaisance toward the calm joys of peace, or the destructive indolence of self-content. It would indeed be difficult to say which class deteriorates more rapidly under the deadly influence of inactivity after facile success, the victorious military commander or the triumphant virtuoso. The only sure means of avoiding certain artistic debility is action, — action, and still action.

I do not mean that the musician, in order to live a life of real activity, should be continually involved in petty squabbles with his fellow musicians, or that ignoble quarrels actuated by jealousy can be a useful ingredient in the musician's life. Neither do I mean that he should become involved in a persistent and interminable struggle for a merely social success as the one solution of his artistic career, in spite of the erroneous notions prevalent on this subject. To be sure, friends are always an undeniable factor in "getting on" in any profession, and that of music is no exception; but unless the musician possess individuality and definite artistic achievement, his efforts to secure friends will be so much wasted energy. Neither the musical student nor the professional need ever lack abundant chance for action of a very strenuous order. It not only consists in the force with which he compels results from his study, the will power with which he forges ahead in spite of obstacles, but the resolute spirit, which, fully cognizant of the familiar maxim concerning *life* and *art*, is nevertheless not one whit daunted in his attempt to make his ideals and his achievement correspond as closely as possible. Assuredly it takes action, and plenty of it, to combat disappointment when for some reason or other the fingers will not "go" as they should, when the bow-arm or the throat seem deliberately perverse, or when musical ideas seem to have forsaken the composer. It certainly takes force in abundance to return to the problems which have baffled one for days, and insist that the chances of solution to-day shall be at any rate perceptibly greater than those of yesterday. It also takes force to hear some foreign virtuoso with an enormous amount of talent, who has had superb training and unexceptionable environment, show absolutely phenomenal technique and unusual brilliancy of interpretation and then refuse to be discouraged at the gap which separates one's own performances, but continue quietly with indomitable persistence to lessen that gap if it be humanly possible.

It may seem almost a trite observation to point out that the qualities which often appear most spontaneous and unforced are those which have been developed at the expense of the most persistent energy and directly irresistible action in pitiless *quantity* and uncompromising *quality*. It takes unlimited action to arrange concerts, prepare the programs, and then convince not only the audience but the critics of the good qualities of one's musical work, and the possession of an "artistic message." It takes patient action of the highest kind to teach the average student to wrestle steadily with his faults, to strive to magnify the effect which his modest talent is able to produce, to keep alive and fan into an unmistakable flame some semblance of a spark of the genuine artistic spirit. It undoubtedly takes pioneer action on the part of every student to deal at first hand with all the complicated problems which beset the path of a modern musical education. With high standards, exceedingly active competition, and none too many chances for satisfactory professional positions, the conscientious, plucky student who forges relentlessly ahead in spite of discouragements, may consider himself in the front ranks of the musical men of action. Without adducing further examples, I think it may be clearly recognized that the musician is not the idle dreamer who lives in a haze of sentimentality. If he has imagination and something of the poet's view of life, it has to be supplemented by a vast amount of grim application and almost literally heart-breaking toil, virtually the most unattractive and trying drudgery.

With our first thought of the coming winter, and the train of vague expectations as to what may come to pass that drift through our minds, the call of the future holds forth a siren promise, an enchanting allurement. Our talent, our individual capacity remain the same, but nevertheless to our eager fancy the grasp of fortunate circumstances can be so overpowering, so omnipotent in results that there is scarcely anything which seems impossible to our subtly aroused ambition. We picture to ourselves marvelous and wholly unlooked-for improvement, the possession almost overnight of a dazzling technique, an irresistible virtuosity, a vividly picturesque personality; we even trust that constant attendance at the concerts of great artists, magnificent orchestras, brilliant choruses, and other highly stimulating impressions will have given us so many suggestions and imparted so many new and potent artistic truths that we cannot escape being actually transformed. Under the spell of this luxuriant dream, the hours of bitter, hopeless work seem at last to have brought their exotic fruit of success — success in the highest sense of the word — at the very point when all seemed most desperate. Then these blissful visions cease and we face the cold reality of life. But reality can never be actually "cold" as long as human character continues unchanged. The call of the future is truthful in encouraging these dreams, for the future is apt to contain much that is surprising, much that is scarcely credible, and more still that seems directly impossible. Whether these dreams come true is largely a matter of the personal force of the individual student. There are many things which seem among the dim improbabilities of the future, that are brought about by firm confidence in one's own abilities and unremitting effort in the right direction. For the student who is thoroughly imbued with courage and hope, who is not afraid to build his own road to success aided chiefly by the force of personality and a stubborn will, there is no vision of the future which need prove illusive, no prospects which may be justly condemned as doubtful. Trust unreservedly the call of the future. Those things which your instinct tells you *may* be possible, *are* possible if the student but choose to attain them. They are not easily won; it is not a matter of waiting for rewards to drop into our laps. The prizes of the future must be honestly deserved and paid for at the price of all true work. They will surely come to the student who relaxes neither his faith nor his conscientious endeavor. There is much in the life of students

that is disheartening, much that conduces to depression and doubt as to whether the mission of music is valuable or even sincere. At such times, above all, do not allow your convictions to be shaken. If your daily musical life is solidly founded and earnestly carried on, do not think of yielding to the pessimism of the moment, but gather your forces together for renewed exertion, and listen — humbly, hopefully, and gratefully — to the call of the future.

PUPILS' RECITAL PROGRAMS

ARTHUR E. KREBBS

I

September, marking the entrance of the school year, recalls the mind of the teacher from the pleasure of restful idleness and reminds him that he must be busy formulating plans for the new season's labors. Although but a few short months have passed since the annual recital, the resumption of teaching finds him already planning a new series of recitals that will reflect the character of his instruction. The necessity of pupils' recitals is conceded, and their value is also generally recognized, but teachers are by no means agreed as to their *raison d'être*. Whether they shall be used for advertising purposes, for the preparation of public performers, for the development of powers of interpretation, or for the pleasure of friends and relatives of the pupils, is a question which is answered according to the view point of the person interested. Thus into the planning and general management of pupils' recital programs creep variations which have much to do with their value, for it is certain that the motive inspiring the teacher to give a pupils' recital will influence him in making his program. The teacher whose interest is measured by the amount of advertising gained will naturally devote his energies to making a program which will place his work before the audience in the best possible light, not considering the effect upon the pupils. On the other hand, the teacher who has in mind the good of his pupil will not be intent on self-exploitation, but will make his program with the sole purpose of benefiting each pupil who takes part in it.

Opinions will always differ concerning how far the pupils' recital should be used as an advertising medium. Certainly it cannot be justly said that the teacher has no right to show, by this means, the result of his instruction. In fact it is practically the only way in which he can give evidence of what he is doing, and the attitude of the people from whom he must expect his patronage is such as really to demand some such exhibition of his efficiency as a teacher. These are the days when one is expected "to make good," and one must be ready to accept the challenge. The business aspect of pupils' recitals cannot be eliminated. The problem to be solved is the reconciliation of a business necessity to the ideal, the artistic, conception of a duty. While at first blush this may seem perplexing, it is not so complicated as one might suppose. The recognition and application of a single principle will practically relieve the difficulty.

If the teacher's efforts are directed toward the musical advancement of the pupil, his instruction will be of such character as to develop the pupil's capabilities along proper lines, giving groundwork and finish in proper proportion, and preparing for an adequate expression by the pupil of what he has learned at any stage of his work. A pupil so taught will be ready at all times to demonstrate what he has done, and also to meet the requirements of any reasonable demands upon his musical resources. A wise selection of a part for such a pupil to take in the recital program will find him ready to satisfy as perfectly as can be required the ideal purposes of the recital and at the same time give such a demonstration of the teacher's methods as will be their best advertisement because it will show them to be based on sound pedagogic principles. Musical performance is the utterance of musical speech, a demonstration of a musical understanding, the means by which the thought of which music is the repository is made known. Realizing this, and modeling his instruction and planning his recital programs accordingly, the teacher will find his recital programs reflecting the earnestness of his purpose, and subsidiary questions will assume their proper relationship and be adjusted without trouble.

With these prefatory remarks on the ethics of pupils' recital programs, a few words of suggestion will suffice.

II

While the application of the foregoing principle will greatly lessen the difficulties of program making by giving a truer perspective of the relationship of such programs to the teacher's work, the various details of length, variety, arrangement of numbers, etc., will demand considerable thought. Judgment at once dictates the avoidance of a long, stupid, and badly arranged program. Long numbers, which tax the patience of the most ardent admirer, are undesirable. Short, well-contrasted pieces, aggregating as a whole an hour and a half, will insure close attention and sustained interest. The character and difficulty of the music will depend, of course, upon the characteristics and advancement of the pupils, who should always feel conscious of a margin of technical resource and musical appreciation, which will allow for the inevitable nervousness and lack of concentration accompanying a public performance.

The degree and particular nature of the pupil's musical temperament should always be taken into account. The assignment of bright, vivacious music to a technically facile but somewhat musically superficial pupil, while the musically exacting numbers are given to the deeper natures will make more certain better interpretative results, and will be appreciated by the audience. The stupidity of many pupils' recitals is caused by unsatisfactory performances resulting from the teacher's failure to discern the musical differentiation which exists in his pupils.

This essential being cared for, the skilful arrangement of the various numbers will contrast them musically. Do not in general arrange simple and more advanced pieces next each other. Duets, and where circumstances permit, music for two pianos, may be used to break the monotony of the solo numbers. Whether classical music shall be used will depend upon the musical gifts of the pupils. If they be so endowed as to understand and interpret classical music well, it may be included in the program, but it should never be used merely because it adds standing to the program. There is a good supply of music which no teacher need feel scruples about using, and in all cases the determining factor should be the nature of the teacher's work, the circumstance under which it is done, and the relationship of his *clientèle*. The wise teacher will boldly stand for what he really is and does, and not do violence to his situation by endeavoring to make his pupils' recitals unlike his teaching.

While it has not been distinctly stated, the reader will infer from the tone of these suggestions that the pupils' recital should be an essential part of the teacher's educational scheme. This estimate at once indicates that more than one recital should be given during the year. An annual concert, into which are crowded all who have the slightest claim to take part, besides being invariably too long and exceedingly tedious, misses the point entirely. Monthly, or bi-monthly, recitals, so planned as to reward the efforts of faithful workers while stimulating those who are more lax, with programs which reflect the spirit and regular work of the studio, become a vital part of the pupil's musical discipline. From them he acquires ease and confidence in playing before others, is provided with a repertoire ready for instant use, and, what is exceedingly important, has his musical understanding clarified and crystallized by the study which the preparation of his music for public performance requires.

ANSWERS TO QUERIES

PERCY GOETSCHIUS, MUS. DOC.

S. A. KENTON, W. VA.

1. There is no invariable rule for ascertaining what key a piece of music is in. You will probably never find an "invariable" rule for anything. The first chord in a piece is likely to be the tonic, or key-note harmony; but by no means always. A safer test is the very last chord, which is nearly certain to be erected upon the key-note. The safest guide of all is to locate the tonic harmony by ear, so to speak. There is a distinction between the key-note (with its chord), and every other tone and chord of a key so definite, that no musical mind, with the least discriminating sense, can fail to recognize it. All the action of a key is embodied in the tones and chords that are *not* tonic; all the repose of the key centers in the key-note and its chord. How could it be otherwise? Find this point of repose and you will know what key you are in. Near the beginning, and near the end, it will indicate the "key of the piece."

2. The uncertainty of modulation is owing entirely to the simple fact that accidentals in the course of a composition may be either essential or unessential factors of the tone structure. If an accidental (that is, a flat, sharp, natural, etc.) is unessential, — if it merely graces the chord or key without changing it (like the effect of all embellishing tones) — no modulation is effected by it; but if it is essential, — an actual part of the chord and key which it suggests, — then a change of key, or modulation, has taken place. Unessential accidentals occur in chromatic runs, in some of the grace figures, and in what I call, in my books, the *altered chords*. The best guide here, again, is to listen for the "center of repose," for the peculiar musical quality that distinguishes the key-note and its chord. Find this, — as I said in the preceding answer, — and you will know what key you are in, and whether or not a modulation has been made.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER

Beethoven's music! From the mountain-peaks
The strong, divine, compelling thunder rolls,
And, "Come up higher, come!" the words it speaks,
"Out of your darkened valleys of despair.
Behold, I lift you upon mighty wings
Into Hope's living, reconciling air!"

— CELIA THAXTER.

AN OCTOBER CALENDAR

[WITH FACTS, QUERIES, AND HINTS]

Oct. 1. Pierre Marie François Baillot, born at Passy, 1771.
" 2. *How many varieties of stringed instruments are employed in the orchestra?*
" 3. Woldemar Bargiel, born at Berlin, 1828.
" 4. Stephen Albert Emery, born at Paris, Maine, 1841.
" 5. *Name ten American composers of to-day.*
" 6. Jenny Lind, born at Stockholm, 1820.
" 7. *In what art did Jenny Lind become famous?*
" 8. Giuseppe Verdi, born at Roncole, near Bussetto, 1813.
" 9. } *A club meeting on Verdi may be devoted to his life, the story of each of his operas;*
" 10. } *to excerpts from the operas arranged for piano solo and for piano four hands.*
" 11. Theodore Thomas, born at Essen, Hanover, 1835.
" 12. *Name some famous resident American conductors of orchestra.*
" 13. Johanna Wagner, born at Hamburg, 1828.
" 14. *For daily reading: Schumann's* **Rules for Young Musicians.**
" 15. *Attentive practice saves time.*
" 16. *The basis of all music progress is the voice.*
" 17. Alexander Wheelock Thayer, born at South Natick, Mass., 1817.
" 18. *Alexander W. Thayer wrote an excellent "Life of Beethoven."*
" 19. *He was for many years United States consul at Trieste.*
" 20. *Where is Trieste?*
" 21. John Sims Reeves, born in Kent, 1822.
" 22. Franz Liszt, born at Raiding, Hungary, 1811.
" 23. *Name five distinguished pianists of the present time.*
" 24. William Foster Apthorp, born at Boston, 1848.
" 25. Georges Bizet, born at Paris, 1838.
" 26. *What famous opera did Bizet write?*
" 27. *A club meeting for young people may be devoted to operas.*
" 28. *Name six famous oratorios.*
" 29. *What is the real meaning of the words: opera, oratorio?*
" 30. Carl Lipinski, born at Radzyn, Poland, 1790.
" 31. *Who wrote the music to "America"? "Star-Spangled Banner"?*

AN IDYL OF THE FIFE

"It's intolerable!" shouted Manson, throwing down his newspaper.

"So you've said before," remarked Mrs. Manson, sweetly.

"It's well enough for you to talk," growled her husband. "You have no nerves. But when a man comes home tired out after a day in town — "

"If you think for one minute," sputteringly broke in his wife, "that I enjoy being tortured all day long and most of the evening by that dreadful tootling, you're mistaken, Archibald Manson."

"Well, somebody ought to stop it," he said gruffly.

There was no denying that the constant playing of a particularly shrill fife was destroying the domestic harmony not only of the Mansons but of every one else in the block.

It began early in the morning. The scales were an accompaniment to the breakfast coffee, from which the men of a dozen families fled, leaving their wives to be tormented by a repertory which wavered through *Suwanee River* to *Yankee Doodle*. Whoever the guilty person was, he had an amateurish way of hesitating, repeating a couple of notes, stumbling and beginning all over, which was worse than irritating. Staid and placid mothers of families who read papers before their clubs on how to rule the young by moral suasion now cuffed their riotous progeny smartly and never dreamed that the act was merely a reflex result of the perpetual and maddening fife. Cooks and second girls were discharged for impertinence superinduced by having to listen to five hours of dismal tootling. Heads of the households coming home at night were greeted by the same noise they had fled from in the morning.

Nobody was quite sure from which house the fife shrilled forth, but by comparing notes the neighborhood finally settled down on the Grahams' as the fatal spot.

"They have a ten-year-old nephew living with them now," announced triumphantly the feminine Sherlock Holmes of the block. "He must do it."

"Chloroform him," promptly said all the husbands, especially Manson.

The fife was most annoying on hot days. On a certain broiling Sunday, Manson's nerves gave way. "Any human being," he announced, "who will deliberately torture or allow any one to torture the rest of the world with such a fiendish, outrageous, earsplitting, maddening racket ought to be driven off the street. I can't see why some of you women don't complain about it to Mrs. Graham. You could lead up to it gently, you know."

"Has it ever occurred to you," asked his wife, crisply, "that some of you men might speak to Mr. Graham? I don't even know his wife by sight. If I did, I might be tempted to say something. In fact, I know I should."

"Maybe the kid will swallow the fife," suggested Manson, hopefully. "Possibly both Graham and his wife are deaf and that's the reason they don't mind it themselves. People with as little consideration for other folks' feelings ought to have a few good plain truths hammered into them. If I ever get the ghost of a chance, I'll put in my little speech. You watch!"

Then there came an evening when on his return

Manson was met by an excited wife. "What do you think?" she asked. "Mrs. Graham called to-day, and she is the dearest old lady I ever saw. She spoke so sweetly of her nephew Bob, and said he was such a comfort to them. His parents are both dead. She said he just loved music — "

"Music!" snorted Manson.

"Just loved music," went on Mrs. Manson, hastily, "and nearly broke his heart till they got him the fife. She — she wanted to know — she said she hoped it did not annoy us."

Manson breathed hard, "Wh-what did you say?" he asked feverishly. "You told her?"

"I just couldn't, Archibald," Mrs. Manson confessed, half tearfully. "She was so placid and had such a way — and — "

"Rubbish!" stormed Manson. "You had the chance and let it go by. Just like a woman — no nerve, no courage."

It was three nights later — seventy-two hours, in other words, thirty-six of which had been enlivened by the shrilling of the fife — that Mr. and Mrs. Graham and the demon Bob himself passed by and stopped on the Mansons' front steps. Manson looked at Bob curiously. He was a singularly prepossessing child. There was a fascination in merely gazing at him. He approached Manson confidently, and his dark eyes were very winning.

"Do you like music?" he asked. "I do. I have a fife and I practice lots. Maybe you've heard me. Don't you think it's pretty?"

Mrs. Manson gripped her chair arms hard and bit her lip fearfully. She even shut her eyes till the worst was over.

There was a silence during which Manson gazed into the eager, appealing face of the author of his daily torture. His duty was plain, but he had not counted on the boy's eyes. At last he spoke.

"It's fine!" he said with enthusiasm. — *Chicago News.*

GEORGE FREDERIC HANDEL

EDNA BAKER OYLER

Unlike Bach, Handel did not come from a family of musicians. His father, a physician, was very much opposed to his studying music. He said that his little son should not go to any concerts, not even to a public school, for fear he should learn to play or sing. He wanted the lad to grow up to be a good doctor like himself. You can imagine what a great disappointment this was to little George Frederic, who dearly loved sweet sounds and pretty music.

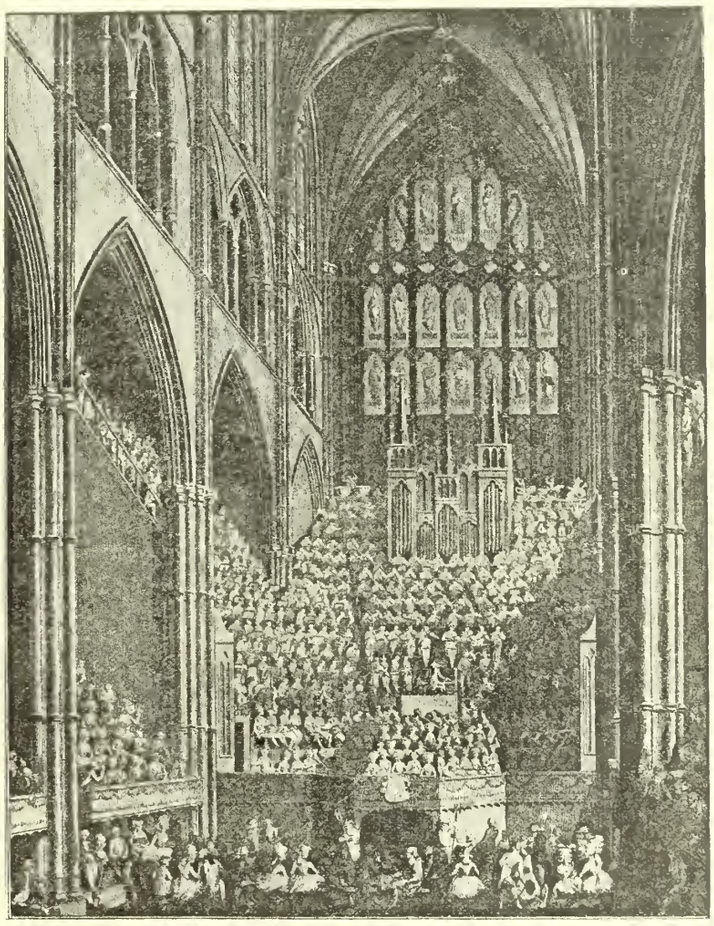
He felt badly because he could not have a piano, or spinet, as they were called in those days. His mother, who was greatly in sympathy with him and who thought the boy really had musical talent, allowed some one to put a spinet in their garret. There he practiced all by himself, often late into the night, when his father thought he was in bed. He muffled the strings of the spinet so that the sound would not carry.

You have seen the picture, which many musicians have in their music rooms, of the discovery of little George by his father. He is sitting at the spinet in his night clothes, playing, when his father enters with a lantern in his hands, followed by his mother and other members of the family, who look frightened lest George should be punished. He doubtless was punished!

Once George's father went to visit an older son in the employ of the duke. George wanted very much to go with his father and see the beautiful palace of the duke. The father did not want to take George, but so determined was he to go that he ran after the coach in which his father traveled, according to the custom of the time. Finally his father stopped the coach and took little George in.

One day at the palace, when the father was deeply interested in conversation with the duke, George slipped away from them to a large and fine organ which he espied in the duke's chapel. When the duke heard him playing beautifully, he would not allow his father to disturb him, but filled the boy's pockets with gold money and persuaded the father to allow him to be educated in music. Thus it came to pass that after all the years of waiting George grew to be a great musician and composer and gave to the world, among many other things, some of the most beautiful oratorios ever composed. Among them the *Messiah* is the most noted. An oratorio, you know, has for its subject some sacred story taken from the Bible. It is composed of solos and choruses, but does not have action, costuming, and scenery like an opera.

Handel was born in 1685, there being only a few weeks' difference between the ages of himself and Bach; and these two great German composers, who lived so near each other and yet never met, composed and worked in different ways. Bach stayed always near his home, doing his work in a quiet way, while Handel traveled widely and became famous throughout Europe. Handel died in 1759, and his body lies in Westminster Abbey, England, where, although a German, he spent the latter part of his life.



ORCHESTRA AND PERFORMERS IN WESTMINSTER ABBEY DURING THE HANDEL COMMEMORATION, JUNE 5, 1784.

MUSIC, POETRY, AND CHILDREN

PAUL BENNETT

The number of boys and girls who play or sing is very large and is growing larger. Those who have no piano or voice whistle away their musical energy. Among these young musicians (particularly among the whistlers) many are able to invent little tunes. Those who can do so are, to a certain extent, musical composers. They have a distant Scotch relationship with such great composers as Mozart and Wagner, — you know that a Scotchman treats his sixteenth cousin like one of the family. Perhaps the tunes which you invent and whistle are not as good as those which Mozart wrote when he was half your age. Perhaps the melodies which your sister picks out on the piano are not a great improvement over those which young Wagner picked out with his thumb on *his* piano, — for they say that Wagner played the piano chiefly with his thumbs. Perhaps the tunes which even our great composers of to-day write are better than Mozart's only *in certain particulars*. (These *particulars* are generally not large enough to be seen with the naked eye. I have heard it said that they show themselves only under a strong microscope.) Still, it is a very good thing for our boys

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THOMAS TAPPER, Editor

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SAMUEL COLERIDGE-TAYLOR

I

While no man is accurately measured by his contemporaries, it is safe to say that in the person of Coleridge-Taylor a most interesting and gifted musician will soon be a visitor in the United States. Already a composer of international reputation, Mr. Taylor has developed his natural gifts by academic training and practical experience to the extent which places him among the very few whom England may offer as exemplars of her lasting value in music. In his Trilogy on Longfellow's *Hiawatha* and in his *Atonement*, to mention comparatively recent works only, we find him expressing himself in a manner at once original, attention-commanding, sincere, and often in the way of unusual beauty. To the young man who has already accomplished so much, the future holds a great promise; nor less so to those who follow his career with the interest it has of itself stimulated.

Mr. Taylor is visiting the United States at the invitation of the Coleridge-Taylor Society of Washington, D. C. With that organization he will produce, on November 18 and 19, some of his own works. For the Society he has specially composed Three Choral Ballads for voices — with orchestral accompaniment — these to the three poems by Longfellow: (1) *Beside the Ungathered Rice He Lay*, (2) *She dwells by Great Kenhawa's Side*, (3) *Loud He sang the Psalm of David*. These compositions are arranged as four part songs, and are available with pianoforte. They are serious works of high order, of the same texture as the *Hiawatha* music, full of the same vigor (it is often literally enthusiasm), the same rhythmic force and originality; the separate numbers are not long; they are admirably worked out and contrasted. The Washington Society will give these works their first hearing. To them Mr. Taylor is now adding two more numbers. All five will be performed as one work at the Norwich (England) Festival of 1905. While Mr. Taylor comes to the United States by direct invitation of the Society that bears his name, it is to be hoped that many cities will have the opportunity of hearing works under his baton.

II

Born August 15, 1875, Coleridge-Taylor is just entering his thirtieth year. His father, a doctor of medicine, was a native of Sierra Leone. His mother is an English lady, who is living to enjoy the unusual success of her gifted son. By training Mr. Taylor is a violinist, the study of which instrument he began very early in, or near, London, the city of his birth. Besides violin study, the boy had the benefit of chorister training, being for a time one of the singing boys at St. George's Church, London. In 1890 Mr. Taylor became a student at the Royal Academy in the violin department; he studied composition under Villiers Stanford. Up to the present time his works extend to Op. 54, and include, besides the well-known vocal works, many songs, some orchestral music, works for the violin, a symphony, and a quintet for strings and clarinet (performed by Joachim).

III

Personally Coleridge-Taylor is a man who makes a distinct impression of earnestness and enthusiasm. He is animated; we should describe him as being "fully alive." His conversation is rapid, his listening faculty well developed, his desire for knowledge is constantly in evidence, and yet the fundamental impression is that here is a sincere, simple, earnest man, who loves his art and is happy beyond telling that he may, as Jacob of old, serve.

His interest in music, I was happy to discover, includes the music of his race. He has collected and arranged many negro melodies of various localities, presenting them as European national melodies have been presented. They are of great value as examples of race-music, and in themselves beautiful works of art.

Active as he is as a composer, Coleridge-Taylor finds some time to teach (at Trinity College, London) as well as at home; he travels extensively, and is in demand throughout Great Britain as a conductor.

As a composer, director, and teacher this man is impressing himself upon the English people to a degree shared but by a few others. He is one of a small group of young men, among them Elgar and Bantock, who have lent to English music a new touch. Elgar is forty-seven years of age, Bantock is perhaps thirty-five, Taylor is not yet thirty; and they all are making for English music a new history.

—THOMAS TAPPER.

A NAME FOR THE CHICAGO HALL

It is said that "Symphony Hall" will, perhaps, be the name of the Chicago Orchestra's new home. Let us hope that the rumor is baseless. The christening of a great building is an affair of moment and men should rack their brains to find a name of character and definite connotation, one which will stamp the place with an individuality of its own. The name of a human being gives the desired personal touch. Such an abstraction as "Symphony" or "Sonata" shows a glaring lack of originality in the man who would apply it to a place of human congregation. "Thorough-bass Hall" or "Hall of the Augmented Ninth" would be hardly less appropriate. It is true that the word *symphony* has a beautiful antique flavor of its own, and that its application to a certain cut-and-dried form of orchestral composition took place only within the last century and a half. We, however, who are interested in modern music, find it hard to disassociate the word from its present technical meaning. We resent that any one form of orchestral music should be selected as typical of the whole. At the precise era in which we are now living, we find it exceedingly unfortunate that this particular symphonic form should be allowed in any way to predominate in the superficial atmosphere of a building which is to be the chief musical centre of the neighborhood. If there exists a man strong enough in individuality to dominate the musical world, both professional and amateur, with which he deals, many a thought should be given before it is named after anything or any one but him. In Chicago such a man lives, choosing that city as the place of his last and most accomplished period of life-work. His name is Theodore Thomas.

COMMENT

Another season's teaching is well begun. Music lessons, concerts, lectures, and the like are again in the order of the day. The teaching world demands ever better and better methods of work with a report of the principal events in the music world. Exactly these two lines of information are given in THE MUSICIAN. The best of writers, the most varied, practical, and inspiring contents form its pages. The useless theme is avoided; the pages never present a scrambled variety of writing. The leading teachers write its lessons; its general articles are of practical personal worth.

Henry E. Krehbiel, music critic of the New York *Tribune*, presents an introduction to the interesting question of Catholic Church music, particularly as affected by the recent edict of the Pope, Pius X. Mr. Krehbiel will develop this subject through a series of articles which will appear in successive issues of this magazine.

In the August issue of THE MUSICIAN Mr. A. L. Manchester initiated a series of articles under the caption *Making Things Clear*. In this issue a second series is inaugurated, a sequentially developed series of voice lessons of thoroughly practical worth. All students who desire further assistance in voice work than is specified in each lesson will receive individual assistance by addressing queries to the editor.

(*Continued from page* 379)

and girls to learn to invent tunes. It makes them cheerful-minded. It will teach them to enjoy great music when they grow up. It gives them always something to do. If a rainy day comes and you cannot get to school (much as you wish to!); if you cannot even wade or swim there, and there is no omnibus or ferry to carry you over the dripping streets, you can at least compose tunes the whole day long. You can whistle and sing and transcribe your tunes on music paper. You can make your house as gay that day as a meadow where little birds sing *their* tunes, or where, in the words of the old poet Chaucer, "small fowls make melody."

One thing which boys and girls would best not do if they can help it, is to write poetry. People are far from having enough good music in the world. Of poetry, however, there is already very nearly enough. The little more that we need must be superfine. So don't write poetry, unless, as we say, you positively can't help it. It is a *very* easy way of making oneself foolish. One little girl of eleven years, however, has written some excellent verses. Julia Corley, for that is her name, is an exception to the general rule. Although she is not a *littérateur* (if you ask me what I mean by this word you have got me in a corner), and although she has not graduated from a female seminary or a college annex, she has learned to put sensible ideas on paper very gracefully. That is truly a great accomplishment. Ideas that are partially sensible come in floods and freshets to nearly every person; but the wholly sensible idea is rarer than the roc's egg.

The two stanzas printed here are taken from Julia Corley's little book entitled *The Poems of a Child*. We think they are beautifully suited to music. Let those young people who agree with us invent tunes to fit the words. Perhaps with the assistance of an older person they can add a simple piano accompaniment. To compose a song is to do one of the most beautiful things in music. The great musician Schumann found it such good fun that he composed nearly two hundred in one year.

THE HAPPY ONE

I'm not the silent one.
I'm not the one that sits and reads the livelong day.
I'm not like the stone, the nesting bird, or the shadow of the stone.

I'm the romping, scampering one.
I'm the one who runs and sings among the flowering fields.
I'm like the leaves, the grass, the wind, the happy little butterfly, and the little scampering clouds.

YOUTH

When I was young I loved the birds and bees,
I loved the sky, I loved the sighing trees,
I loved the fields, I loved the babbling stream;
And all day long I used to dream and dream
Of all the lovely things I saw and heard —
The hill, the field, the little singing bird.

CHOPIN FOR YOUNGER STUDENTS

H. J. STORER

Of the published works of Frederic Chopin some are only for a few of the greatest living pianists, so far as interpretation is concerned, and the majority of them are considered beyond the abilities of the younger student by teachers generally, even by those who are familiar with the works of the Polish master. There are a few of his compositions, however, that offer no especial technical difficulties. These may be given with advantage to younger students, especially to those who show evidence of latent temperamental powers.

One of the easiest in the Chopin literature is probably the mazurka in F major, Op. 68, No. 3. This is an early work, is believed to have been written by the composer in 1830, and is moderately pleasing, although in comparison with others of the kind it is rather weak. Another of the easy mazurkas is the one in G minor, Op. 67, No. 2, written by Chopin in 1849, shortly before his death. It is familiar, and melancholy in spirit. The A minor mazurka, Op. 68, No. 2, written in 1827, is one that is easy technically, and can be studied to excellent advantage. Among the mazurkas published during the composer's lifetime that are available for younger students, are those in C major, Op. 33, No. 3; in A flat, Op. 24. No. 3; and in G minor, Op. 24, No. 1. These will bring out temperamental abilities, and prepare the way

FREDERIC FRANÇOIS CHOPIN

for knowledge of other and greater mazurkas, when the student grows also in technical equipment.

Then as to the preludes, Op. 28: there are twenty-four of them, some demanding technical and artistic abilities of the highest order. There are others, also, that are easy. No. 7, in A major, is only sixteen measures in length. It is somewhat in the character of a slow mazurka, and the only difficulty for smaller hands is in measures 11 and 12. One of the A sharp notes, which is doubled in the extended chord for the right hand, can be omitted without especial detriment to the composition. Omit preferably the lowest A sharp in the chord. If these two measures are mastered, the rest is easy. Prelude No. 20, in C minor, which was evidently a sketch for a funeral march, is a good study in dynamics, beginning *ff* and gradually decreasing to *pp* at the end. Technically there are no especial difficulties for hands that can play octaves easily.

No. 4, in E minor, and No. 6, in B minor, are also easy. Melancholy in character, they have been described as "intimate" music, — music that one delights to play to oneself. But some of the younger students could get much pleasure and profit by studying these preludes, and they should be attempted more frequently. Other preludes among the easier of the set, but more extended in scope than those previously mentioned, are Nos. 9, in E major, and 15, in D flat major. This latter is familiar from frequent performance in public. Then there is the *Ecossaise*, No. 3, from Op. 72, No. 3. It is little known, but it is brilliant, short, less difficult technically than much of the shallow "salon" music frequently given to students, and intrinsically far superior. Teachers could give the three *Ecossaises* with profit in many instances. The posthumous waltz in B minor, Op. 69, No. 2, an early work, is easier than the familiar one in D flat, from Op. 64, and why teachers are "shy" in giving it to students of moderate advancement is difficult to say. Although among the lesser of the Chopin waltzes it is nevertheless graceful and pleasing, even if somewhat melancholy in character. This little waltz is well worth investigation.

So far as the writer is aware, the foregoing list includes all that is easy for the young student in the Chopin literature. These will serve nevertheless for the commencement of an intimate acquaintance with the works of this most spiritual of composers. And even these easy compositions, technically considered, are little tone poems that are not unworthy of the greatest among pianists. The young performer can accomplish much from a careful study of the works which have been enumerated in this article, and he or she will then realize that Chopin is to some extent available before the years of pianistic drudgery have passed and the "finishing" days are close at hand.

NOTES

Gluck's *Armide* has been announced for production this season at the Paris Opéra.

* *

A violin and piano sonata by the Swedish composer Wilhelm Stenhammar, was performed recently in London.

* *

Richard Strauss's *Feuersnoth*, Reznicek's *Till Eulenspiegel*, and Weingartner's *Orestie* will be sung at Munich during the winter and spring.

* *

Hedwig Materna, a niece of the famous Wagnerian soprano, Amalie Materna, has written a book entitled *Richard Wagner's Frauengestalten* (*Richard Wagner's Female Characters*).

* *

Georges Enesco, of Paris, though still in his early twenties, is gaining a reputation as a composer. As a violinist he is considered by Parisian writers to be distinctly superior to Kubelik.

* *

Emil Keiser, of Prague, composer of the opera, *Der Trompeter von Sakkingen*, will succeed August Scharrer as regular conductor of the Kaim Orchestra at Munich. Scharrer gives up his post to accept the conductorship of the Berlin Philharmonic Orchestra.

* *

Verdi's *Un Ballo in Maschera* was one of the chief successes of the London summer season of opera. The story of this opera is placed in Boston, Mass., in the time of our ultra-Puritanical ancestors. Verdi had no suspicion that the staid settlers of New England did not recreate themselves with masked balls. Although this incongruity might cause a smile, we wish that *Un Ballo in Maschera* were performed more frequently in Boston, Mass.

MUSIC IN THE HOME

SUGGESTIONS FOR HOME STUDY AND FOR CLUBS

Conducted by F. C. ROBINSON

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here, we shall be glad to consider it.

IGNACE JAN PADEREWSKI

Most of our readers are familiar with what is known of Paderewski's life and work. He is the son of a gentleman farmer of Podolia, Poland, and from his father inherited an indomitable will and the power and love of work; also his high breeding and fine instincts. From his mother he inherited his love of music, but was unfortunately denied the advantage of her care and influence because of her death, which occurred while he was a mere infant. In the July MUSICIAN, in an article entitled *All Manner of Musicians*, Miss Edith Lynwood Winn made a few remarks referring to Paderewski with which I, for one, heartily sympathized. She referred to the fact that very many musicians play with their best feeling — give to their hearers of their very best and highest — "when under the influence of adversity, disappointed love, and the pain of loss." She takes Paderewski as an illustration, adding, "The richest years of Paderewski's musicianship and artistic development may have been the years of sorrow after his wife's death." That sad, even tragic story comes to one's mind, of the young wife suffering in her last illness for delicacies and attentions that it was impossible for the struggling young artist-husband, in his poverty, to provide. In addition to her untimely death the little child she left to the young father was an invalid. Of Paderewski's loving care and tenderness toward his (physically) afflicted son we all know about. Finally death released the poor young fellow and snapped the nerve-tension under which the father suffered. It was while Paderewski was feeling these influences deeply and keenly that he poured forth all that was in him in music. We do not feel that Paderewski's is a nature to forget these past experiences. We feel that he deserves the present life he is leading, which Miss Winn assures us is peaceful and luxurious. She says: "All is placid now. He is rich, and he has married the wife of his old friend." She is an excellent business woman, relieving Paderewski of financial cares, and thus his life is passed on the beautiful estate he purchased a few years ago. He deserves a goodly share of peace and of happiness, and we therefore rejoice that it is his. But his music? Does "the satisfied" Paderewski equal the suffering Paderewski? To many it does not seem so. I think, with Miss Winn, that he plays, "less emotionally, more intellectually; with no diminution of poetic feeling," *but* with "the fire of passion" lacking.

PADEREWSKI

IVORY OF THE PIANO KEYS

If you observe closely, you will notice a little seam on the ivory key of the piano. It is significant when one learns that every key of the scale must be formed from one and the same ivory tusk. There are distinct shades in tusks; some are of a bluish white, others of a yellowish white, etc. The workman, therefore, who desires to turn out a perfect piece of work must select his pieces of ivory carefully. The "head and tail" pieces (so-called) match in color. He will be eager to select these before the pieces in general have been mixed up, as it is then a hopeless task. At the New York factory of Strauch Bros., were you to call there on a tour of inspection, you would see the loss they experience now and then in buying ivory. On the proprietor's desk there is an interesting specimen. It was apparently a fine tusk, but when the workman attempted to polish it the tusk fell apart, revealing in the center a bullet. The elephant had been shot through the tusk and the bullet had lodged there.

Tusks weigh from 3 pounds up to 125, and more. From the ivory left over after piano keys are made, such articles as tiny dice, paper cutters, and the like, are manufactured.

THE DANCES OF IRELAND

F. C. R.

This may seem a strange topic for musical scrap albums but that is only upon first thought. Irish dances and Irish music are so very closely connected that neither one can be treated separately, and of course it is *the music* of these dances that we have in mind now. Have any of you had old family servants — Irish — as the writer has had, — dear, faithful, old friends, types that must be dear to any one, however prejudiced against the race; old servants about whose knees children gather to hear of the "great times" and the "wonderful dances" and dance music of their dearly beloved old Ireland? If not, you do not know what you have missed. I call to mind such a dear old face, — that of a man-servant, thrifty, clean, faithful, and

so affectionate, our beloved "Collie" (his surname was Collins),—and it seems to me I can make an interesting Scrap-book Item out of some of his "talks." First: I remember there was the *Planxty* or *Pleraca*, 6-8 time with strains of an unequal number of bars. Second: the *Jig*, or *Rinnce*, with an equal number of measures. Everybody has heard of "the Irish jig." There is the *Single Jig* and the *Double Jig*, the *Hop Jig* and the *Moneen*, or *Green-sod Jig*. I see that it is the opinion of some musical authorities that the Jig was an imitation the of *giga* of Corelli and Geminiani. In Scotland the *Reel* is the national dance, but the Irish also have their Reel. It is similar to the Scotch, but not copied therefrom. Then there were what they called *Set dances*, and these were not, as one might fancy, danced by "sets" of dancers, but were solo affairs, and some of them very graceful. Our old Collins, a hard-working man and somewhat stiff in the joints, had seen all these dances and to the best of his ability used to illustrate them to his admiring and enthusiastic audience in the stable, or hay-loft. I recall that many of the tunes — of the 6-8 measure — were, I should judge, originally march tunes; not the slow march tunes used by other nations — the Irish never used these so far as I can ascertain, at any period. One of the tunes much used was, *The Harp that once through Tara's Halls*. I shall not copy this because it is familiar to every one. Perhaps the marching tune, *Byrne of Ballymanus*, is not quite so well known, so I will give you that: —

Very grotesque these dances would seem to boys and girls of the twentieth century, with their strange motions of bodies and arms.

All sorts of occupations in Ireland, too, had their appropriate music. For instance milking the cows (an occupation the Irish used to delight in), spinning, ploughing, — all these had their special tunes. We thus observe some of the characteristics of Irish music. But the popular tunes in Ireland now — the tunes one hears whistled in its streets in these days — are not those of the olden time. For one thing, in 1847 came the terrible, fatal famine, followed by a dreadful fever, wiping out thousands of the inhabitants and laying waste entire districts. At this time the old songs and dances were swept out of existence. Ireland's most interesting music perished with her population. The great master Beethoven brought to life a few old Irish tunes, and between the years 1810 and 1819 faithfully and patiently restored and arranged a number of them. So also did a few other celebrated musicians, — Pleyel, Haydn, Hummel, Weber, and others. Beethoven's Irish vocal collection is considered superior to his instrumental arrangements.

DANCES OF IRELAND

HOME CLUB INQUIRIES

1. *"As a music student, what ought one to know? This is my sixth year of study, and I should like to know what composers you think I ought to be acquainted with and what my general musical information should be."*

It is a pleasure to try to answer the above question, for it shows interest and intelligence in the one who asks

A piano student should know something of the following composers and their place in musical art, and of the part which each one took in the development of music form: Scarlatti, Ph. Emanuel Bach, Haydn, Mozart, Beethoven, J. S. Bach, Mendelssohn, Weber, Schubert, Schumann, Clementi, Chopin, and Liszt. All of these composers were distinguished because of certain traits, personal and artistic; the personal traits it is interesting to know, while the artistic traits it is essential to know.

Our inquirer probably knows that the most important form of piano music is the sonata. The sonata is to the piano what the symphony is to the orchestra, and it is identical in construction with the symphony and the concerto. A music student should be able to distinguish between the sonatas of Corelli and Scarlatti, and those of Haydn, Mozart, and Beethoven. He will find it very interesting, too, to learn of the gradual development of the sonata-form in the hands of each composer successively. Each composer found something of elaborate passage work, or modulation, or additional melody, to add to the sonata style. Musical form in general should be studied as well. THE MUSICIAN is now offering to music students a very helpful course. It is entitled *Questions and Answers in Music Form*, and is conducted by Dr. Percy Goetschius. This series began a few months ago, and we would suggest that our inquirer devote some time to it if he has not already done so.

A music student should have a general knowledge of matters connected with his art. He should know something of its history, something of the biographies of musicians, and their succession in the matter of time. But it is even more important that he should know something of their characteristics as men and as composers; also as directors or performers. The history and development of musical forms may be studied as it is exemplified in their works.

Now, just a word of caution and friendly advice to our inquirer and all eager music students. There are different ideas on this subject of knowledge, different ways of knowing. Some people seem to think that the memorizing of certain historical dates constitutes learning, and that the person who can repeat long lists of dates is an exceptionally learned person. This is by no means true. The kind of study that we should advise is not the gaining of a mere knowledge of facts connected with this or that individual composer The student should take up the lives of several great men or several great events, and instead of separating them should try to link them together as an integral part of a certain period of history. To illustrate and perhaps make the matter clearer: If a music student were trying to answer the questions of an examination paper, would he not be more likely to answer intelligently if he were familiar with the general history of the period than if he were possessed of only a few individual facts? He would be far more likely to give logically connected, significant answers.

A music student's knowledge of harmony should include a practical knowledge of figured basses, suspensions, modulations, and the harmonization of simple melodies. He should be able to analyze the works he plays; he should be able to conduct a simple modulation; he should also be able to improvise little preludes and other pieces at the instrument. An extensive knowledge of harmony is *not* necessary to the piano student.

One more point: While it is not a necessity, it is a very helpful thing for a student to know certain general matters about the science of acoustics. He will find it advantageous to know what principal agencies are employed in constructing musical instruments. He should know which is the vibratory element and which the resonant element in the piano, the violin, the oboe, the trumpet, etc. He should learn also to judge by ear whether tones are of good quality and *true*, or the opposite; whether the vibratory and the resonant principles are balanced as they should be, and whether the pitch is accurate.

To summarize in concluding: Your question was, *"What ought a music student to know?"* The reply is (1) Something of the history and biography of music and musicians, in connection with the contemporaneous history of the world; (2) The history and meaning of musical forms; (3) The science of acoustics, scales, pitches, temperament, etc.; (4) Harmony, including figured basses, harmonization of melodies, improvisation, etc.

Music students who make themselves intelligent in these matters will be better interpreters and performers.

Dr. Goetschius has also been conducting a series of *Lessons in Melody Writing* in THE MUSICIAN; and Mr Tapper's articles on *Harmony*, begun in the March number, offer practical aid to students.

NOTES

When the Grenadier Guards Band, of England, was engaged to play in St. Louis, a stipulation was made that the musicians must play at the low pitch. To make this possible, a complete set of new instruments was made for the band. It is the first time that an English Regimental band has given up its adherence to high pitch.

* *

At the recent *Tonkunstlerfest*, at Frankfort, the chromatic harp was used — according to rumor — for the first time in Germany. A class will be formed at the Frankfort Conservatory to give instruction in the technique of the instrument.

VIOLIN AND ORCHESTRA

Conducted by EDITH LYNWOOD WINN

TALKS WITH TEACHERS AND STUDENTS

EDITH LYNWOOD WINN

Playing in the Orchestra

It is, indeed, a strong argument for the strength and earnestness of young American students that, at the leading hotels at summer resorts, we find office-boys, elevator-boys, bell-boys, table waitresses, ladies' companions, and students of music, all striving to obtain the means for their further education. They are intelligent, honest, and self-respecting. At the close of the summer season they will go back to their schools and colleges, full of zeal for the winter's work, and, in most cases, not unfitted for their studies. Aside from the large hotels in which symphony and theatre orchestra men have permanent summer positions, there are many students connected with the orchestras of hotels of average size. Some of these students play the violin; and it is very evident to me that most of them, while they are comparatively well trained in the classics for regular evening programs, fail utterly in the performance of light operas and the dance music required for the weekly "hops." Good teachers deplore the fact that their pupils have to play "trash" at summer hotels, and yet these same teachers do not realize that at summer resorts there is a demand for the very kind of music which their pupils *cannot* play.

When Mr. Henschel was the conductor of the Boston Symphony Orchestra, he once produced some very light ballet music at a rehearsal. The members of the orchestra smiled. Mr. Henschel observed this, and said very emphatically, "Gentlemen, all music cannot be great music. We must occasionally play small works, but a good orchestra should play such music with proper appreciation and interest. It is an unfailing test of good musicianship to bring out the best in every composition. This work you will find not too trivial for your consideration." The story goes that the orchestra played this particular selection with great taste at the next concert.

Every teacher who is able to teach should understand the demands of orchestral work. If one is to play a Strauss waltz, let the waltz be smooth and flowing, and let the rhythmic abandon of the work be apparent. Dance music requires strong accent, and a proper observance of rests. The orchestra player will tell you that in theatre orchestras every eighth note before a rest has less than the value of an eighth note. There must be a proper observance of the holds, and the *da capo* must be understood. One great fault of young players is the non-observance of marks of repetition. Let them study the Strauss waltzes, the most cosmopolitan, fresh, and inspiring waltzes in the world, although a narrow-minded New England bishop declares them to be sensual and degrading!

An old orchestra player who played under Strauss in Boston in '72 tells me that the great conductor received twenty thousand dollars for conducting his own works for two weeks; and he describes the wonderful precision, the fine light and shade, and the true artistic touches which the conductor obtained.

"It was wonderful," said the old 'cellist, "what tremendous effects he produced by playing the first two measures of the first theme in the *Blue Danube Waltz* slowly, and then hastening the next two, cutting off the single quarter notes as with the stroke of a knife; and he always illustrated with his violin in hand, both at rehearsals and in concerts. Conductors are born, not made. Mr. Henschel is an excellent conductor. I played under him; and he always whistled his themes, and whistled well. Abt was very exacting as a conductor, and I remember that once when Joachim was playing, Abt stood with baton in the air waiting for the great artist to finish a cadenza. 'You are too much of a musician, Herr Abt,' said Joachim, 'to wait for me. When you tire of my trill, cut me off!'"

In ordinary orchestra work in which one plays without the conductor, the student finds that it is not always possible to play the theme as written. Some selections require that the violinist play a passage an octave higher; others require that he play the theme an octave lower. This last is true in the *Morris Dance* by Edward German, which sounds much better if the theme lies nearer that of the other instruments, in case the orchestra is a small one.

Dance music has its place, but students should learn to play it with strong accents and correct bowing. The first note of the measure receives the strongest accent. In waltz tempo, while one must play with precision, the melody should be smooth and flowing, the strong pulse occurring on the first note of every second measure. Most of the two-steps require the same bowing, — that is, upper half of the bow, combined wrist and forearm stroke. In most cases the raw student who tries to play in orchestras at summer resorts makes a distinct failure as a player of dance music and as a sight reader. He should enter some good orchestra during the winter months and learn to play ordinary music, as well as the classics, with proper spirit and with correct bowing.

In this country, when so many of our pupils are obliged to earn the means for study, it is really a necessity for teachers to be practical. Orchestral and *ensemble* work are as much of a necessity as solo playing, if well-rounded musicians are to be made. Even experienced orchestras sometimes have a "weak spot." A certain well-known European theatre orchestra was rehearsing some time ago for an evening's performance. They were to play a theme for a French dancer of reputation. The lady came on the stage, paced the floor, looked troubled, but did not begin. The conductor stopped the orchestra and asked, —

"Is there anything wrong, madam?"

"No," said the dancer, "or rather, yes; your orchestra plays without accent."

"Pardon me," said a French horn player, rising. "I know the dance; she wishes a very strong accent, thus —

"Um, ta ta ta ta ta ta."
> > >

The conductor caught the idea, and the dancer was soon well pleased with the orchestra.

It might be a good idea to suggest to young teachers a plan for training pupils to appreciate the demands of dance music, calling attention to the salient points of interest in all dance forms, as, for example, in the Spanish dances by Moszkowski, Hungarian poems by Hubay, English dances of Cowen and Edward German, and other teaching works of this class.

I do not wish to seem to exalt dance music at the expense of nobler works. "It has its place," as Mr. Henschel says, and it deserves fair treatment.

One other point in this connection. In small orchestras it sometimes becomes necessary for the violinist to "cue in" the parts of absent instruments. This is not easy, and violinists often complain when they have to play almost unplayable themes. They should learn to "fake," as the theater orchestra men say; and that reminds me of a story concerning a noted European orchestra which played the *Tannhäuser* overture under Wagner's own direction. The 'cellists had certain difficult runs to execute; after the rehearsal Wagner heard them commenting on their part and declaring that it was not playable.

"Ah, gentlemen," said the little man, "out with it; is it not possible?"

"No, it is decidedly not possible for so many 'cellists to play two pages of such difficult runs in unison," replied a 'cellist.

"Well, then," said Wagner, in a serio-comic manner, "*play it as possible as possible, gentlemen!*"

THE TEACHER'S QUESTION BOX

J. K. — It is the twenty-fourth season of the Boston Symphony Orchestra. Mr. Arbos succeeded Mr. Kneisel last season as concertmaster. Mr. Willy Hess will be the concertmaster this season. There are fifteen first violins besides the concertmaster, fourteen second violins, of which section Mr. Barleben is the leader. There are ten violas, Mr. Zach being the leader, and ten 'cellos, Mr. Krasselt being the first 'cellist. There are eight basses.

In the wood-wind section there are four flutes and three oboes. The oboe gives the orchestra its pitch. There are three clarinets, one bass clarinet, one English horn, three bassoons, and a contra bassoon.

The horns are four in number, trumpets four, and trombones three.

The harp, tuba, tympani, drums, cymbals, triangle, tambour, and castanets constitute the rest of the orchestra, and each instrument has a single player.

The librarian is not the least important of all those per-

sons connected with the orchestra. He is Mr. Sauerquell, a brother-in-law of Mr. Kneisel.

Mr. Wilnelm Gericke is the conductor.

All orchestras are not arranged in the same way, but the sections are usually compact. During the concerts of Richard Strauss the 'cellos were far forward. Some foreign orchestras play seated on one level. The Boston Symphony Orchestra is not so arranged, the seats being on a higher plane as the distance from the conductor increases.

A. J. — In theatre orchestras the 'cellos and basses formerly played the same parts. This is not true at present. The Boston Theatre orchestra was established fifty years ago, and celebrated its anniversary on the 11th of September. There are several members of the original orchestra still living, Mr. August Suck, the veteran 'cellist, being still connected with the teaching profession.

Topeka. — The requirements for a good teacher are many. In certain cities in Europe one must have a certificate to teach. In America we begin teaching much too early, but there is much to commend in this; if we are making our teaching a stepping-stone, or means, to further study. Some of the best teachers of children whom I know are not extremely talented, but they have been well-trained; and having worked very hard to acquire their own musical education, they are able to lead the student with patience, and they are interested in the work. In other words, those who have drudged know how to bear the drudgery of teaching. The virtuoso is often too gifted to see the way by which he has traveled into virtuosity. He cannot therefore follow out the workings of average minds, and he is often a failure as a teacher.

Old orchestra players who begin teaching late are not always good teachers, because they have forgotten their early training. Teachers who have always taught advanced pupils have no idea of the rudiments of violin teaching, and they are totally unfitted for teaching amateurs. The teaching profession is not overcrowded with good teachers. Teachers are born with the teaching gift; they see plainly the processes by which they have arrived at real musicianship; they are analytical, systematic, and patient. They do not become weary of trifles, because trifles make up greater things. They love talent, but are patient with the untalented. Again, the good teacher must have tact, treating each pupil as an individual. He can have no ideal plan or system which meets all cases. He must win the confidence of pupils, and he must show convincing results for his work. I do not believe that teachers should neglect to prepare themselves by a liberal education for the teaching of music. They must know something of books, and it is of rare value to them if they have had the early discipline of the schools. They should study pedagogy and psychology. If possible, a good violin teacher should devote some time to piano study and harmony.

IN THE VIOLIN WORLD

A feature of the coming concerts of Ysaye will be the lectures and analyses of his programs which, to the violin student, will certainly afford much that is of educational value. It is the plan of Ysaye's manager to send the lecturer in advance to certain cities in which the concerts are to be held, at which time a synopsis of the program is to be given, together with a lecture upon the works of composers represented upon the program. We await this new departure with much interest. We shall then be able to judge whether the public really cares to know more about violin art or whether it simply desires to see and hear the great virtuoso who follows. That must be a clever herald, indeed, who can arouse the public to a proper interest and understanding of violin art, as it is to-day, without the stimulus of the artist's presence and personality; still, the plan is not at all bad, and is even to be preferred to a lecture-recital by Ysaye himself. There are few artists in the world to-day who combine the gift of language with the violinistic gift, and one certainly cannot imagine Ysaye and d'Albert as musical lecturers. Those who have heard both performers may well await with some apprehension the appearance of two strong artists like these in the same concert program. With the peculiar and forceful personality of each to consider, it is a matter of some doubt whether one will be able to blend his individuality with that of the other. There will be honors to divide between two representative artists, nevertheless, and that has not been the case in the recitals of Kubelik and other violinists who have visited us of late.

* *

Thoughtful violin teachers and students await with much interest the announcement that Thibaud will return to us, but that has not yet been decided certainly. Surely so finished and elegant a style of playing should have received more hearty acknowledgment. His conception of modern French works is not to be surpassed by any young artist who has recently visited us.

* *

In just how great a degree the pupils of Sevcik are to shine under the borrowed star of Kubelik, no one knows, but Kocian has certainly been winning laurels by himself during the past season.

* *

An American pupil of a well-known violin teacher in the West has recently been admitted to Sevcik's class. The young violinist played the Ernst *Concerto in F♯*, but even with his splendid equipment he had to go on regulation diet: eight hours of daily practice and a heavy dose of the Sevcik studies.

* *

Mr. Herbert Butler of Chicago, who is one of the leading younger teachers and soloists in the Middle West, did not begin the study of the violin until he had almost reached manhood. Then he threw himself ardently into the study, and in eight years, the greater part of which time he spent in Berlin with teachers connected with the Hochschule, he became a finished artist.

* *

Why is it that the *Ballade* and *Polonaise* by Vieuxtemps adorn nine programs out of every ten in recent Chicago student-recitals? Perhaps it is because Sauret played this much-taught work for the Chicago Newsboys' Concert. Perhaps, and more likely, it is for the same reason that in Berlin we are nothing if we have not played at least the 9th Spohr and the Bach A minor concerto. Seriously, *artists* play novelties occasionally. Why may not students be taught some modern works which all of their associates do not play?

* *

The most prominent young women violinists before the European public to-day are Maud Macarthy, Leonora Jackson, and Marie Hall. Miss Macarthy is a pupil of Mr. Arbos, for the past year concertmaster of the Boston Symphony Orchestra. She is an Irish girl of small and delicate build, with a very poetic face and a charmingly simple manner. Miss Marie Hall, who has received so great an ovation in England, was a pupil of Johann Kruse, and later of Sevcik. She combines the seriousness of the Joachim school with the Sevcik specialty, — *technique*. Miss Leonora Jackson, since she studied with Sevcik, has, it is said, evinced still greater skill as a technician. Miss Jackson is still more than that, but the present writer, who once heard her play the greater part of three concertos in one evening, in Berlin, wonders how many concertos she is now playing on an average at her public concerts!

* *

The prominent teachers of the violin in Berlin are Gustav Holländer, Anton Witek, and Florian Zajic, outside of the Hochschule. The Hochschule teachers are Joachim, Halir, Wirth, Moser, Markees, and Wietrowitz (the only woman). Not one of these teachers is a native German.

Rappoldi and Petri were the two most prominent teachers at the Dresden Conservatory until the death of Rappoldi, some time ago. Petri is one of the most distinguished of the Joachim pupils. Sitt and Becker are the most celebrated of Leipsic teachers, and the name of Grün, in Vienna, has attached to it much renown.

Leopold Auer is the great violin pedagogue of Russia, and he is one of the most genial and kindly men who ever lived.

We must not pass by Hugo Heermann and Sevcik, both great teachers.

The Belgian School possesses Thomson and Cornelis; Marchot, Musin, and Ysaye.

In Paris Marsick is most sought as a teacher, and beautiful Geneva has an able and gifted teacher in Henri Marteau.

London has lost Emil Sauret, but it still has many teachers, among them the veteran Wilhelmj, Nachez, and Johann Kruse (formerly of the Joachim quartet). Sarasate and Kreisler do not teach.

THE PUPIL'S QUESTION BOX

Seattle. — There are no "short cuts" in violin study, but it is worth while for pupils who are not studying to practice for tone. This should be done daily. Stand before a mirror with the bow at right angles to the plane of the mirror and note that the edge of the bridge, and not the entire surface, is visible as you look at the mirror. Hold the bow with the four fingers resting lightly and in such a way that the knuckles are parallel with the bow stick. Do not exert the slightest pressure, and do not elevate the wrist above the knuckles. Now draw the bow slowly, evenly, and lightly across the A string, about one inch from the bridge. Produce a pure singing tone and watch the transfer of the bow at the heel and point; the tone should be continuous and of the same power. Vocal teachers do not begin by urging pupils to sing as loudly as possible. Many practice a humming tone, or a very light tone, until the tone is seated in the nares. When the pupil forces his tone, it loses its resonance and beauty. The violin student should practice to obtain pure singing tone, not by forcing, but by allowing the bow to fall, as it were, upon the string, the stroke being light and free. Spohr was the greatest singer on the violin which the world has yet known. Paganini, though a splendid executant, envied Lipinski his beautiful tone.

J. G., Lincoln, Neb. — Paganini used very small strings. Many soloists prefer small strings, as the tension of these strings is less than that of large strings. Some violins require that strings be gauged to suit the powers of the instrument. I use very small G and E strings because those strings would be louder than the D and A string if I should use strings gauged alike. The pupil should study the needs of his own instrument and select strings accordingly. Cheap strings are not the cheapest in the end, even in the summer time, for they break easily and are sometimes false. A false string, if reversed, sometimes produces a true harmonic. Strings should be kept in oiled paper or in a tin box.

A. L. F. — The fourth finger of a normal hand reaches to the second joint of the third finger. The small hand is not, as a rule, clever in octave work and extensions. In octave work let the hand slide towards the next position, the fingers keeping their positions on the strings. It is very difficult for the player with a short hand to play tenths. He should practice them with the hand perfectly relaxed; placing the first finger on the A string (at B), he should bring the finger round so that it is almost at right angles to the string. In that position the fourth finger will at once fall naturally into place. The thumb is brought far under the violin. The present writer has a very short hand and has never been able to play the F♯ major scale in three octaves correctly without actually releasing the thumb from the neck of the violin. Paganini and Kubelik had violin hands; Spohr had not, yet he was a great violinist. The Sevcik exercises — Book I — will develop strength and quickness of the fourth finger, but it is not wise for the violinist with a short hand to spend weeks and months striving to master tenths and difficult arpeggios, when there are so many great works which are within his reach and which he can conquer with less trouble. Let the player with a small hand content himself with the interpretation and tonal effects of the great classics within his reach. Sivori was the greatest adagio player of his time, and he did not long to be the greatest technician in the world.

A. G. — If you have no opportunity of hearing violinists, listen to the legato work of singers, note their phrasing and their tonal work. The human voice is the most beautiful model in the world for the violinist.

A. F. — Johann Strauss conducted his own works at the Peace Jubilee in 1872 in Boston. There were two thousand men in the orchestra and five hundred instruments in the violin section.

The Boston Symphony Orchestra was organized in 1881. Mr. Kneisel became concertmaster in 1884.

Bernhard Listemann, now of Chicago, was the first concertmaster. C. N. Allen sat at the first desk with him.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on the editorial page. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

TWELVE LESSONS ON THE FUNDAMENTALS OF TONE PRODUCTION

ARTHUR L. MANCHESTER

Lesson One

These lessons are based on two principles, which the student should clearly understand and fix in mind.

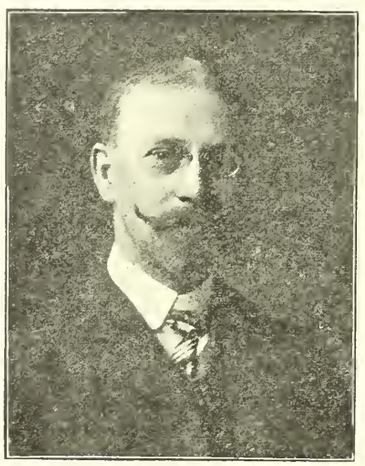
I. When tone is properly produced, there is an absence of sensation, which is the result of a freedom from strain, rigidity, or tenseness.

II. This condition invariably accompanies proper breath control.

Anything which induces rigidity, however slight, during the act of singing, produces wrong condition, and is fatal not only to good tone, but also to the development of the voice. There are many earnest students who are having trouble with their voices because they fail to perceive the contraction of the throat and the rigidity at the base of the tongue and the pressure on the larynx, which accompany their efforts to sing. These are conditions which arise from failure to manage the breath properly. They must first be perceived and then entirely avoided. To discover them, sing *ah* (*a* as in "father"), sustaining it several seconds. Concentrate the thought upon the throat. Notice the rigidity of its walls, the strain on the larynx. Sing again and note the stiffness at the back of the tongue; then turn the attention to the abdomen, and see how tense its walls are, and particularly note the tendency to draw in the abdomen. These are conditions which must be entirely overcome, and as they arise from mismanagement of the breath, our first lessons will deal with breath control, this lesson being devoted to the act of inhalation.

Of the various methods of inspiration, which have been advocated from time to time, diaphragmatic breathing, with ability to use the muscles which come into play in rib breathing, is best adapted to singing purposes. The student must bear in mind that freedom at the vocal bands (larynx) is dependent on the manner of taking and controlling breath; hence that form of breath-taking which raises the upper chest and shoulders must be entirely avoided, because it inevitably induces strain at the throat. The shoulders must be absolutely quiet.

The diaphragm is the large muscle which acts as a floor to the chest, separating it from the abdominal cavity. It is fastened to the breast-bone just above the soft spot, and to the ribs and back-bone. When the lungs are empty, it is arched upward; when breath is taken into the lungs, it contracts, and in doing so descends upon the contents of the abdominal cavity, pushing its walls outward. This manner of inspiration is called diaphragmatic breathing, and leaves the throat entirely free from strain. It should be the principal reliance of the singer. The use of the diaphragmatic breathing is made more controllable by a knowledge of costal, or rib breathing.



ARTHUR L. MANCHESTER

The ribs are joined to the back-bone, shoulder-blades, and to each other, by muscles which raise and pull them outward. By the use of these muscles in rib breathing, the sides, especially toward the back, are expanded, and when diaphragmatic breathing is accompanied by this expansion of the sides from the waist well up toward the armpits, and in the back to under the shoulder-blades, and by a distension of the soft spot under the breast-bone the singer can inhale and control breath without involving the throat, leaving the larynx free to do its work.

A danger which may arise in rib breathing, and which must be avoided, is a tendency to raise the upper chest and the shoulders. This, as has already been said, is fatal to an easy throat. It is this tendency which makes it advisable to use the diaphragm chiefly in developing breath control. But a knowledge of the action of the muscles of the ribs and back is valuable in establishing the complete control of breath which must be had in singing. Not only must the throat be free from strain; the walls of the body also must be relieved of rigidity. The act of breathing is best done when the body is at ease, the muscles being in complete subjection to the will and used automatically. Before this subjection to the will can be consummated and the automatic action established, the muscles must be located and their functions understood, and practice undergone in their use. The exercises of this lesson are directed to this end.

EXERCISES

Exercise One. — Stand with one foot in advance of the other, balance the weight of the body on the forward foot, poising it firmly but lightly, with a feeling of flexible control over the entire body. The muscles should be free from all tenseness, but ready for instant use, the shoulders settled firmly. Take this position a half dozen or more times, keeping it long enough to establish the feeling of ready repose. Persevere until the body can be instantly placed in this completely controlled position.

Exercise Two. — Take position, and balancing firmly on the forward foot, bend over, extending the arms forward and outward, with the elbows in and the palms of the hands upward. Take breath and notice the action of the muscles of the back under the shoulder-blades. Repeat the exercise until the existence of these muscles is clearly perceived and their action as breath is taken is easily recognized.

Exercise Three. — Take position, place hands on each side just above waist, and inhale slowly for several seconds. Do not take too deep a breath. Note the expansion of the sides. Let the breath escape, and repeat the inhalation. Do so until the movement of the sides is free.

Exercise Four. — Take position, place hands at the small of the back and inhale as in previous exercise. Note expansion of the back. Repeat this exercise until the back expands freely with each inhalation. Do not lift the shoulders, but leave them free and quiet. As freedom is gained, the back will expand well up to the shoulder-blades.

These exercises locate the muscles of the ribs and back used in breathing. Watchful practice of them will give strength and control. The mind should be concentrated on each, but all practice should be done easily and without undue effort. The mind should control, the thought should be confident, and each exercise should be done without hurry. After a well-poised position is secured by the use of Exercise One, it may be varied by various movements of the body above the waist, taking care not to disturb the firm poise on the feet. The idea is to give freedom to that part of the body which is involved in breathing.

The next exercise deals with the diaphragm.

Exercise Five. — Standing with the upper part of the body free, take rapid short breaths, as one does in panting. Place the finger on the soft spot and notice the pulsations. Let the movement also be at the waist, freeing the walls of the body, keeping the upper chest quiet. Have the shaking extend upward to the armpits, and around the back well up to the shoulder-blades. Let the thought go to the diaphragm, around its edges, noting how it shakes up and down rapidly.

This is a valuable exercise for establishing a conscious control of the diaphragm, and for loosening the walls of the body. With the preceding exercises, it will prepare the body for retention and exhalation of breath.

Exercise Six. — Stand as in previous exercises, place the fingers on the soft spot, and take three quick breaths, pausing at least three seconds between each breath. Notice the quick outward jump of the soft spot. Let breath escape, and re-

peat. Do the same, placing the hands on sides and back. Notice the outward movement in each case.

These exercises should be studied until their purpose is thoroughly understood, and practiced until the body is free from stiffness and under control of the will. Students are apt to hold the body stiffly. The muscles of inhalation cannot do their work well until all stiffness is banished. Hence the first requisite is power to stand with the body pliable, the waist relaxed. The exercises which deal with inhalation are very important, for the muscles which are employed in exhalation are more powerful and active, and a control of breath which will leave the throat free comes only when the muscles of inhalation are so strengthened that they will balance the activity and strength of the muscles of expiration.

The exercises should be practiced in the order given until the student has no doubt about their action. Then numbers three, four, five, and six should receive most attention. As strength and freedom are gained, give increased attention to number five, aiming to produce a rapid fluttering of the soft spot and a free movement of the sides and back. The amount of practice at first should be about thirty minutes, in three portions of ten minutes each. When the student begins to feel certain that he recognizes right conditions quickly and surely, he may increase his practice to forty-five minutes a day.

Any student is at liberty to write to THE MUSICIAN for further instruction in working out these lessons. The following questions are added to help in focusing the student's thought.

QUESTIONS

1. *What is the action of the diaphragm? Of the rib muscles?*

2. *Describe your sensations in practicing the exercises of this lesson.*

3. *Can you perceive rigidity of throat, tongue, and tenseness of abdomen? Of body? Describe it.*

4. *Can you tell when the throat is free? The body free from stiffness?*

5. *Describe the sensation of freedom of throat. Of body.*

MAKING THINGS CLEAR.—II

ARTHUR L. MANCHESTER

Properly speaking it is not the teacher nor outside instruction which causes things to be comprehended; they do nothing more than expose them to the interior light of the mind, by which alone they are comprehended; so that when there is not the concurrence of this light, instruction is to no more purpose than as though one were to exhibit pictures in the night. — NICOLE.

* * *

In no branch of instruction does the teacher feel the exterior nature of his position more forcibly than the teacher of voice culture. While in all forms of education the mental activity and vigor of the student are important, in the training of the singing voice the mental state of the student is often separated from the instruction of the teacher by a great gulf of misunderstanding. Comprehension of tone production and the correct association with it of physical activity is an act of the student's mind in which the intuitive and reflective faculties interpret the exercises given by the teacher. And the interpretation is right or wrong according to the understanding of the student. When the "interior light of the [student's] mind," by which alone the correct association of physical activity with tone production is comprehended, has not been reached by the instruction, the ills to which vocal students are heir thrive abundantly. This is why methods of instruction which have imitation as their basis fail to make singers of all but the exceptionally endowed. This is why so many earnest students spend weary weeks, and even months, of practice on the discouraging task of uniting the registers or overcoming some other difficulty.

The problem which confronts the teacher of voice culture is the conversion of abstract ideas into concrete realities; to make his instruction so clear, so definite, that it reaches the innermost recesses of the student's mind. In his efforts to do this, he uses the terms alluded to in August as indicative of qualities of tone he desires the pupil to produce, striving by their means to establish the relationship between the physical act and the result; but these terms do not awaken perception of the truth sought because they do not reach the interior light of the mind. They are abstract, they present no clue which the uninitiated mind can grasp. The student, endeavoring to perceive the relation they bear toward his act of singing, strives to "open," "cover," or otherwise modify the tone, each effort giving rise to some physical act which he does not realize, and too often resulting in conditions which have to be corrected with great expenditure of time and labor. In such cases something worse than exhibiting pictures in the night has been done; positive harm as been accomplished. Failure to reach the mind, to awaken perception, has resulted because the abstract nature of the instruction prevented the reception by the student of a distinct idea of what is involved in the production of the tone sought by the teacher.

Perceiving may be accomplished through the organs of sense or through the intuitive or reflective faculties. The teacher who uses terms which do not convey a distinct, sharply defined meaning fails to appeal to these faculties, and failing to arouse them to activity, prevents the perception of the truth he wishes to make known. These same terms, later, after perception has taken place, may convey meanings which make them useful. The trouble with much voice teaching, the difficulty which many teachers experience in making things clear, lies in their reliance upon these inadequate, because mistimed terms. It is hoped that somehow a perception of the essentials of tone production will be awakened through imitation and many repetitions of excercises which cause a physical activity whose character and relation to its intended purpose are not understood. This manner of teaching practically ignores sensation, which is a powerful awakener of perception. Should an attempt be made to derive instruction or warning from some condition existing during the act of singing, the failure to make clear its character and bearing upon the act of singing nullifies the value of the attempt.

It is extremely hard for the inexperienced student to gauge correctly the conditions which accompany the making of vocal tone. He may have a theoretical knowledge of the functions of the various organs involved, but their employment in singing necessitates a practical application of his theories for which he is not prepared. The mechanism of the voice consisting of exquisitely sensitive muscles whose action is dependent on a delicate adjustment, wrongly directed physical effort, by preventing this adjustment, defeats the singer's purpose. Yet physical effort is always involved in singing. The muscles of the larynx should act unconsciously to the singer, in response to the will; yet in controlling the breath, which is essential to the tone, muscular action is strong. Herein is the difficulty: he cannot move the muscles of the larynx consciously, his control of them is indirect; his development of his voice must be by indirection. The temptation to wrongly directed muscular effort is well-nigh overpowering. No amount of theory, explanation, or illustration with the voice of the teacher will make clear the fault from which he is suffering. He needs something so definite that it permits no misunderstanding.

It is the furnishing of such instruction that makes the teacher's task a hard one. What can he "expose to the interior light of the mind" that will assure the student a right direction of effort by making clear what is right and what is wrong? Every student, at some time or other, has sung a tone which he knew to be right, the result of a harmonious adjustment, a proper direction of effort. Attempts to repeat it fail because he does not perceive how it was done. How shall this perception be awakened?

NOTES

During the Wagner Festival which took place at Munich in September, an experiment was made in the arrangement of the canopy which covers the orchestra. In order to make it possible to increase or diminish the opening through which the sea of orchestral tone flows into the auditorium, and thereby to control more completely effects of orchestral climax and softness, a device of electrical mechanism was prepared by which the covering of the "mystic gulf" could be moved back and forward at will. This effect is manipulated by the conductor from his stand and with the simplest means. It is accomplished invisibly to the public, who feel only the increase or decrease in the volume of tone. It is in fact a great orchestral *swell*, imitated from the swell of the organ.

* *

Much has been said about the musical patriotism of Prague in organizing a public funeral for Dvorák under the auspices of the Bohemian Academy of Sciences, of the National Theater, of the Union of Artists, of the Conservatory of Music, and of the municipal government. The bill of expenses for this splendid interment, amounting to 2200 crowns, was afterward presented to the composer's family. The family *might* have expressed well-bred astonishment, but politely forebore and paid the bill.

* *

New works performed at the recent provincial musical festivals in England: —

Ivor A. Atkins, *Magnificat* and *Nunc Dimittis*. John E. West, *A Song of Zion*. C. Lee Williams, *Festival Hymn*. C. Hubert H. Parry, a short oratorio, *The One Thing that Availeth*. A. Herbert Brewer, an oratorio, *The Holy Innocents*. Granville Bantock, a symphonic poem, *The Time Spirit*. Edward German, *A Welsh Rhapsody* for orchestra. Jules Massenet, the oratorio *Eva*. Frederic Cowen, a choral ballad, *John Gilpin*. Harry Evans, *The Victory of St. Garmon*. Arthur Harvey, a tone-poem, *In the East*.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

THE PASSING OF AUGUSTE WIEGAND

On the 20th of May I received the last letter ever penned by this noted Belgian organist, who had given nearly two thousand recitals on the largest organs in Europe and Australia, and who for ten years had been the organist of the grand instrument in Sydney Town Hall, Australia.

He wrote desiring me to aid him in obtaining a position in a church containing a good organ, as he was only temporarily located in Oswego, N. Y., hoping to find a larger field, but uttering no complaint whatever, although a stranger in a strange land. I felt deeply moved at this difficult episode in the life of a celebrated concert organist, and answered him immediately, desiring to know why he was in this country after such a successful European career, for I have sincere sympathy for all true musicians whose lives are clouded with disappointment and affliction. The musical world is filled with such suffering spirits. *Miserere Domine!*

While awaiting his reply I received a brief letter from a legal friend of his, informing me that Monsieur Wiegand was taken very ill the day after writing me and died in the hospital. As he was the only intimate friend which the organist had in this country, I wrote for more particulars, and from his courteous reply I am able to give the readers of THE MUSICIAN a few extracts, which will be of interest, as the facts would otherwise be unknown to musical history: —

"Replying to your letter, permit me to say that I was the only intimate friend the Chevalier Wiegand had in Oswego, and I was unaware of his existence until he came to this city. He was a very companionable man to those who were able to understand his ways, which were those of his native country. Until he came to this country he had acquired none of the habits and thoughts of the cosmopolitan. He was always a Belgian.

"I was a member of his choir, and spoke French enough to understand him and make myself understood. I am a musician of humble accomplishments, and was once an organist, but sought a more active occupation as a lawyer. I was therefore able to help the stranger in many ways from a musical and professional experience, while outside of his musical life we rapidly became intimate socially.

"He was a typical Bohemian. He lived for his art, and he died poor, like many of the other masters. He left nothing but a very small life insurance, which he had carried but one year. He was not a spendthrift, but he lacked the commercial instinct which is so frequently absent in men of genius when they develop on other than business lines.

"Monsieur Wiegand lived chiefly for his family. His only thought was of them and their comfort, and he never denied them anything which they asked. Consequently, while he himself was not inclined to be wasteful, it was sometimes hard to keep pace with family expenses. He was honest, simple, and kind, and had absolutely nothing of that intense egotism that so frequently mars the character of artists. He stood six feet five inches in height and weighed 255 pounds when he died. The picture of himself which he sent you was very good and was taken here recently.

"The reason for his leaving Sydney was, that the position of organist at the Town Hall was a political one, dependent upon the will of the council, and as is the usual course in such matters, Monsieur Wiegand had enemies in the council, prompted by jealous musicians. Then the Boer war came, and many thought he was Dutch, and the public demonstrations against him amounted almost to riots, the mob even breaking the windows in his house. I know that he sympathized with the Boers, and he probably was not politic enough to keep this to himself. I suppose the demonstrations had their origin in the political antipathy, and were stimulated by his opponents. He resigned and left for Europe. His farewell concert on the great organ had to be repeated five times in the Town Hall, to accommodate the crowds who wished to hear it.

"He was in this country thirteen months, and was very much disappointed during the last months of his life, because of the treatment he received from ———, who engaged him to come to this country. About two weeks before his death Monsieur Wiegand received one of the most cruel letters from this man which I ever saw. ——— told him he could not play, that he was a 'fakir,' and accused him of ousting the previous organist from the place, etc. This almost broke Monsieur Wiegand's heart. On his showing me the letter, I advised him to seek another place, and this occasioned his writing to you. Your reply came while he was in the hospital, too ill to read it, but it would have pleased him immensely to have noted the interest you felt in him.

"His reason for coming to Oswego was this: He was living in London. Alexandre Guilmant, the great French organist, told ——— of him, and knowing that Monsieur Wiegand wished to come to America, advised him to accept the offer made by ———, to the end that he might become located in, and known to the people of the United States. The trials he experienced in this position were such that he would have resigned some time previous, but he remained in order to repay ——— what he had advanced him in bringing him to this country. His wife and two daughters came with him, and returned to Europe via Antwerp on the steamer 'Vreeland,' which sailed July 16.

"He was born at Liege, Belgium, Oct. 16, 1849, and died at the Oswego City Hospital May 26, 1904, two days after an operation for appendicitis. A compatriot, Rev. Fr. Notebaert, of Rochester, N. Y., also a Chevalier of the Order of Leopold, celebrated the requiem mass, and Prof. E. G. MacConnell, a former pupil, whose home is in Goldburn, Australia, now organist of St. Lucy's Church, in Syracuse, N. Y., presided at the organ. His body was buried in St. Paul's Cemetery, Oswego, on May 28.

"I have done what I could to help the widow and family; and to assist them, the St. Paul's choir and former pupils of Monsieur Wiegand gave a concert at Priory Hall, Oswego, June 24, to show the esteem in which we held the great organist and composer. I sincerely mourn the loss of my friend, and the only compensation for my sorrow is the fact that I had the good fortune to know him so intimately, and was able to appreciate the master."

I have abbreviated the details sent me, and have refrained from publishing the name of ———, which was given without restraint, simply recording a few points which will be of interest to American organists. *Requiescat in pace.*

THE LEADING ORGANIST OF CANADA

F. H. Torrington, Mus. Doc., the organist and director of music at the Metropolitan Church of Toronto, is a native of Dudley, Worcestershire, England. At seven years of age he evinced marked ability in playing the violin, and was placed by his parents under competent musical instructors in Birmingham. He was afterward articled for four years to James Fitzgerald, Cathedral organist of St. George's and St. Mary, at Kidderminster, subsequently becoming organist and choirmaster of St. Ann's, Bewdley.

After a successful career in England he came to Canada, and was engaged as organist of Great St. James' Street Church, Montreal, which position he occupied for twelve years. He was then appointed organist at King's Chapel in Boston, in 1869, and was first violinist in the concerts of the Harvard Musical Association, besides teaching at the New England Conservatory, and giving organ recitals on the great Music Hall organ.

Since his Boston engagement he has for the past thirty years been the organist and director of the Metropolitan Church in Toronto, conductor of the Philharmonic Orchestra, and organizer of the Musical Festival Chorus. The degree of Doctor of Music was conferred upon him in 1902 by the University of Toronto, and his name is the synonym for leadership, experience, and intense energy. He is interested in everything musical in Canada, and is active as the director of the Toronto College of Music, in affiliation with the University of Toronto.

THE GREAT ORGAN IN THE METROPOLITAN CHURCH, TORONTO

The formal opening of this large instrument was inaugurated by the organist, Dr. F. H. Torrington, and the Toronto Festival Chorus, with Mendelssohn's *Hymn of Praise*, and organ selections, and on the succeeding evening with a recital by Mr. Edwin H. Lemare.

The organ is a memorial gift from one of the wealthy members of the church. The main organ stands behind the pulpit, with auxiliary organs on each side, the solo and echo organs being placed at the opposite end of the church, and all being connected by electric cables laid beneath the flooring.

The wind for the main organ is supplied by a two and a half h. p. motor in the basement, and that for the solo and echo organs is supplied by a motor of the same capacity in the tower. The tubes of the solo organ are on ten-inch wind pressure, the wind being supplied by a one h. p. motor, which is also in the tower. The pedal keyboard is concave and radiating, according to the standard adopted by the American Guild of Organists.

In addition to the speaking stops, there are forty-seven mechanical accessories, including couplers, pedal combinations, pistons, etc. As this is the largest organ in Canada, the specification is here given for the benefit of interested organists: —

GREAT ORGAN

16 Double Open Diapason.
8 No. 1. Open Diapason.
8 No. 2. Open Diapason.
8 No. 3. Open Diapason.
8 Gamba.
8 Melodia.
8 Doppel Floete.
4 Waldflete.
4 Principal.
3 Twelfth.
2 Fifteenth.
III Mixture.
16 Contra Pausaune.
8 Trumpet.
4 Clarion.

SWELL ORGAN

16 Bourdon.
8 Open Diapason.
8 Viol d' Orchestre.
8 Æoline.
8 Voix Celeste.
8 Stopped Diapason.
8 Quintadena.
4 Octave.
4 Flauto Traverso.
3 Twelfth.
2 Fifteenth.
III Mixture.
II Mixture.
16 Euphone.
8 Horn.
8 Oboe.
8 Vox Humana.
4 Clarion.

CHOIR ORGAN

16 Contra Gamba.
8 Violin Diapason.
8 Clarabella.
8 Dulciana.
8 Vox Angelica.
4 Harmonic Flute.
4 Violino.
2 Piccolo.
16 Contra Fagotto.
8 Cor Anglais.
8 Clarinet.

ECHO ORGAN IN TOWER

8 Gemshorn.
8 Dulcissimo.
8 Celeste.
8 Gedackt.
4 Flauto Amabile.
8 Orchestral Oboe.
8 Vox Humana.
Chimes.

MAIN PEDAL ORGAN

16 Open Diapason, wood.
16 Open Diapason, metal.
16 Violone.
16 Bell Gamba.
16 Bourdon.
8 Bass Flute.
8 Violoncello.
III Mixture.
16 Trombone.
8 Trumpet.

SOLO ORGAN IN TOWER

16 Double Open Diapason.
8 No. 1. Open Diapason.
8 No. 2. Open Diapason.
8 Grosse Floete.
8 Gamba.
4 Harmonic Flute.
4 Principal.
16 Tuba.
8 Tuba.
4 Tuba.

PEDAL ORGAN IN TOWER

32 Sub Bass.
16 Open Diapason.
16 Bourdon.
16 Dulciana.

CATHOLIC CHURCH MUSIC REFORM

H. E. KREHBIEL

I

The Question Stated

A year ago or so the reigning Pope, Pius X, began a movement for the reform of the liturgical music of the Roman Catholic church. In this he was but following an example set by many of his predecessors within the last fifteen hundred years. Just a generation ago Pius IX made a similar effort to abolish the abuses against which Pius X has launched his thunderbolts, as many of The Musician readers may remember. Pius IX was quite as zealous in the cause of reform as his latest successor, and created an excitement the most notable fruit of which was the establishment of the German *Cæcilian Verein* and its spread throughout the Catholic world. Without question the movement made for good. It turned the attention of many bishops, priests, choirmasters, and organists to the ancient church chant which goes under the name of Gregorian, and also to the venerable and beautiful compositions of the classical *a capella* school. But the results were neither general nor lasting. It did not even effect the uniformity in the performance of the Proper of the mass for which an official edition of the service books was made, published, sanctioned, and urged for adoption by the Pope and the Sacred Congregation of Rites. Local uses were retained by countries, cities, cathedrals, and parish churches; and throughout the period the official books themselves, though based on an edition on which Palestrina himself had labored, were the subject of critical attack on the part of a large and zealous element among the musical scholars of the church. These scholars, mostly Benedictine monks of the French congregation at Solesmes, have won their case with Pius X; and if the present effort is carried to a successful issue, their version of the Gregorian chants will soon supersede the Ratisbon edition which Pius IX recommended, and which was based on the Medicean edition brought out at the original instance of Gregory XIII early in the seventeenth century.

There is a large apprehension and also a large hope that, unlike those of Pius IX, the reformatory wishes of Pius X will be enforced. The apprehension is felt by churchmen who believe the new regulations to be impracticable, inutile, and in part reprehensible; the hope by churchmen who love and reverence the ancient musical investiture of the Roman liturgy and respect the ancient canons of the church more than modern needs, modern methods, modern tastes, and modern expediency. These conservatives have much to encourage them in their belief that in spite of all opposition the Pope will have his way. It is well known that musically he is under the influence of Dom Perosi, whom he has placed at the head of the pontifical choir; and Dom Perosi has said, "We are going to have good music in church." What Dom Perosi meant is well understood even by those who are not willing to look with very great admiration on the composer-priest's own creations. But the Pope himself has also spoken several times since he issued his *motu proprio* on the 22nd of November, 1903. This *motu proprio* set forth the Pope's wishes in considerable fulness, and also his reasons for their promulgation. It was supplemented on January 8 by a decree of the Sacred Congregation of Rites, which says: "To this body (of regulations) as a juridical code of sacred music he (the Pope) has given by his apostolic authority the force of law for the universal church. Wherefore the Holy Father, through this Sacred Congregation of Rites commands and ordains that the said 'Instruction' be received and most religiously observed by all churches." When Provost Tebaldini, choirmaster in the Cathedral of Loretto, expressed distrust as to the feasibility of the scheme of reform, the Pope replied: "I shall insist on my regulations despite all difficulties. I regard the suppression of improper church music as one of the principal problems of my pontificate. I shall earnestly exhort the bishops seriously to carry out this reform." To M. Bordes, founder of the Schola Cantorum in Paris, the Holy Father is reported to have said: "I have uttered and published my intentions; the rest is assured. I shall obtain obedience. I shall take all the general and even special measures which may be necessary, and I shall act. . . . I like the operatic masterpieces, but wish opera to be confined to theatres. Such music is admirable in its place, but not in the church." When still Patriarch of Venice he declared: "All must know that I am resolved to have recourse to canonical penalties against those who do not observe every single article of the *regolamento* of the Holy See (on ecclesiastical music), and the directions which I prescribe in holy obedience." To this it may be added that Pius X, having been a simple parish priest in his time, is wholly familiar with what can and what cannot be done with church music, at least under the conditions that exist in Italy. His proclamation as Patriarch of Venice was no idle threat, for he followed it up by pronouncing the suspension *ipso facto* to be incurred by any one having in his church choir books not approved by the Congregation of Rites. The books then made compulsory are to give way to new ones containing the text of the ancient codices, — a fact that will naturally cause comment among those who are not familiar with the formulæ of papal documents, which always take time and circumstances into consideration. We shall see later in this study (undertaken at the request of the editor of The Musician) that in asserting the validity of the old codices Pius X is flying directly in the face of Gregory XIII; but that fact has only an artistic significance.

Many protests have been made against the new regulations, but for months preparations have been making to put them into effect. A commission is at work in Rome compiling an edition of the service books, which, after it has met with the approval of the Sacred Congregation of Rites, will be printed by the Vatican press and prescribed as the only version of the Gregorian Chants which the Holy See will tolerate. The version will be based on the determinations of the Benedictines of Solesmes

(since their banishment from France housed in England), though it is to be edited in a scholarly and liberal spirit. Under the direction of Dom Perosi a school for teaching the Gregorian chant has been established in Rome; a Gregorian Congress has been held in the papal city, and it is even said that a Gregorian mass which was sung for the edification of the Congress was recorded by gramophone and that the records will be distributed so that students may have auricular demonstration of what the Gregorian chant is when sung according to the rules laid down by the Benedictine masters. From all parts of the world priests have gone to Rome to learn precisely what the regulations mean and how they are to be carried out. In many sees, too, commissions have been appointed to formulate plans looking to the revolutionary change contemplated, and bishops have met in conclave to petition the Pope not to insist upon the rigor of his instructions, at least so far as the exclusion of women from the choirs of the churches, — this being a feature that works a special hardship in view of the changes commanded.

What Pius X wants will be better understood if an outline of the contents of his *motu proprio* of last November be preceded by an explanation of terms which will have to be used in this discussion, and a statement of the present state of music in the Roman Catholic church. First of all it must be borne in mind that all the regulations refer to the music of the liturgical functions only, except as in the matter of instrumental music, they apply to all services held within church doors. The mass of the Roman Catholic church is divided into two portions, — the Ordinary and the Proper in English terminology. The Ordinary is that part of the mass which is textually the same on all occasions; the Proper, that which varies with the different days and festivals, such as the Introit, Gradual, Sequence, Offertory, and Communion. It is in the great hymns of the Ordinary — the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei* — that musical composers have displayed their genius, the variable portions being usually recited or sung to ancient chant melodies, or what has passed for such. In the vast majority of these artistic settings the rubrics of the church are violated by the singing of words by the choir which belong exclusively to the celebrant, the repetition and transposition of words, the division of the great hymns into set and independent pieces for the sake of the music, the embarrassment of the celebrant at the altar by delays, and in many other ways. If the regulations and decisions concerning church music which are admittedly in force at the present time were obeyed, these features would be observable: Plain chant according to the Ratisbon edition would be used exclusively at the altar, and either plain chant, or what I shall call artistic music, by the choir, provided that music gave no offense to the rubrics. All of the Ordinary of the mass would be sung by the choir; also the Introit, Gradual, Tract, Sequence, Offertory, and Communion, though these portions of the *Graduale* may be recited in a low tone to organ accompaniment. When time allowed, a motet might be sung between the *Benedictus* and the *Pater Noster*, but the Latin language would have to be used and the texts taken from the Bible, the breviary, or the hymns and prayers which have received the approval of the church. All the ordinary responses would also be sung by the choir. In the *Gloria* and *Credo* of the mass the choir would begin after the celebrant had intoned the words "Gloria in excelsis Deo" and "Credo in unum Deum," and these words would not be repeated. The Introit would not be begun until the celebrant had reached the altar, the *Benedictus* would invariably follow the Elevation of the Host, and there would be no singing during the Elevation. The organ might be played in a subdued and devotional manner during the Elevation, however, and at other moments when the celebrant is occupied at the altar and there is nothing for the choir to sing. Except on certain feast days there would be no organ playing whatever in Advent and Lent. As to the character of organ music, it would be in harmony with the regulations of the Sacred Congregation promulgated in 1894, which are as follows: "Figured organ music ought generally to be in accord with the grave, harmonious, and sustained character of that instrument. The instrumental accompaniment ought to support decorously and not drown the chant. In the preludes and interludes the organ, as well as other instruments, ought always to preserve the sacred character corresponding to the sentiment of the function. . . . It is forbidden to improvise fantasias upon the organ by any one who is not capable of doing it in a suitable manner, — that is, in a way not only conformable to the rules of art but also calculated to inspire piety and recollectedness among the faithful." Latin, and Latin only, would be the language heard (except the Greek *Kyrie eleison*, *Christe eleison*, and the *Hosannah*) in all the liturgical portions of the service. How many of them have ever heard a service of this sort I leave to the curious imagination of my readers. I feel certain that I have never, save perhaps once, listened to a mass which met these requirements.

I now come to the *motu proprio* of Pius X, and must be brief in my outline and leave discussion of the various points for another time. The Pope asserts that it is the province of sacred music to enhance the dignity and splendor of the ecclesiastical ceremonies. This was achieved when the venerable forms established by the councils of the Church and prescribed by its Sacred Congregation of Rites and its pontiffs were followed; but the tendency of church music to-day is away from those forms and reform is necessary to preserve the sanctity of the church itself. Music, if it is to enhance the dignity and splendor of religious ceremonies must be truly sacred. It must be universal; if national elements are admitted, they must be such as are acceptable to all peoples. The proper and official music of the church is the Gregorian chant, and the nearer music approaches to this chant the more does it deserve to be called sacred. Gregorian melodies are accordingly to be largely restored in the services, especially to those in which the congregation takes part, so that there may be as active a participation of the faithful as in the olden times. Compositions in the style of classic polyphony are also to be restored, and modern music, provided it contains nothing profane. No language except the Latin is to be used in liturgical functions, and the texts are to be kept inviolate. The difficult parts of the mass and the office must retain their traditional form; the characteristics of an *introit*, *gradual*, *antiphon*, *psalm*, *hymn*, or *gloria* must not be confounded in the musical setting — *Kyrie*, *Gloria*, etc., must be composed as units, not divided into separate pieces. Gregorian melodies must be used by the celebrant at the altar, and there must be no organ accompaniment. The rest of the service must be kept as choral in style as possible. This does not mean that solos are to be excluded, but they must not be predominant or so elaborate as to be out of keeping with the choral part. Women, being incapable of exercising the liturgical office, must be excluded from the choirs and boys employed for the acute voices. Only men of assured piety and uprightness shall be permitted within the chancel; they must maintain a devout and modest behavior, wear the ecclesiastical garb, and, if they are too much in the view of the congregation, be hidden by a screen. To this end the Pope directs the bishops to appoint commissions of men versed in church music to watch over it and see that the compositions selected are within the capacity of the singers. He also advises that the students in seminaries study the Gregorian chant. As to instrumental music, the pianoforte is not to be heard in the church under any circumstances. Song may be accompanied by the organ and on occasions other instruments may be used, but always subordinately. Should there be a desire to use wind instruments in special cases, special permission must be obtained; and this is only to be granted on the condition that the music be sacred and in the severe style. Military bands are forbidden to play in church, but are allowed in open air processions, where they should accompany spiritual hymns. The priest must not be kept waiting at the altar to accommodate the music; music is only a part, and a secondary part, of the liturgy.

EUROPEAN LETTER

ORTON BRADLEY

This year, at least, there is no close time for English musicians. Hardly had the operas at Covent Garden and Drury Lane closed their doors at the end of July than the Queen's Hall Orchestra began its Promenade Concerts, which are announced to last from Saturday, August 6, until October 21.

The past musical season in London will always be memorable as the season of prodigies. Since the first appearance and the preeminent triumph of Vecsey there has been a succession of immature violinists and even composers, all ready to dethrone him. Far be it from this pen to write slightingly of the talent that he and these other children have displayed. In several cases it has been not only remarkable but absolutely uncanny, but it is impossible to regard such performers as being serious musicians when the first adjective that seems to describe each and all of them is "cute." That we have had English opera at Drury Lane is a fact to be remembered, and to Mr. Charles Manners' credit be it said that the *ensemble* and general effect of his productions were often

at a higher level of merit than those at Covent Garden. At the same time there has been a very great improvement this year at the latter house in the matter of finish and careful rehearsal. The Covent Garden chorus is the weakest feature of the "Royal Opera" performances, and his English chorus is the strength of Mr. Manners' company. There was, towards the end of the season, a very wonderful loan collection of historical musical instruments, portraits, and documents which the Worshipful Company of Musicians exhibited at the Hall of the Fishmongers' Company. The Company of Musicians was incorporated in 1604, and has this year in celebrating its tercentenary given evidence of decided vitality. Not only were the objects exhibited of supreme interest to every musician, but there were also daily lectures by various accomplished musical scholars during the weeks in which the exhibition remained open.

It would be unfair not to refer in passing to the jubilee concert at the Crystal Palace during June, when Mendelssohn's *Hymn of Praise* and a miscellaneous program were given by the Handel Festival Chorus and Orchestra under Sir August Mann's baton. It was understood that the veteran conductor was on that occasion leading his huge forces for the last time. The soloists were Albani, Agnes Nicholls, Muriel Foster, Ben Davies, and Santley.

The split in the Queen's Hall Orchestra has resulted in the formation of the London Symphony Orchestra by the former members of Mr. Wood's orchestra. He has had to form a new orchestra for the Queen's Hall, each member of which is sworn never to perform anywhere else when they are called by him for a rehearsal or a concert.

What the London Symphony is going to do is yet in the clouds, but the new Queen's Hall Orchestra is already at work with the utmost success at the Promenade Concerts; and almost as soon as that series comes to an end Mr. Wood announces the first of the Queen's Hall symphony concerts for October 27. The novelties announced for the Promenades are thirty-eight in number and include works by the following British composers: York Bowen, Fritz Delius, Learmonth Drysdale, Charles Macpherson, Napier Miles, Stewart Macpherson, Norman O'Neill, and Cyril Scott. One American work is included, *The Festival of Pan*, an orchestral romance by F. S. Converse, and also a Symphony by Paul Juon, and *Liebeshymnus* by Richard Strauss. Of the singers there are none of the highest operatic rank, but they are all good popular singers of recognized ability. Among the instrumental soloists there are many well-known names if no artists of European fame.

But it is only amateurs who are tied to smoky old London who are especially interested in the Promenade Concerts or the National Sunday League, which has already resumed its work. For others who can roam farther afield there is much of the highest interest in Europe and in the English provincial festivals.

At Munich at this moment of writing there is the Wagner Festival following immediately upon the Mozart Festival. "The directors announce that for the first time in the musical history of the century *Tristan and Isolde* will be produced in its entirety at Munich," under Weingartner this week, and afterwards under Franz Fischer. Ternina is to sing Isolde. Mottl will conduct *The Ring* and *The Flying Dutchman*, and Nikisch *The Mastersingers*.

From Bayreuth come the enthusiastic accounts of the summer season that experience has taught us to expect. Small blame to the music lovers who visit the shrine and come back to report that at no other place, New York not excepted, can *Parsifal* be heard in all its perfection.

Coming back to England we are met with the promise of three great musical festivals this autumn. During September there are the "Three Choirs" Festival at Gloucester and the fourth triennial festival at Cardiff. The former, which takes place during the first week of September, is to be conducted by Mr. A. Herbert Brewer, the organist of the Cathedral.

The list of principal singers includes the names of Albani, Hilda Wilson, Muriel Foster, John Coates, William Green, Ffrangçon-Davies, Dalton Baker, and Plunket Greene. The novelties announced are but few, and comprise a *Festival Hymn* by C. Lee Williams, *The One Thing that Availeth* (a short oratorio for two choirs, and bass and contralto soli), by C. Hubert H. Parry, and *The Holy Innocents*, oratorio, by Brewer. Each of these composers will conduct his own work, and Elgar will conduct his oratorio, *The Apostles*. The *Elijah*, the *Messiah*, Brahms' *Requiem*, and Mendelssohn's *Hymn of Praise* are also included in the scheme. The Cardiff Festival, 21st to 24th September, is under the control of Dr. Fred Cowen, and is of course less ecclesiastical in character, as the performances are not given in a Cathedral, as at Gloucester. We are promised Mendelssohn's *Hymn of Praise*, Saint-Saëns' *Samson and Delilah*, Elgar's *Dream of Gerontius*, Massenet's *Eve*, — so well known in America, but only performed now for the first time in Great Britain, — scenes from Schumann's *Faust*, Verdi's *Requiem*, a new choral ballad, *John Gilpin*, by Dr. Cowen, and the *Elijah*. Blauvelt heads the list of singers, which includes also Agnes Nicholls, Ada Crossley, Muriel Foster, Ben Davies, John Coates, Ffrangçon-Davies, and Ivor Foster. Adela Verne will play the Grieg *Concerto in A minor* and the Liszt *Hungarian Fantasia*, and Henrietta Cowen will deliver the recitations to David's *The Desert* and the Shakespearian scenes which are illustrated by Mendelssohn's *Midsummer Night's Dream* music.

Leeds will celebrate its eleventh festival from the 4th till the 7th of October. The conductor is Sir Charles Stanford, who has written for the occasion a new violin concerto, to be played by Fritz Kreisler, and five *Songs of the Sea*, which Plunkett Greene will sing with the chorus. Dr. Elgar has written a new overture for the festival, Sir Alexander Mackenzie a cantata, *The Witch's Daughter*, Dr. Walford Davies another cantata, *Everyman*, and Dr. Charles Wood a third, entitled, *A Ballad of Dundee*. Each composer will conduct his own works. Besides the soloists already mentioned, there will be heard Agnes Nicholls, Marie Brema, Muriel Foster, Ben Davies, John Coates, William Green, Andrew Black, Ffrangçon-Davies, Plunkett Greene, and Lane Wilson.

The programs are models of selection and arrangement, unless, perhaps, they are open to the criticism of being too long. One morning will be devoted to Wagner and one to Beethoven, and the inevitable *Elijah* has the first day and *The Golden Legend* the last.

The admirers of French ancient music had an opportunity last month of hearing the *Chanteurs de Saint Gervais* perform at the palace of Fontainebleau a remarkable selection from the works of Josquin de Près, Richefort, Roland de Lassus, Goudimel, Guillaume Costeley, Chaudin de Sermisy, and Clement Jaunequin. The singing was so excellent and the music so rarely heard that the occasion deserves to be recorded. Coming events, however, are of greater importance, and it is with great interest that all Paris is looking forward to the production of two among the possible new operas at the Opéra Comique. They are *L'Enfant Roi*, by Alfred Bruneau, and *La Cabrera*, the Sonzogno prize opera by Henri Cain and Gabriel Dupont.

The *fetes* at Béziers on the 28th and 30th of August were of the most interesting description. An open air performance of Gluck's *Armide* was given with the most sumptuous *mise-en-scene*, and Litvinne sang the title-rôle, supported by Duc and Renaud.

At Turin this autumn there will be two opera companies, one at the Theatre Victor-Emmanuel (which has announced among its repertory the following operas: *Faust*, two *Bohemes* — Puccini and Leoncavallo — *Trovatore*, Berlioz's *Damnation of Faust*, *La Cabrera*, and another new opera, *Resurrezione*, by Alfano) and the other at the Theatre Carignan, where they have at present announced among other works, *Lohengrin*, *Les Contes d' Hoffman*, and Verdi's *Otello*.

Calvé is announced for twenty appearances in Berlin between October and December, probably at the Royal Opera House in the rôles of Carmen, Santuzza, and Ophelia, and will go from Germany to Vienna; but all these arrangements may have to be abandoned if the Paris Opéra Comique claims her services during October to sing *Sapho* in Massenet's opera of that name.

From Valenciennes comes an announcement of a choral festival in which eight different societies will hold a friendly competition on October 23rd, which promises to be one of the most interesting events of an autumn season already unusually full of musical interest.

NOTES FROM ABROAD

Edward Hanslick, the Viennese musical critic, died on Sunday, August 7.

* *

Die Meistersinger will be performed this season at Warsaw and at Bologna for the first time.

* *

Isidor de Lara's *Solea* will be sung at the Paris Opéra. Richepin is the author of the libretto.

* *

Isadora Duncan, the American dancer of original ideas, left Bayreuth on account of unpleasant differences with Madame Wagner. Miss Duncan danced in the bacchanalian scenes of *Tannhäuser* at the beginning of the season.

* *

Mascagni's latest one-act opera, *Amica*, will be given its production at Monte Carlo on March 1. The cast will include Calvé, Alvarez, and Renaud.

* *

The new opera which Giordano has undertaken to write will be called *Marcella* and will deal with a modern subject. Cain and Adenis are the librettists.

* *

Tristan et Yseult is to be the first novelty at the Paris Opéra this winter. It is said that Doret's *Les Armaillé* will be produced at the Opéra Comique. Dupont's *La Cabrera*, which will be produced later at the same theatre, is to have as its chief interpreter Gemma Bellincioni, who created the part of the goat-girl at the first performances in Milan.

* *

Gabriel Pierné's oratorio, *The Children's Crusade*, which won a premium of $1400 in the recent municipal musical contest at Paris, will be produced in that city December 11 and 18. A trained chorus of 250 school children will take part in the performance.

* *

André Messager's operetta, *The Prince Consort*, has been brought out in Berlin.

* *

Alfred Bruneau has composed an opera, called *The Child King*, upon a text by Zola. It will be the first novelty to be produced at the Opéra Comique in Paris the coming winter.

* *

A "Servian national opera" entitled *Namanka* will be produced shortly at Belgrade. Stascha Binicki, a bandmaster, is the composer.

* *

Mrs. Schumann-Heink will be heard this season chiefly in Julian Edward's operetta, *Love's Lottery*. The action takes place in London, and Schumann-Heink impersonates a German "washer-lady," thus obviating the difficulty of acquiring a pure English accent.

* *

Mathilde Marchesi, of Paris, celebrated in July her fiftieth anniversary as a singing teacher.

* *

On the second of July a trio-monument was unveiled in Berlin to the memory of Haydn, Mozart, and Beethoven. Half-figures of these composers in heroic size are placed on the three sides of the monument. The design is the work of Rudolph Siemering and his son. The inauguration of this monument attracted but little attention from the public and the press, — unlike the dedication of the Berlin Wagner Memorial a year ago, which was notorious in all its aspects. The building of monuments to dead musicians is, in general, a prosaic way of celebrating their memory. It is much more effective both for their honor and for our delight, to give and attend efficient performances of the works they have left us. When their music has lost both the bloom of youth and the acerbity of middle age, when its power either to charm or to excite abhorrence has departed, then it is timely and appropriate to erect monuments.

TEACHERS' FORUM

Conducted by HAMILTON C. MACDOUGALL, Professor of Music at Wellesley College, Mass.

Do you love teaching? If you do, you possess one of the prime qualifications of the teacher.
Do not for one instant believe the old gibe, "Those who can, do; those who cannot, teach."
But on the other hand see that you do not join the company of those who, like the sign-post, point to the way without walking therein.
The ideal teacher is to the pupil guide, friend, servant, master.
The future of the art of music depends largely on the faith and devotion and skill of the ordinary music teacher.

ANOTHER YEAR OF TEACHING

H. C. MACDOUGALL

By the time these words are read most music teachers will have begun their work. It is not too late, however, to consider how this work shall be carried on during the year, and whether it shall be of a greater excellence and have a greater financial reward, or be unmarked by change in any direction.

Many people — most people — are creatures of habit, and teachers do not escape the common lot of humanity. In very many ways all music teachers realize that they are mastered by their musical habits. If the habits are good, all is well. In the domain of ethics there is a substantial agreement between philosophers as to what constitutes a good action; good actions in sequence give a basis for a good habit. In the teacher's art, on the contrary, there is much confusion as to the artistic right and wrong of much that he does or may do. For this reason he who wishes to teach well must consider neither his "method" nor his teaching and playing repertoire nor his business methods as firmly fixed, as quite too good to be altered.

As a matter of fact there are no music teachers so foolish as to suppose that in all the respects just referred to they are above judicious criticism. As a general proposition any music teacher you may approach will admit that in some, perhaps in many, ways he has failed of perfection; but if you draw up an indictment with details, he will stoutly deny every particular. He will admit that the "method" he teaches, while a most successful and reasonable one, needs judicious interpretation on the part of the one who uses it. If then you ask him why he uses the same exercises year after year so that he nauseates his neighbors, instead of giving himself, his pupils, and the public the relief and inspiration of the principles of his method couched in varied forms, he will reply that the exercises he uses are tried, tested, and true, and cannot be bettered. The truth of the matter is that he has formed the habit of these exercises and cannot or will not break it. In the same way it is easy to see that the stereotyped pupil's repertoire made after years of successful teaching may be not so much a proof of the teacher's wisdom, as of his inertia. In the March MUSICIAN I tried to show how the teacher may add to his teaching repertoire judiciously. If he plays, year after year finds him with a few pieces that he has thoroughly in hand and that give his hearers substantial pleasure. If he does not add to this list every season a half dozen new selections, how can he escape the charge of unprogressiveness? In the conduct of his business, too (for music teaching is a business), he must take note of modern methods and conform to them so far as they commend themselves to his judgment.

In many ways, therefore, teachers fail of a productive activity because they do things year after year in precisely the same way; they never get beyond the fashion they were taught; they are the victims of habit.

It is easy always to point to dangers in the way; it is another matter to say how the dangers shall be avoided or, if met, minimized. Any one can see that the passage of the Atlantic Ocean is dangerous on account of storms, icebergs, fire, or collision; yet it is very difficult to say just how a ship may be built strong to withstand the tempest and well manned with the wisest of navigators. Most musicians are well aware of the deadening power of habit; they require no warning; they need no exhortation. Let me indicate some ways by which old and fruitless habits may be broken up.

First, by taking lessons from time to time throughout one's life. I fear that this will prove unpalatable advice for most of my readers. A musician of experience will go to almost any strait before he will admit that any other musician in his immediate or more remote vicinity can teach him anything. In New York or Boston, for example, I firmly believe that, outside of ten or fifteen acknowledged heads of the profession, there are a hundred or two of younger fry who would disdain lessons from the aforesaid heads of the profession. Why? Simply because the two hundred have had lessons in Europe from Herr this or Herr that. The truth it that every thoughtful musician of experience has learned things in regard to his art that are invaluable to any to whom he tells them. No man can afford to put himself in a position where he assumes in knowledge and attainment a superiority to all his fellows. If you have good reasons for passing over your own town, or the nearest large town, or Boston, or New York, or Chicago, in a search for a teacher, by all means act on them; but study somewhere and with somebody if you wish to escape a dismal end as a musician and teacher. It is a very curious thing that while in university and college circles a man who does not occasionally absent himself for study in some American or European institution is soon looked upon as an old fogy, there is a positive prejudice in musical circles against the man who openly takes lessons after his period of pupilage is passed. This prejudice is highly irrational and damages the musical profession in the eyes of intellectual people. The increasing number of summer schools and the exodus to Europe by musicians during June and July are indications that sounder ideas are gaining currency.

Second, by going to concerts with the purpose of listening for "points." If you are a piano teacher, for instance, get a seat near the front, take the music with you, and note on it the things that strike you in technique and interpretation. Open-mouthed wonder and naïve admiration are poor results to get from listening; any fool can exclaim. The metronome mark, the crescendo, the agogic accent, the ritard, the interpolated note, the cuts, — all these should be noted on the music with the name of the performer. At passages of unusual or special difficulty, let the eye note the position of the fingers, hands, and arm; to the sharp eye the most famous virtuoso will give up his secrets. I well remember how my first vivid notion of the essential things in octave playing came to me in watching Dr. Louis Maas play an octave étude; especially did I note the rigidity of the thumb and little finger. This no teacher had ever insisted upon, although it is well-nigh the keystone of the arch of octave playing.

Third, by constant practice. A large number of music teachers live in small towns or in the country, far away from all opportunities of study in any of the ways to which I have referred. In what way may these people secure themselves against the carking power of habit? How may they grow? I am taking it for granted that each of these teachers has had some good instruction. It is evident, then, that they must not content themselves with reviewing their lessons with the former teacher, but must apply the principles he instilled into them in new work. There must be no cessation in practice. If I were to say the thing of most importance to any and to all musicians, it would be this: "Keep up your practice; the stream can rise no higher than the fount; your pupils are the stream, you are the fount." If to this my musician replies, "I am too busy to practice," I rejoin, "Be busy with practice, then." To a musician in the harness, practice is hard work, but it must not be omitted. A professional friend of mine will not allow a day to go by without fifteen minutes of practice; he tells me that it often spreads over into an hour. On the other hand, even the fifteen minutes sometimes drag. The habit of practice is a good habit and cannot be too strongly formed.

Fourth, by distinguishing strongly between essentials and non-essentials, and varying the non-essentials as much as possible. I have known a man with a change of studio to acquire new life and enthusiasm. A new rug in your teaching room or a new piano may make all the difference in the world to your feelings or to your income.

Fifth, by being steadily and intelligently busy.

While you are waiting for pupils, practice your concerto or read up on the Greek modes, or finish writing the song you began last night with so much interest, or make out some bills, or call to see the people who asked your intimate friend about a music teacher, or — anything else; but be steadily and intelligently busy. It is astonishing, isn't it, how many men in your building loaf instead of work? With them being "busy" means doing some work that brings them some direct pecuniary reward. You can never waste your time in practicing the last great orchestral work with your friend across the way in the form of a piano duet or in studying the score of *Die Meistersinger*, or in carefully reading Parry's *Evolution*.

LETTERS FROM A COUNTRY MUSIC TEACHER. — II

JEAN URQUHARDT

A graduate of the Leipsic Conservatory, a violinist, in commenting on the fact that violin students are required to have studied the piano to some extent, also raised the question as to whether the rule might not, to advantage, be made to swing both ways, like an ideal front gate.

Musical characters of every description, and especially phrasing marks, take on a new and livelier interest to the piano player, if he gains even a slight knowledge of correct bowing. Dots and dashes and slurs, and all the rest of the tribe that we have eyed, heretofore, with but a languid attention, because we have felt that the composer merely put them there to employ an idle moment and to embellish the music page, — much as the old monks used to illuminate their medieval manuscripts, — these formerly stupid marks are suddenly flooded with meaning and intelligence, and we respect them accordingly.

Merely to accompany a clever violinist is a valuable lesson in itself, and must be experienced to be appreciated. The accompanist may gain skill at every step, and learn how to make his own solos crisp and "snappy," as a black-and-white artist would say.

This musical manna, dropping from the nimble fingers of the violinist, is not alone for the piano player. Vocalists do not realize what a boon a slight knowledge of the violin may be to them. There are even good singers, men and women, who are unable to play their accompaniments on the piano when practicing. Of course, with the violin, the case is different, — for no person can sing and at the same time play on that instrument. But a study of the violin aids materially in correcting the defective ear which cannot hear imperfect pitch in a vocal tone. The violinist who played flat as continuously as some vocalists sing, would simply be mobbed by an indignant public. Moreover, every fiddle is the abode of a mocking little demon who must be conquered to be won; and who emits for the novice the most aggravating squeals and shrieks, on the slightest provocation. It is a horrible warning against some of the lofty but hardly ideal vocal notes that we hear, a many a time, in the concert-room, and it will help us to hear our voice as others hear us.

In the city one can get these benefits near at hand, but in the country we must go a little farther afield to catch our violinist, if we wish to accompany him or if we wish to learn to play the instrument for our own profit and pleasure. But where there's a will — you know.

Once upon a time it was the privilege of the writer to know a kind physician who, in his younger days, had been a country practitioner. Always passionately fond of music, he did not allow the long distance to appal to him; but once a week he drove eleven long miles, each way, through all sorts of weather, over good roads and bad, in order to take a violin and a harmony lesson. As skill in his profession and practice increased with the years, the lessons had to be discontinued for want of time; but he had learned to be a good player, and his music was always a great comfort to him. For twenty years before his death Friday evening of each week was set apart for his friends to drop in and practice with him. If he were called out, the *ensemble* practice continued as usual, for he had a gracious wife, who was also musically inclined.

This pleasant home was a synonym for musical hospitality. The players included rich and poor, old and young, — all were welcomed alike.

It would be well worth the while to adopt the same plan in many other households. Surely it is better for us to shed a steady musical ray than to attempt more pretentious but less frequent entertainment.

ANSWERS TO INQUIRIES

F. L. — The teacher of piano in commencing work with a beginner is confronted by a three-fold task, namely, the awakening of musical consciousness, the training of the playing machinery, and the teaching of notation. This work is too frequently undertaken in the reverse order, first attention being given to the teaching of notation, the training of hands and fingers accompanying this instruction, and the development of the musical consciousness of the child following far behind, if so be it is thought of at all.

The limits of this answer do not permit a full discussion of the best means for awakening musical consciousness. The resourceful teacher will invent ways for reaching the musical feeling of the pupil and arousing it to activity. It must suffice here to say that music should be brought to the pupil's attention from the first. Little melodies should be dictated to him until he has learned them. He should be encouraged to sing little melodies of his own, which may be written down by the teacher and preserved for future use. Every available means should be used to stimulate the pupil's imagination. With this may go the instruction in notation, and training of the hand. As control of hand and arm is gained, and facility in reading music is reached — albeit there should not be too great hurry to attain either of these — the usual list of studies may be begun, and exercises in scale playing may be introduced.

To give a complete graded list of studies here would take more space than is available. The Modern Graded Course, by Thomas Tapper, is intended to supply a system of graded pieces and studies which will carry the pupil along steadily and as rapidly as is consistent with thoroughness. It can be made the basis of the teacher's course, and its books, with the supplementary material in each grade, may be given in order. Teachers will find, however, that peculiar difficulties will arise which will require especial treatment. Some trouble in passage work or scale playing for instance, will probably develop. To give the necessary extra practice in this case, other exercises must be used. Indeed, the teacher should take pains to provide himself with a carefully selected repertoire of studies. The standard exercises, which have stood the test of many years, and the newer ones, should be studied so that their particular uses may be fully understood. Then from the various books of studies may be given those which meet the requirements of the case. It is a waste of time to take up one book of studies after another and compel the pupil to plod through them. Discrimination is necessary.

To secure such a list, the following plan may be suggested. Send to a publisher for a selection of studies to include Loeschhorn, Kohler, Duvernoy, Doring, Lemoine, Bertini, Gurlitt, Concone, Burgmuller, Streabbog, Berens, Czerny, Fradel, Hasert, Heller, Krause, Bach Two- and Three-Part Inventions, Diabelli, LeCouppey, Kuhner, Low, Four-Hand School, on selection. From these a graded list can be made which will cover the needs of pupils up to the fourth grade.

The October Calendar (page 378) is suggestive to teachers who may develop it as the capacity of the class will permit. It will serve for a month's miscellaneous questions and hints, or the whole may be taken at a single meeting of the class.

NOTES

Mancinelli's new opera, *Paolo e Francesca*, will be produced at the Scala Theatre in Milan during the winter.

* *

Four new operas that will soon be performed at Brussels for the first time on any stage are *La Ducasse*, by Albert Dupuis; *Pepita Ximenes*, by the Spanish violinist Isaac Albeniz; *Carmosine*, by Poise; and *Sancho*, by Jacques Dalcroze. Debussy's *Pelléas et Mélisande* is also to be sung at Brussels during the season.

* *

Emma Calvé will sing in twenty operatic performances in Germany during October, November, and December. It is said that she will sing chiefly the rôles of Santuzza and Ophelia.

* *

Pauline Viardot-Garcia, now eighty-three years old, has composed a three-act comic opera. The work has not yet been named, but it will be produced probably at the Opéra Comique in Paris.

* *

August Enna has composed a ballet, *Saint Cecilia's Gold Slipper*, which is to be produced at Copenhagen shortly. The plot is taken from an old Bohemian legend.

* *

New operas which will be performed in Italy the coming season: —

Ozanna, by Amilcare Zanella; *Cleopatra's Slave*, by Edward Bellini; *Simma*, by Quirino Lazzarini; *Paolo e Francesca*, by Mancinelli; *Amica*, by Mascagni.

* *

Alexandre Guilmant, who was vignetted on the cover of the September MUSICIAN, has been commissioned by the Minister of Public Instruction of France to investigate the conditions of organ building and teaching in the United States during his present visit to this country.

* *

George Hamlin, the well-known Chicago tenor, is now in Europe and has settled for six months in Berlin.

* *

Engelbert Humperdinck has completed a new opera entitled *A Forced Marriage*.

BOOK SHELF

REVIEWS OF NEW MUSIC AND RECENT PUBLICATIONS

NEW MUSIC RECEIVED

From Arthur P. Schmidt:—

For Piano, —

(1) *Iris* (Mazurka). G. de Cairos Rego.

(2) *Suite Passionée*. F. Grimaldi.

(3) *Petite Suite*. Gustav Lazarus.

(4) *Musical Sketch Book*. Cornelius Gurlitt.

(5) *Eighteen Melodious Octave Studies*. Georg Eggeling.

(6) *Systematic Training for Polyphonic Playing*. Heinrich Pfitzner.

The *Suite Passionée* consists of six numbers, as follows: *Entreaty, Beside the Brook, Alone with Thee, Far from Thee, Night at Pansilippe, Sweet Murmurs*. Each piece of the collection is well written; the style is interesting and refined; the degree of difficulty about Grade IV. Hence the pieces appeal to somewhat advanced players and to students. Either as repertoire or as instructive works they will be found of value. The author writes very well and very clearly, and his works are, in consequence, a welcome addition to that grade of piano music just above the usual tide of every-day pianism.

The *Petite Suite* has the following contents: *Praludium, Arietta, Gavotte, Scherzo, Rondo alla Russa*. Generally easy pieces from the pen of a writer whose works are individual. Excellent for teaching purposes, belonging to the third grade.

The excellent pedagogic works (5) (6) mentioned above, as well as the Gurlitt Album (4), will be reviewed in the November issue of The Musician.

From the White-Smith Music Publishing Co.:—

For Piano, —

Harlequin, a humoresque; *In Merry Springtime* (Waltz). Karl Kleber.

Splendid for the teaching repertoire. Teachers should send for at least one piece from the set of eight Little Sketches in which the two titles above given are included. The Humoresque is melodic, quite simple in structure, with no wide chords, and the melody well under the hand. The Waltz is similarly simple; the running passage is used to a degree; the piece is excellent for rhythm and melody. Each piece is of two pages, and the modulations are to nearby keys.

From J. H. Schroeder:—

For Piano, —

Mind and Fingers. A series of contrapuntal studies for pianoforte students, teachers, and virtuosi, by Albert Ross Parsons.

This work will be reviewed in the November issue of The Musician.

From Novello, Ewer, & Co.:—

For Solo Voices and Chorus, —

Abide with Me. Evening anthem for soprano, alto, and tenor soli and chorus. By Alfred J. Gentry.

Very natural in construction, but effective and well worth the attention of the choirmaster. The order of arrangement is soprano solo, soprano and alto duet, quartet (or full chorus), soprano and alto duet, tenor solo, and full chorus. The part-writing is rather harmonic than contrapuntal, the voice parts proceed naturally and with simple modulations.

MAGAZINE ARTICLES

La Revue Musicale. No. 13. Les rapports de l'harmonie et du contrepoint. André Gédalge.

The Musical Times. Nos. 737 and 738. The Tercentenary Exhibition of the Musicians' Company. (Beautifully illustrated with pictures of old decorated instruments.)

Le Guide Musical. Nos. 31 et 32. La Femme Musicien d'Orchestre; Enquête. M. Daubresse. (Opinions collected by M. Daubresse from the chief conductors and musicians of Paris concerning the question of woman's right or fitness to play in professional orchestras.)

NEW CHRISTMAS MUSIC

SONGS

	Price
Beale, Frederic Fleming	
Bethlehem. High Voice in F; Low Voice in D	.60
Dressler, Louis R.	
Heavenly Babe, The. (With Violin.) High Voice in C; Low Voice in Ab	.75

DUET

Schnecker, P. A.	
Immanuel. Soprano and Alto, in D	.60

ANTHEMS

MIXED VOICES

Clough-Leighter, H.	
11,306. Light hath shined upon Us. Soprano Solo	.12
Dressler, Louis R.	
11,298. Angel's Message, The. (Violin Obbligato.) Soprano Solo	.16
Manney, Charles Fonteyn	
11,300. Arise, Shine, for Thy Light is Come. Bass Solo	.16
Marzo, Eduardo	
11,304. Brightest and Best of the Sons of the Morning. Soprano or Tenor Solo	.16
Neidlinger, W. H.	
11,303. Angels from the Realms of Glory. Alto Solo	.12
Owst, W. G.	
11,299. Sing, O Heavens. Soprano Solo	.16
Parker, Horatio W.	
11,320. It came upon the Midnight Clear. Soprano and Bass Solos	.20
Schnecker, P. A.	
11,305. Cradled in a Manger. Alto and Bass Solos	.12
Storer, H. J.	
11,274. Sing and rejoice, O Daughter of Zion	.12

MEN'S VOICES

Griggs, William H.	
11,315. There dwelt in old Judea. (Arr. by Hans Lichter)	.12

CAROLS

MIXED VOICES

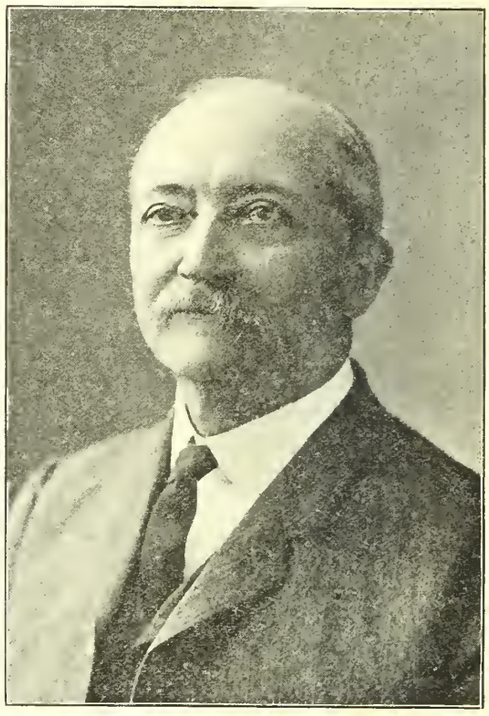
Arnold, Dr. Samuel	
3,245. While Shepherds watched Their Flocks by Night	.05
Clough Leighter, H.	
11,307. Herald Angels. (Voices in Unison.) Processional	.10
11,308. In Royal David's City. (Voices in Unison)	.10
Gauntlett, Dr. Henry J.	
3,245. Christ is Born	.05
Lambord, Benjamin	
11,302. O Little Town of Bethlehem. (Voices in Unison)	.08
11,301. What Child is This? (Voices in Unison)	.08
Unknown	
3,245. Holy Night. (Tyrolese Hymn)	.05

CHILDREN'S SERVICE

Nevin, George B.	
That Glorious Song of Old	.05

AN EDITORIAL ALLY

Mr. R. de Roode of Lexington, Kentucky, is a valued member of the editorial staff of the Oliver Ditson Company. He is unusually skilful in proof-reading, and has done much toward giving The Musician's Library its



R. DE ROODE

notable perfection of workmanship. Mr. de Roode is an accomplished linguist and a thorough musician. He was born in Rotterdam, Holland, and studied there with many eminent teachers. He plays the piano, the organ, and the violoncello, and possesses phenomenal ability for sight-reading.

MUSIC FESTIVAL AT THE WEIRS

The New Hampshire Music Teachers' Association held its fifteenth annual meeting and festival at the Weirs, August first to fifth. The first two concerts were given by well-known local artists on Tuesday and Wednesday evenings. Tuesday afternoon Mr. Ralph D. Baldwin of Hartford, Conn., gave an interesting address on *Music in Public Schools*, followed by remarks by Mr. A. E. French of Dover. Mr. George J. Parker of Boston lectured on *The Voice as I Know It* on Wednesday afternoon. The Thursday afternoon and evening and the Friday evening concerts were given by Miss Margaret Roche of Boston, Mme. Marie Rappold, Mr. Everard Calthrop, and Mr. William Harper of New York, the New Hampshire Philharmonic Orchestra, and a chorus of over a hundred voices. Mr. Richard Platt of Boston gave a piano recital Friday afternoon, assisted by Mme. Rappold, Mr. Calthrop, and Mr. Harper. The festival closed with an excellent performance of *The Seven Last Words*, by Dubois. The chorus and orchestra work was under the able direction of Mr. Henri G. Blaisdell. Miss Anna L. Melendy, Miss Josephine Page, and Mr. Mark S. Dickey were accompanists. The attendance was large and appreciative, and the performances were of a high order.

At the business meeting Thursday morning the following officers were elected: Mr. Charles S. Conant of Concord, president; Dr. F. E. Whitney of Rochester, vice-president; Miss Laura B. Hibbard and Mrs. Orman T. Lougee of Laconia, secretary and assistant secretary; Mr. E. M. Temple of Nashua, treasurer, and a board of management consisting of Miss Hibbard and Rev. Lorin Webster of Plymouth and Mr. J. F. Weeks of Laconia. Resolutions on the death of Mr. E. T. Baldwin, late of the board of management, were proposed by Mr. Webster and passed by a rising vote.

PUBLISHERS' PAGE

NEW PUBLICATIONS OF OLIVER DITSON COMPANY

TAPPER'S GRADED COURSE

The third book of Mr. Tapper's GRADED COURSE and the accompanying book of RECREATIONS will be ready this month. The advance offer at the introductory price of thirty cents each is still open, and all who have received Grades I and II should now send in their order for Grade III.

The Fourth Grade books and the TEACHER'S MANUAL (to accompany Grades I, II, and III, are due at an early date. We shall begin this month to take orders for them at the same price.

The first two grades may now be had on examination.

We wish to call particular attention to the Books of Recreation Pieces. They are carefully graded so as to be used in conjunction with the Studies, but will form a valuable supplement to any course of instruction or as independent collections of pieces. The standard composers are well represented, and many new works are included which cannot be found elsewhere. The following list, chosen at random from Book I, will illustrate the wide authorship from which choice has been made: —

DIABELLI,	MOZART,	ARMAND,
SCHWALM,	SOMERVELL,	CRAMER,
EHMANT,	MARTYN,	HUMMEL,
DUPONT,	ANDRÉ,	EVARTS,
GURLITT,	KRAUSE,	LOESCHHORN,
LOOMIS,	WOLFF,	HOPF,
KRENTZLIN,	HORNEMANN,	CLAY,
WOHLFAHRT,	REINECKE,	LECOUPPEY,
BIEDERMANN,	GOEDICKE,	STRELEZKI.

Grades V, VI, and VII are in preparation, and will be announced later.

THE MUSICIANS LIBRARY

The following volumes of the Musicians Library Series will be issued this month: *Songs by Thirty Americans*, for high and low voice; *Lyrics for Soprano*, by Richard Wagner; *Lyrics for Tenor*, by Richard Wagner; and *Ten Hungarian Rhapsodies*, by Franz Liszt. This series marks an epoch in the history of music publishing, and will be appreciated by music lovers as well as professional musicians. The editing in each case is by the best living authority on the particular subject or composer; and the printing, binding, and paper represent the highest excellence. The contents of each will be found on page 398.

EAR TRAINING FOR TEACHER AND PUPIL

The ability to think in tones, to grasp the melody and harmony by merely reading printed music like printed words, or to be able to see with the mind's eye the harmonic and melodic structure from hearing something played, is an accomplishment that comparatively few possess. To acquire this, with an appreciation of rhythm, would shorten the work of any music student, whether a singer or performer on an instrument. A systematic course in ear training beginning with the very easiest progressions and gradually taking the more complicated ones will bring good results. Proficiency in sight-reading will be another benefit derived from it.

Although but little assistance is to be had in this direction from the mass of instructive material available, many teachers are bringing original ideas to bear on the subject, and with remarkable success. EAR TRAINING FOR TEACHER AND PUPIL, by Carrie A. Alchin, is a little book that will prove helpful to all who are interested, whether they are students or not. Ear training will add to the pleasure of listening to music by making possible an intelligent understanding of what is being performed. During October we offer this book at the introductory price of fifty cents, post-paid, if cash accompanies order. The regular price is one dollar.

LESSONS IN MUSIC FORM, BY PERCY GOETSCHIUS

LESSONS IN MUSIC FORM, by Percy Goetschius, will be offered until November first at the introductory price of sixty cents, post-paid, if cash accompanies order.

A knowledge of Form enables one to analyze compositions so as to make possible intelligent interpretation. It is as necessary to the study of music as grammar to language. Mere sound and jingle that please the ear are all that many look for in music, but the reasoning mind strives to understand the underlying purpose of it all, and demands order and uniformity. On the other hand, some pedagogues exaggerate Form to the extent of making it a series of mathematical calculations.

Dr. Goetschius' book begins with fundamental details, and treats exhaustively the smaller forms, the sonata, and irregular forms. It is within the grasp of the average student, and may be studied with profit by all musicians and teachers. The regular price of the book is $1.25.

* *

Advance orders for books offered at introductory prices may be sent to your home dealer, or to Oliver Ditson Company, Boston; C. H. Ditson & Co., New York; J. E. Ditson & Co., Philadelphia; and Lyon & Healy, Chicago.

MUSIC ON SALE

Our catalog is one of the largest, and contains an infinite number of songs and piano pieces as well as new and standard vocal and instrumental methods, studies, and collections by the best foreign and American composers. It is especially adequate in the easier grades, where ordinarily such a scarcity of really good material is found. Our lists of trios, quartets, and choruses for female, male, mixed, and children's voices in octavo form comprise over eleven thousand numbers and include sacred and secular selections for all occasions. Chorus and kindergarten books, theoretical works, and music for violin, mandolin, and other string and wind instruments, and for orchestra and band are all represented. We are constantly adding new compositions and instructive works in all branches, and a glance at our novelty lists will show that we are maintaining a high standard. Many of the older songs and pieces that have withstood the test of time are now to be had in new and attractive editions.

Our publications are sold by all music dealers, but as many teachers cannot enjoy the advantages offered by a music store, because of distance or lack of time, we place our immense assortment at their disposal on conditions that guarantee the best possible satisfaction. Our "On Sale" plan enables all having accounts with us to keep a large quantity on hand during the teaching season, so as to anticipate their needs when possible. More may be had on the same conditions when necessary. We make a specialty of selecting music of any kind for those unfamiliar with our publications. Our graded and descriptive thematic catalogs, which will be sent to any address on request, will be helpful in ordering. Lists in each issue of THE MUSICIAN and CHOIR AND CHORAL MAGAZINE giving keys, range of songs, and grades, include all the novelties.

Settlements of "On Sale" accounts are not required until the end of the teaching season, in June or July, when unused copies are returned. The same discount is allowed on "On Sale" accounts as on regular cash orders.

Those who have tried this plan agree that it is a most satisfactory method of dealing, and have continued to take advantage of the opportunity to keep in touch with the latest and best in music.

MUSIC IN THIS ISSUE

The music published in THE MUSICIAN is in all cases complete and unabridged, and can be had in separate form. Five of the six numbers in this issue are copyrights, and are all printed from the same plates as are used for the sheet music edition.

If Love Were Not, by Clayton Johns, is the latest song by the composer of *I Love and the World is Mine*. It is published also for soprano in D flat. *Somewhere*, by Thomas Curtis Clark, is of the sentimental order with a spirited refrain and a fine climax,— the kind of song that inspires applause. *Bonjour, Violette*, by Henry K. Hadley, is a light, airy song that can be sung with good effect by a high voice, and is suitable as an encore song. *Hunting Song*, by Geibel, is a rollicking second grade piece and one that the boy pupils will take to. *Poupée Valsante*, by Poldini, is in the third grade, mostly in the treble clef. The pianissimo parts should be played lightly, so as to make a contrast with the forte and mezzo-forte passages. *Rosa Waltz*, by Jaques Mendelsohn, is in the style of Spindler's *Valse Aërienne*, and will be good finger practice on the black keys.

SPECIAL ANNOUNCEMENT

On account of the sudden and very untimely death of Frederic Field Bullard, we shall be unable to publish his method for the Reed Organ. Mr. Bullard had been working on the book for nearly a year, and expected to finish it during the summer, so as to have it on the market at the beginning of the teaching season. In its present incomplete form it would not fill the requirements for which it was intended, so that we are obliged to withdraw our announcement offering it for sale.

To the many who have paid for copies in advance, we shall be pleased to return the remittance by mail, or place the amount to their credit on our books, or send THE MUSICIAN for six months.

FOUR GRAND RENEWAL OFFERS

THE MUSICIAN for one year and any volume of the Musicians Library, in paper, for $1.75, in cloth, $2.25. (See list on page 398.) Booklet giving contents of previous volumes will be sent on request.

Lessons in Music Form, by Goetschius, and THE MUSICIAN for one year for $1.70.

The first three grades of Mr. Tapper's *Graded Course*, the first three books of accompanying *Recreations*, and THE MUSICIAN for one year for $2.80.

Ear Training for Teacher and Pupil, by C. A. Alchin, and THE MUSICIAN for one year for $1.60.

NOVELTY OFFER

Now is the time to send for our Novelty Offer. Teachers who are not taking advantage of it should avail themselves of this splendid chance at once. Full particulars upon request. Do not fail to write to-day.

CHOIR AND CHORAL MAGAZINE

One can hardly overestimate the service rendered to the cause of music by enthusiastic choirmasters who have their work at heart. It is their privilege to guide the public taste in the right direction, and to influence many who cannot be reached otherwise.

The *Choir and Choral Magazine* has been established several years, and has proved invaluable in giving suggestions and advice to those interested in this branch of musical art. Each issue contains articles by the ablest writers, and twelve pages of new music for church and choral use. Its success has inspired us to prepare a list of useful premiums to be given at cost to those who send us subscriptions. These lists will be mailed to any address on request. The subscription price is one dollar a year, sample copy ten cents. Five or more copies ordered at one time may be had for one year at ninety cents each, and will be sent to one or to different addresses. This will enable quartets or chorus choirs to have a supply of new and choice anthems constantly on hand, and at a minimum of expense

NEW SONGS

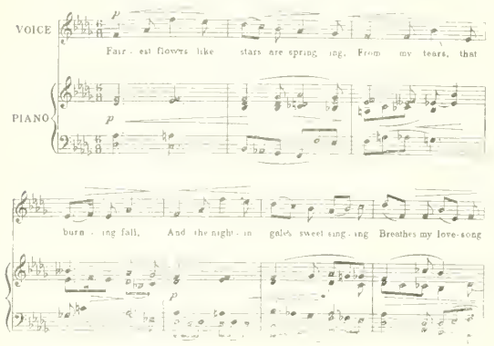
TERHUNE, ANICE. Three songs for medium voice:—

A Love Song. In D♭ (d♭ to F)..... .40

My Love is like the Red, Red Rose. In A (c♯ to F♯)... 50

Summer Noon. In E♭ (b♭ to D♭ or F)..... .50

These attractive songs have a charm of spirit amply reflected in their musical quality. The words of the first are a translation made by the composer of some exquisite verses by Heine. They are wedded to a melody of simple construction, warmly harmonized. The measures in *parlando* style which occur in the middle of the song throw in strong relief the prevailing lyricism.


VOICE
PIANO
Fair - est flowers like stars are spring - ing, From my tears, that
burn - ing fall, And the night - in - gale's sweet sing - ing Breathes my love-song

The setting of the lovely poem by Burns is a light-hearted, graceful number, asking consideration on the score of melodiousness pure and simple, rather than on any attempt to put Scottish "color" into the music. The accompanying harmonics are well chosen, and the expression of the whole song is fluent and unforced.

The poetic conception of *Summer Noon* is doubly to the credit of the composer, who is author of the words as well. The treatment of the piano part is especially commendable, touches of imitation being introduced with delightful effect. By using an *ossia* of two measures the range is brought within the compass of all low voices.

NEVIN, GEORGE B.

Song of the Armourer. For bass voice in C (G or c to d)..... .50

The Strength of the Hills. Sacred song for high voice in A♭ (E♭ to F). Also published for medium voice in F..... .60

The first is a hearty song of the forge and anvil, masculine in sentiment, and well fitted to the character of the bass voice. The refrain, which is reproduced herewith is an easy, swinging 6-8 melody, while the two stanzas have the force and squareness of duple rhythm. An excellent song for teaching or concert. Words by Frances V. Hubbard.

The second will recommend itself by its simple melody, unforced harmony, and the sentiment of the words, to a large class of singers and music lovers. The accompaniment is easy and supports the voice throughout. This is a home song which will often be heard in church as well.

NEW PIANO MUSIC

ROGERS, JAMES H.

Air de ballet, Op. 24, No. 1. In A♭ major, 2–4. Three pages. Grade IV..... .40

Made with the lightness of touch and charm Mr. Rogers knows so well how to impart to his piano compositions. Requires deft finger-work and well-sustained rhythm, and will stimulate the musical refinement of the player.

WILLIAMS, FREDERICK A. Piano Pieces:—

1. *At the Carnival,* Op. 41. In F major, 4–4. Three pages. Grade III..... .50
2. *Over the Meadows,* Op. 40. In F major, 6–8. Five pages. Grades III–IV..... .50
3. *The Busy Bee,* Op. 42. In B♭ major, 2–4. Five pages. Grade III..... .50
4. *In Springtime,* Op. 38, No. 1. In F major, 2–4. Four pages. Grade III..... .50

A group of pieces of decided pedagogic value. They sustain the pupil's interest, while affording technical material both helpful and practical.

At the Carnival is a pompous march, not of the hurried two-step variety, but in stately, strong accents. The middle section in B♭ major has more movement in the melody, and the recurrence of the first theme is likewise somewhat elaborated. The long reaches in the bass are worthy of mention, for the extreme notes must be sure in emphasis.

Over the Meadows affords much excellent scale practice, the chief melody being itself a melodious application of the scale. There are two episodes in B♭ major, the first in very similar style to the opening section, the second in strong contrast to it, — a songful melody in the middle register, the accompaniment lying above it, and played by "crossing over" the left hand.

The Busy Bee is a study in perpetual motion, represented by the figure in sixteenth notes which suggests the humming of the bee. The right hand has this figure through the greater part of the piece, but for one page it is assigned to the left hand, while the right announces a theme in chords. The needed accents, smoothness of execution, and the shading which must avert monotony all combine to make this a very valuable study piece.

A graceful little idyl is very fitly entitled *In Springtime.* The character of the first theme is shown in No. 1. For contrast the middle section in B♭ is well chosen; the simple accompaniment in the first announcement gives place to delicate embroidery in sixteenth notes. The first section without enlargement is repeated for a close.

NOTES

Eugene d'Albert's coming American tour is announced as his farewell visit to this country.

* *

The Portuguese pianist, Da Motta, will visit the United States this season.

* *

The Missouri commission has opened a "Model Library" in the Missouri building at the World's Fair.

* *

At a recital given by Ernest Gamble, Verna Page, and Edwin M. Shonert in Pittsburg, Pa., the program included Cherry's *Will o' the Wisp,* Tschetschulin's *Berceuse,* Cornelius' *Monotone,* and King Richard's song from *Runnymede.*

* *

The Isis Conservatory of Music, at San Diego, Cal., opens for the winter in October.

* *

Carl Reinecke's trio for viola, clarinet, and piano, Op. 264, was played by the Harvard Musical Association recently for the first time in America.

* *

It is promised that Felix Weingartner will conduct concerts of the New York Philharmonic Society this winter, and will visit with the orchestra a number of neighboring cities.

THE MUSICIAN
EDITOR THOMAS TAPPER
OLIVER DITSON COMPANY BOSTON

IF LOVE WERE NOT

(Original Key, Db)

FLORENCE EARLE COATES

CLAYTON JOHNS

Lento
VOICE
rit.
If
PIANO
mf
rit.
a tempo
love were not, the wild - ing rose Would in its leaf - y heart en - close No
a tempo
p
chal - ice of per - fume; By moss - y bank, in glen or grot, No

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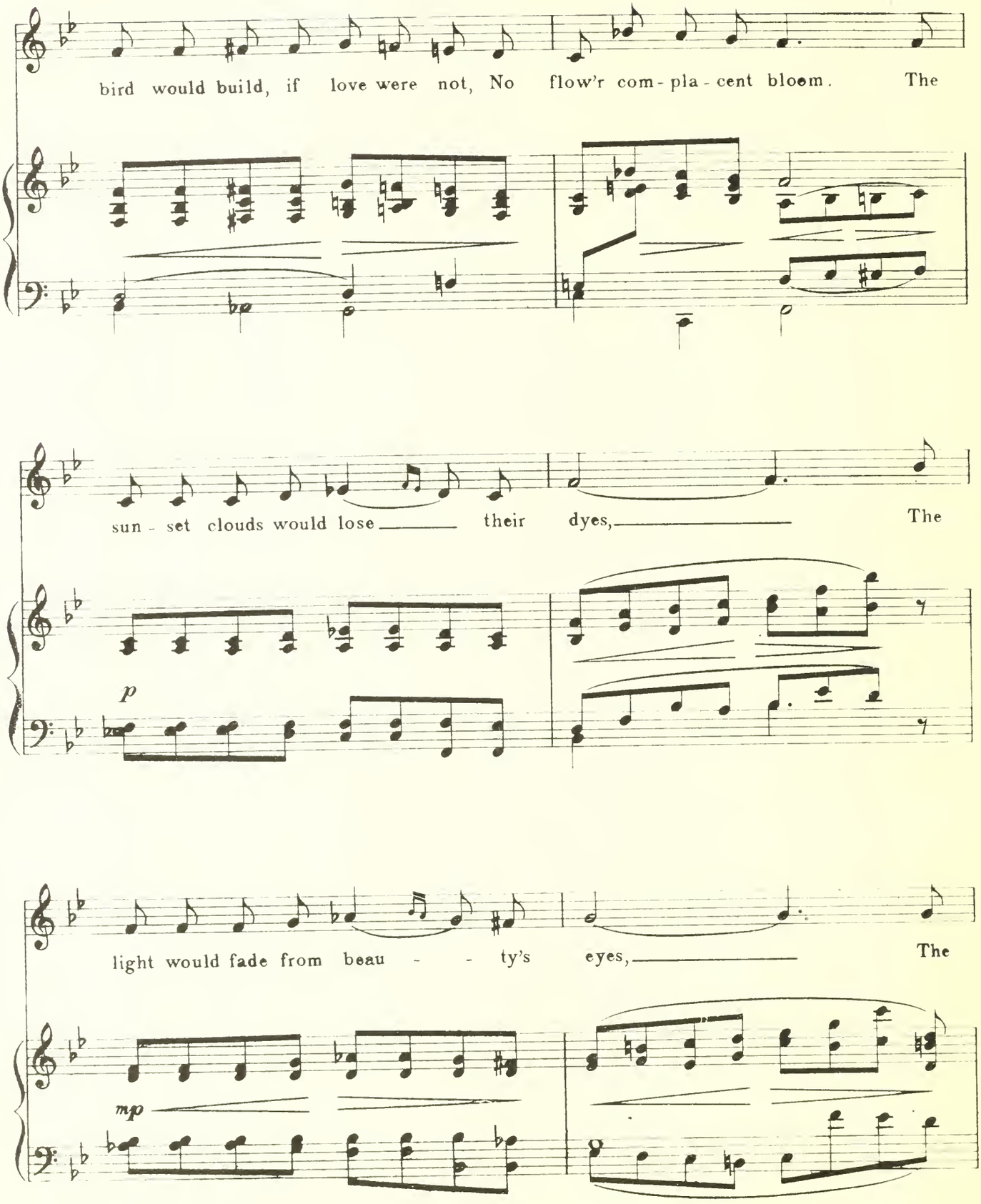

bird would build, if love were not, No flow'r com-pla-cent bloom. The
sun-set clouds would lose their dyes, The
p
light would fade from beau-ty's eyes, The
mp

stars their fires con - sume. And
largamente
poco rit.
some-thing miss'd from hall and cot Would leave the world, if love were not, A
a tempo
frit.
wil - der - ness of gloom.
f rit.
dim.
rit.

THE MUSICIAN
EDITOR THOMAS TAPPER
OLIVER DITSON COMPANY
BOSTON

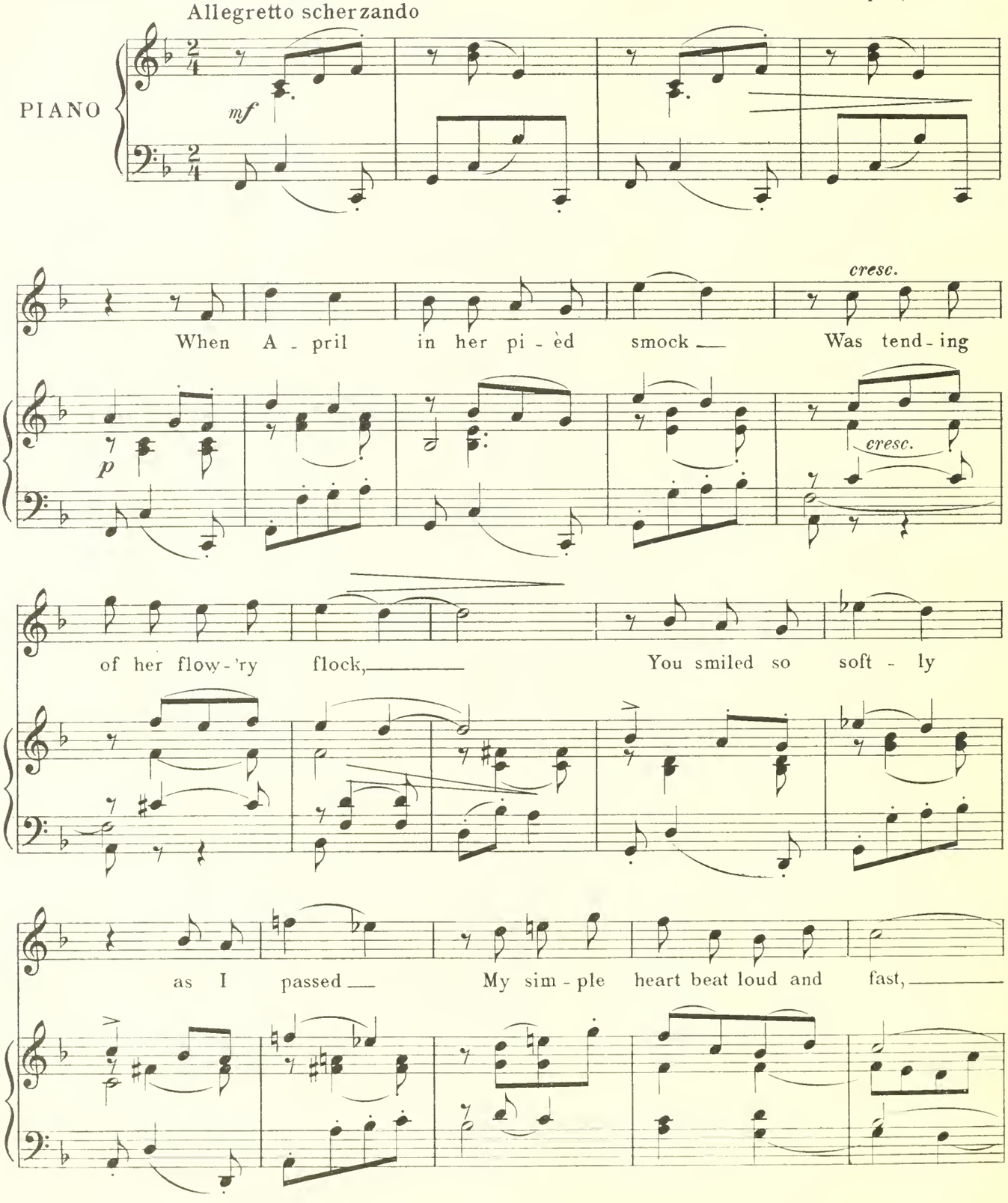
BONJOUR, VIOLETTE

W. A. MACKENZIE

HENRY K. HADLEY
Op. 41, No. 2

Allegretto scherzando

PIANO


mf
cresc.
When A - pril in her pi - èd smock — Was tend - ing
p
cresc.
of her flow - 'ry flock, — You smiled so soft - ly
as I passed — My sim - ple heart beat loud and fast, —

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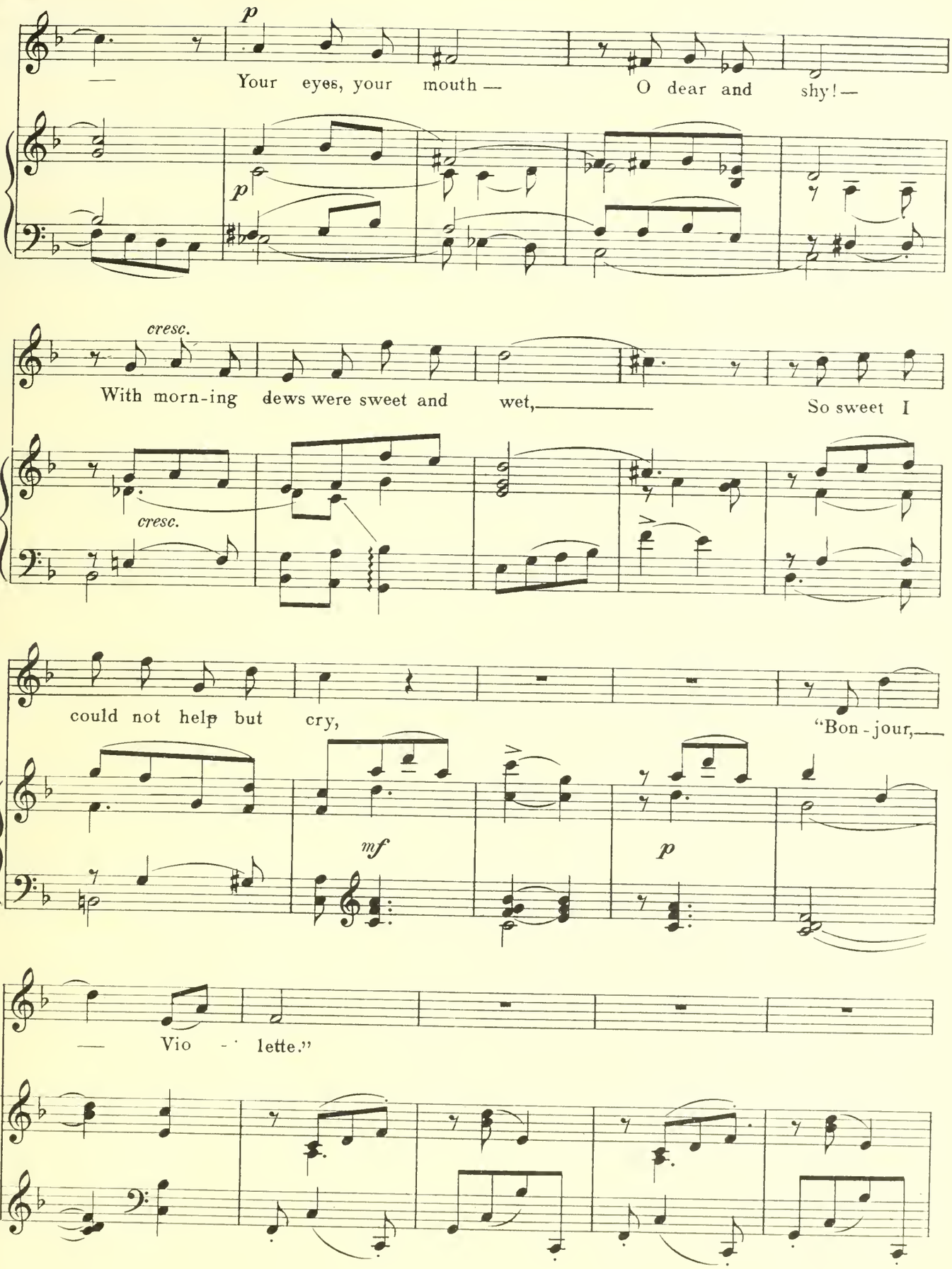
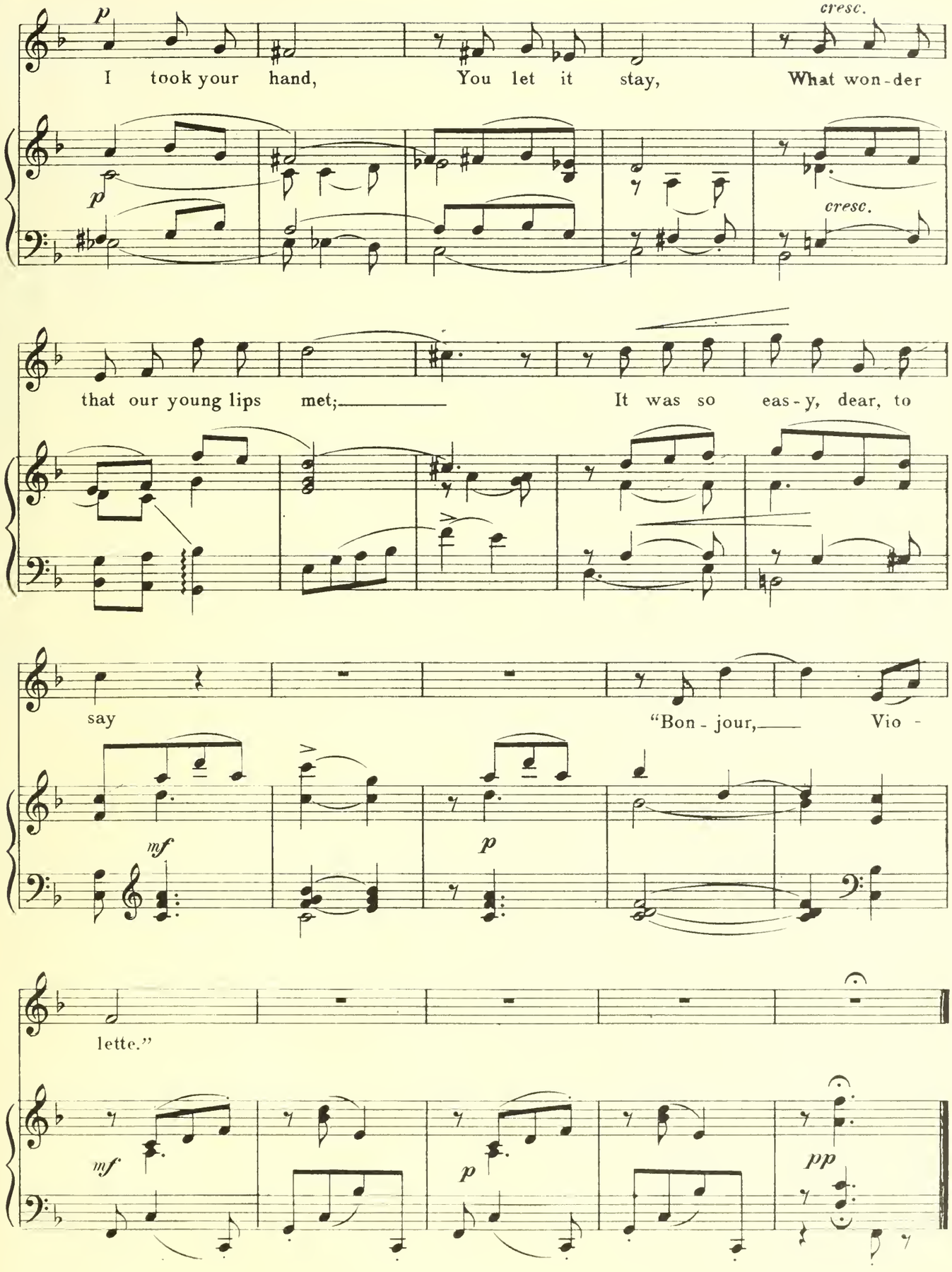

p
— Your eyes, your mouth — O dear and shy! —
p
cresc.
With morn-ing dews were sweet and wet, — So sweet I
cresc.
could not help but cry, "Bon - jour, —
mf
p
— Vio - lette."

You sighed and laugh'd, I laugh'd and sigh'd,
cresc.
And mar - vell'd much what would be - tide,
cresc.
We seem'd such friends, we were so young,
And eyes spake plain - li - er than tongue.


p
cresc.
I took your hand, You let it stay, What won-der
p
cresc.
that our young lips met;— It was so eas-y, dear, to
say "Bon-jour,— Vio-
mf
p
lette."
mf
p
pp

HUNTING SONG

ADAM GEIBEL

Allegretto (♩. = 96)

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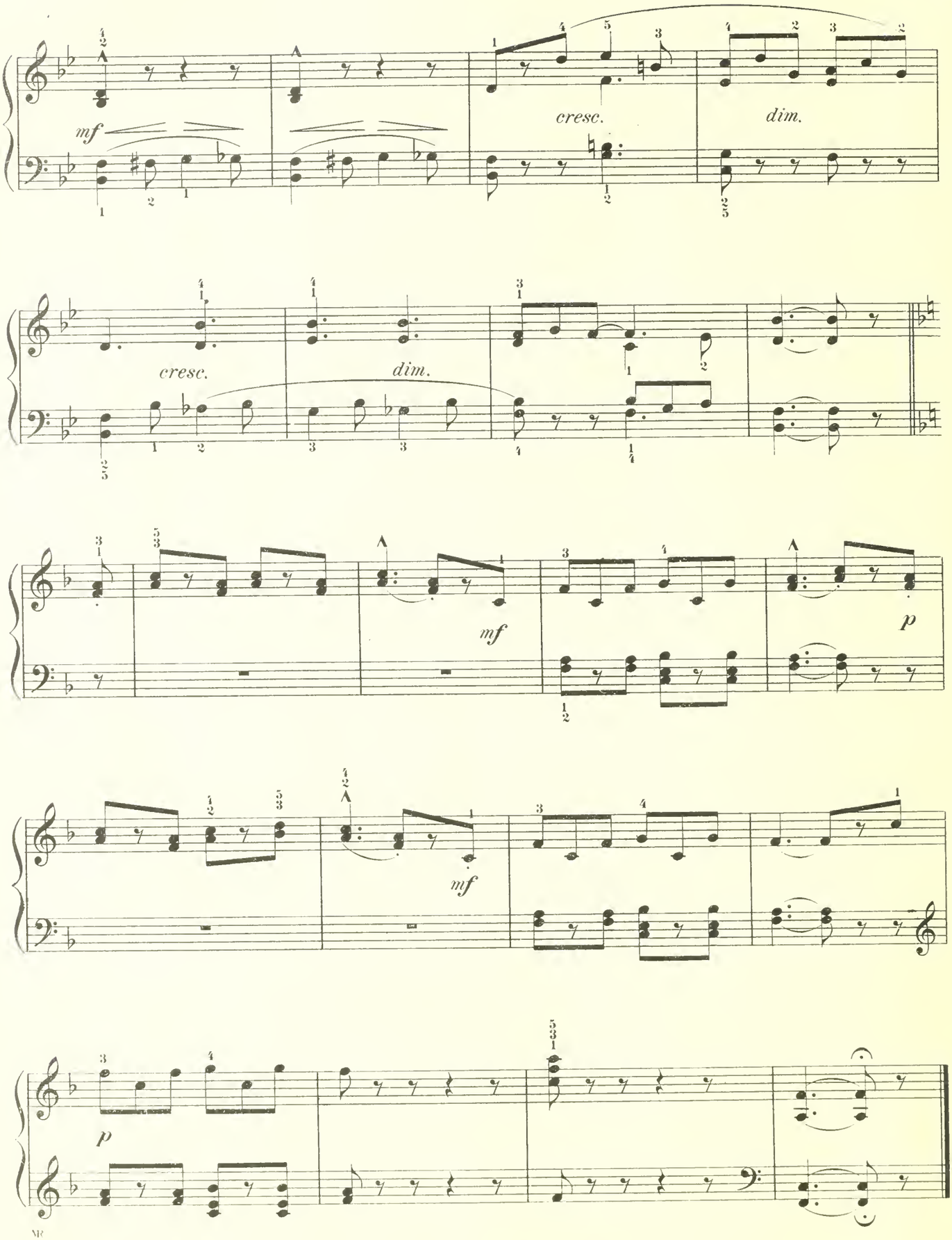

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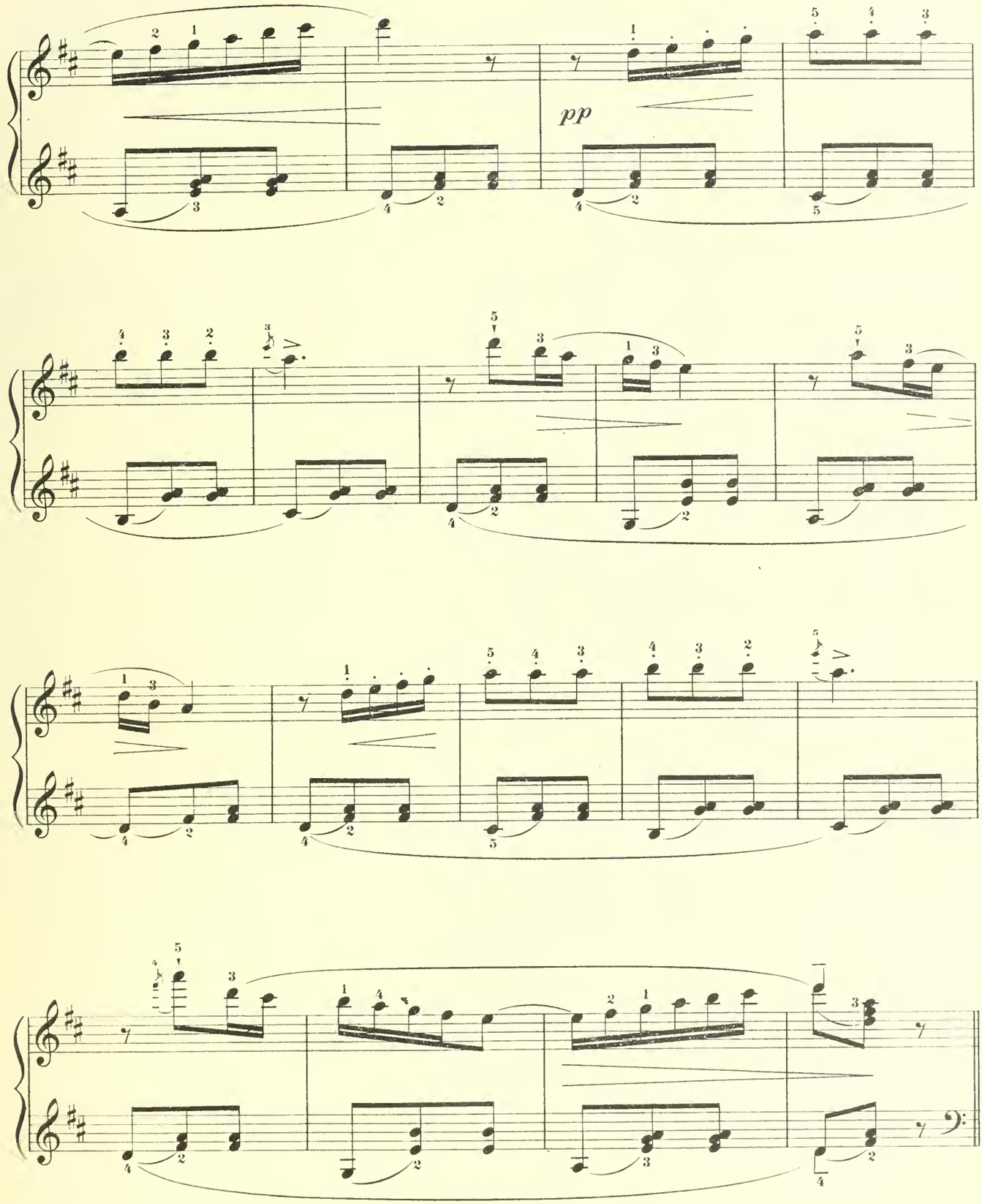

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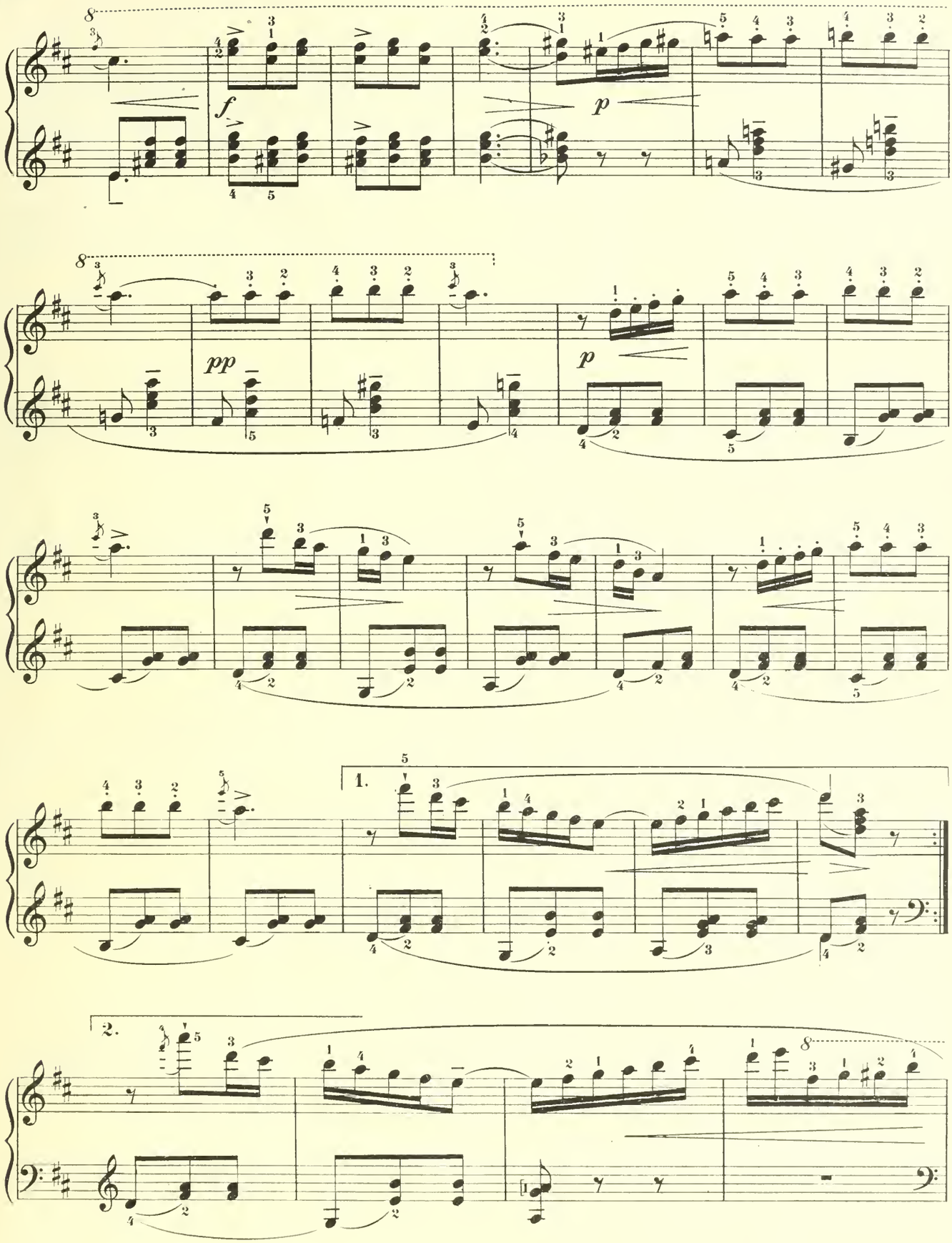
f
p
pp
p
1.
2.

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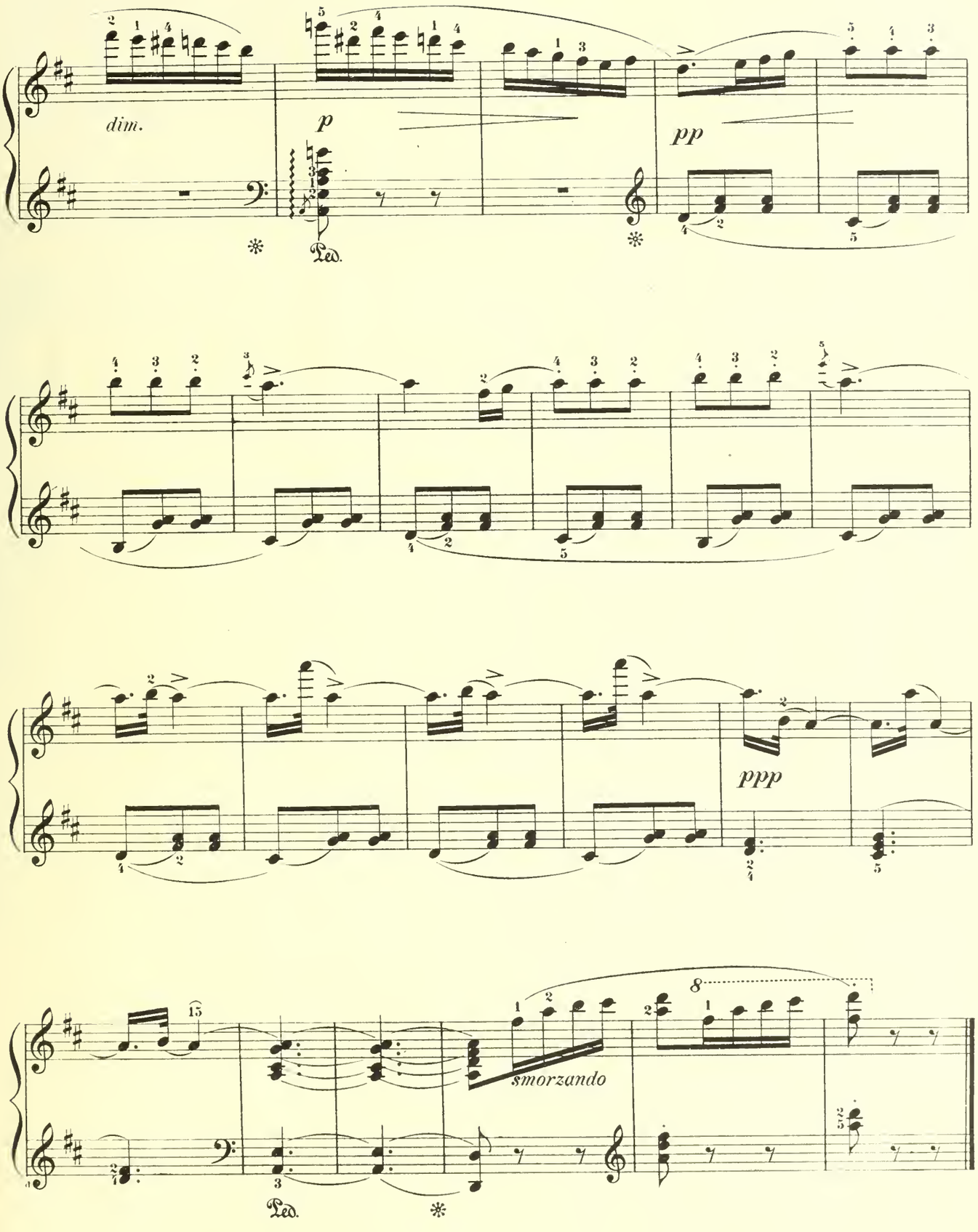

ROSA WALTZ

JAQUES MENDELSOHN

Allegro vivace

PIANO

mf leggero

1. 2.

rit.

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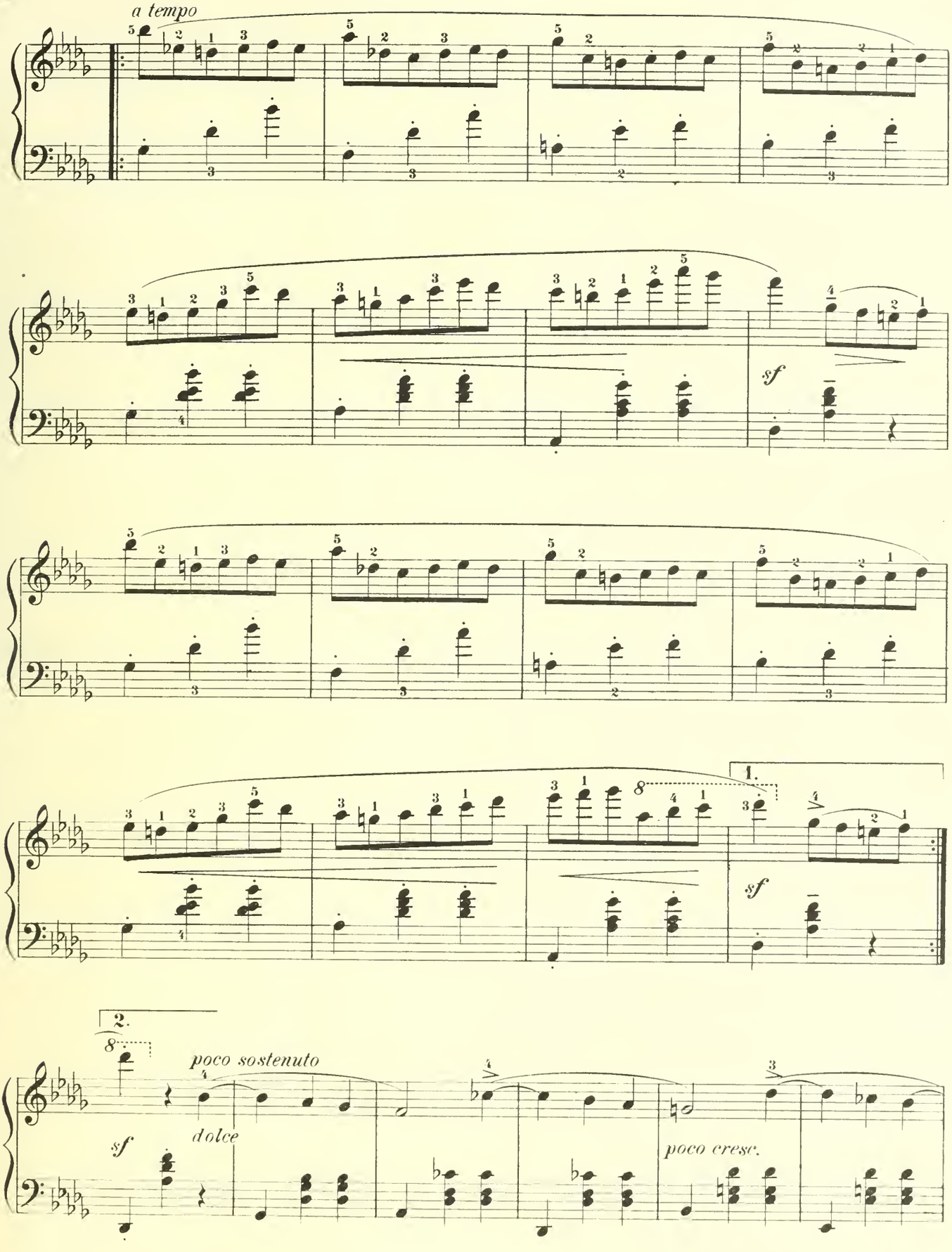

dim.
cresc.
dim.
poco cresc.
rit
a tempo
poco rit.

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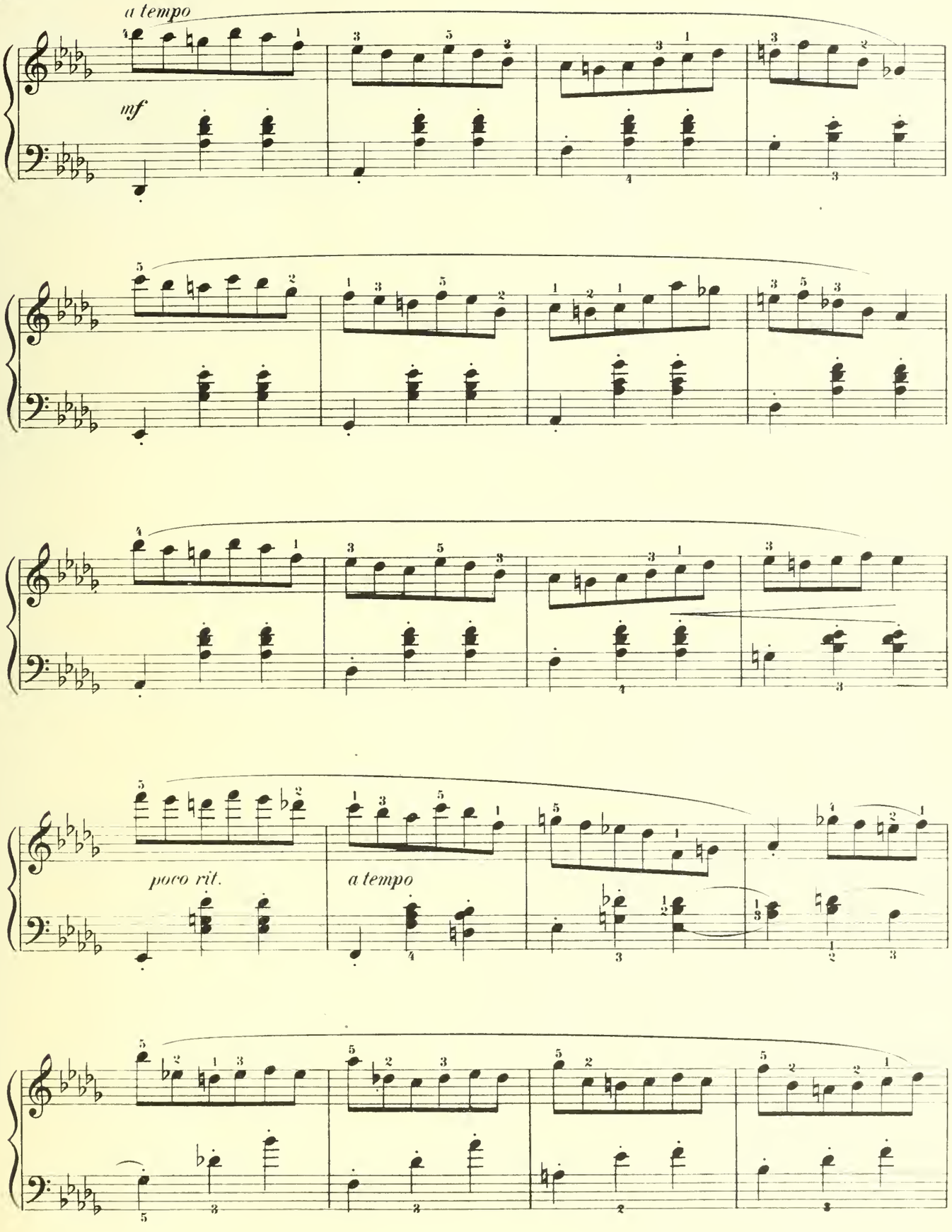

sf
cresc.
8
sf stretto
f
sf
sf
sf

VOL. IX. NOVEMBER, 1904. NO. 11.

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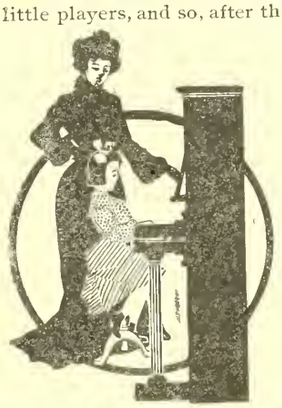

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MY OWN EXPERIENCE

O. H. EVANS

My education in music began when a boy, learning a trade. The man to whom I was apprenticed demanded my time from six in the morning until six in the evening, and the first two years I received no money. My parents furnished me with clothes, which was all they could afford to do.

During this time I visited a singing-class that was held in the neighborhood. It created a strong desire on my part to become a member. Twenty-four cents was required for tuition, — a large sum for one in my position to raise; but I managed to do some errands for neighbors in the evenings which enabled me to join. I was a member four years. We practiced the Tonic Sol-fa Notation, meeting once a week. During this period I passed three examinations.

The difficulties I had to contend with were: little time for study, no money with which to buy books, no friends to encourage or sympathize with me, as I was forty miles away from home. Twice I had to change my lodging-place, as I disturbed the boarders by making too much noise trying to sing; also, some members of the class complained to the teacher that the new pupil threw them off the tune. He talked to me, but he soon found out that I was determined to learn to sing, and permitted me to stay.

At the end of the second year I received the Intermediate Certificate, over which I was so elated that I became very homesick to see my parents and to tell them of my success. I begged permission of my master, which he granted, to let me start home Saturday noon. I walked forty miles, and was in father's pew with him in church Sunday morning. I had expected much encouragement from my parents, but instead, at dinner time, father complained that he hadn't been able to sing in church that morning; that I had made so much noise trying to sing that I threw him off the tune (father sang the tune about two octaves below for bass). However, he paid my fare back on the train, so that I was ready for work Monday noon. My master wanted to know what my parents thought of my improvement in singing. I told him of my experience with father, over which he had a hearty laugh and my elation dropped at least an octave.

In a few days I received a letter from father, stating that the church wanted me to come to teach a class in Tonic Sol-fa Saturday evening and lead singing in the church Sunday; they to pay my expenses. This encouraged me very much. My master granted me leave of absence from Saturday noon until Monday noon, which raised my spirits to normal again. When I arrived at the church Saturday evening I found a class of sixty awaiting me, and many others were there as critics. Instantly I felt very queer. It was new and strange work for me, and I could not say much for a while, but perspired very freely. I recovered myself, however, as I became interested in teaching the class tune and time, — two points that I drilled the pupils on with all my might for two hours. I used the same exercises that my teacher used when I commenced to learn, and which I had copied as I did not have the money to buy the book. I was thus able to keep the class on the same road that I had traveled.

Sunday morning Deacon Jones informed me that I must stand close to the pulpit in order that all the congregation might see me. There was no instrument in the church, and I had to depend on the tuning-fork for the key. As there were no hymn books, the minister read the hymn, first as a whole, and afterwards pausing between every two lines. In the meantime I had to find out the metre, select the tune, and get the key, so as to be ready to start the tune by the time he was through reading. It was quick work for an amateur whose *répertoire* of tunes and hymns was not large.

Oh, that never-to-be-forgotten Sunday, when I glanced at the audience for the first time and saw fifteen hundred people looking at me! It frightened me. When I tried to make a sound, no sound would come. My throat was full of something. I could not swallow. I became blind, and the first thing I knew was that good old Deacon Jones had hold of my arm and was singing with all his might. At the close of the meeting I informed them that I wished to give up my position at once. The minister and Deacon Jones encouraged me all they could, saying that all would be well next time, and that I must not give up after the first trial. Since they promised to help me I continued, but my humiliation was complete when I returned home, and father said that I had disgraced the family with my singing that morning. Mother took my part, however, and soothed my broken spirits until I was able to eat some dinner. In the afternoon I did a little better, and in the evening, beginning to feel at ease, I got through without any serious mishaps.

At the end of the year I sent for the examiner. He came, with my teacher, and forty members of my choir passed the examination and received the Elementary Certificate in Tonic Sol-fa. The following year my work was very pleasant. My choir entered three contests, took two second prizes and one first prize, and a goodly number of the choir received the Intermediate Certificate. I myself took the Matriculation Certificate, which placed me in the first rank of my class.

In the spring of 1870 a friend of mine was coming to America to live with his uncle, who was a farmer in Illinois. Against the will of my parents, church, and a host of friends I decided to come with him. The last meeting with my choir was quite different from the first. They had planned a surprise for me; the church was full, and many speeches were made. None equaled the one made by Deacon Jones when he presented me a purse well filled with gold. The tears were running down his cheeks, which started mine, and we sobbed together. Many others wept too. The choir sang a number of tunes with more emotion than they had ever shown before. Sunday night the whole choir marched me home, a mile and a half, and we stayed up all night singing and talking. In the morning I started for the United States of America.

We landed in New York June the twentieth. It was rather an unpleasant day for me, as I could not speak English and was not acquainted with American money. We left the same day for Illinois on an emigrant train, arriving at our journey's end, very tired, Saturday night. Oh, how strange everything looked to us, but how pleasant it was to meet again some one that we could hold conversation with!

We worked all summer for Mr. Thomas, on the farm. On my first visit to a town near by I was introduced to a minister and a chorister of one of the churches, as one who could sing by note. They begged Mr. Thomas to bring me to town on Saturday evening to train the choir. He did so, and as I could not read English, I sang by syllable, and they followed with the words. I helped each part until they could sing three tunes fairly well.

Mr. Thomas told me that the minister wanted me to stay with him that night and lead the singing in church Sunday. I agreed to this, and went with him in the afternoon to a Sunday-school, held in a schoolhouse four miles out in the country. The Sunday-school, however, was turned into a singing-school that day. The minister pointed out for me what to sing. We sang and sang, but I felt very much handicapped in not being able to speak English. I frequently forgot myself and gave directions in my native tongue, which caused strange looks to appear on some faces and smiles on others. I kept this work up all summer without any recompense, and in the fall I went to a country school. Here I stayed eight months, paying three dollars a week for my board. I wrestled hard with the English language, and to say that the pupils had many a hearty laugh over my blunders is expressing it mildly.

One instance I shall never forget. While reading one day in the primer class I came to the word *laugh*. I understood the meaning of the word when I heard it, but never dreamed it looked like that in print. Consequently I gave it some strange pronunciation, and the teacher said, *laugh*. I thought he was speaking to some of the pupils, and looking around I noticed they were smiling. He told me to begin again. I did, and when I came to this word again the teacher called out *laugh*. I was mortified, thinking the school was making fun of me, as every pupil was laughing. The teacher told me to read it over again. With a choking sensation I did so, and when I came to this awful word *laugh*, again the school roared. I was angry, but the teacher came to my rescue, and pointing to this terrible word told me it should be pronounced *laugh*. I was surprised, and enjoyed a laugh with the school.

In the spring I hired out to a farmer who lived about twelve miles from this neighborhood, for the summer. The first Sunday I spent with this family a number of their neighbors came in to plan a Sabbath-school, which was to be held in a schoolhouse near by. While together they sang some Sunday-school songs. I was surprised to hear the tones of an instrument. I was not aware there was one in the house, but found out later that it was a melodeon. Noticing that I was interested, the farmer asked me if I could sing. I answered I could sing a little, whereupon he invited me to join them. We sang together, and they elected me director of music in their Sabbath-school.

I was very anxious to try the melodeon but did not have the opportunity until some time later, when the farmer and his wife went away on a visit, leaving me there alone for a few days. I hurried through with my work that evening and was with the melodeon early. This was the first time in my life that I had touched a musical instrument. I made the most of my opportunity that night, and the first thing I knew the roosters were crowing. To my regret I had to leave the melodeon, to feed the stock — it was morning. However, I was able to play some chorals from Tonic Sol-fa Notation in any key, of which I was very proud. I was so full of enthusiasm over my night's work that I determined to become the possessor of an instrument, if hard work and economy would bring it. Six years later I had an organ, paid for.

During the summer I was informed that a distant relative of mine was living in Ohio, and in the fall I started for the Buckeye State. After spending one year in this State, working on the farm and teaching singing-school evenings, my desire to know more of the art of music became so great that I decided to attend a musical college.

I did so, studying three years. During the summer I went to the country and taught the organ in the daytime and singing-school evenings. While a pupil at this school I boarded myself, living on pancakes and molasses. Occasionally, for a change, I boiled a pan of beans, and as a luxury for Sunday I would buy a dime's worth of bologna. It was poor food for a student, but my pocketbook allowed no better. Although this was the hardest part of my life, yet it was the making of me. While at this school I gained a fair knowledge of harmony, orchestration, piano, and voice culture.

After graduating I taught music a few years, but my hunger for more knowledge of the art of music became so great that I packed up my belongings and started for Europe, studying under some of the most noted teachers in London and Leipsic.

In the latter place I found myself in the same predicament in regard to language that I had been in during my first year in the United States. The second day at my lodging in Leipsic I had some trouble. I had paid one month in advance for room and breakfasts. I was in my room studying when the landlord came in. I understood that he wanted something but could not tell what. He undertook to examine my pockets, but I would not let him. His wife came in and both tried to search my pockets. I pushed them away, and they went out disgusted with me and I with them. To my astonishment they came back soon, bringing with them a policeman, but before any blood was spilled a student from the next room came to my rescue. In broken English he told me that all they wanted was to see my passport. I brought it forth quickly and went with them to an office and registered, after which peace prevailed once more.

For the years of hard study and struggle I have in my possession the following rewards: silver medal, first prize for string quintet, gold medal for chorus with orchestral accompaniment, and also the degrees A. C. M., L. Mus., and Mus. Doc. Last year my *Alma Mater* conferred on me the degree of Master in the Art of Music, I being the first person to receive this degree from this college.

THE FOREIGN MAGAZINES

ARTHUR ELSON

Monthly Journal of the International Musical Society, July, 1904. Stray Notes on Berlioz. T. S. Wotton.

The point is raised that Berlioz did not always have a definite program in his mind, and that even when he did, he knew that the music must have intrinsic value, aside from the picture it was meant to convey. This idea he expressed in regard to both of his well-known symphonies, the *Fantastique* and the *Romeo and Juliet*. In the latter work Berlioz recommended the omission of the death scene, unless the audience were familiar with Garrick's special version of the play. It is interesting to note that Berlioz, usually supposed to be an absolute devotee of the program style of composition, was able to see its limitations. Music can paint emotions, and sometimes actually suggest real objects, all the way from Rameau's clucking hen to the flock of sheep in *Don Quixote*, but it cannot go beyond a certain point, as the puzzling *Symphonia Domestica* of Strauss will show.

Monthly Journal of the International Musical Society, July 1904. The 1904 Tonkünstlerfest at Frankfort. Hans Pohl.

Among the novelties at the Frankfort festival *Gloria, ein Sturm und Sonnenlied*, by Nicodé, showed its author's usual largeness of expression, and contained many beauties which were duly appreciated in spite of the length of the work. *Schwermut-Entrückung-Vision*, a symphonic fantasy by Volkmar Andreae, of Zurich, shows traces of Strauss, but has much of interest and promise besides. Hausegger's new symphonic poem, *Wieland der Schmied*, does not go beyond his famous *Barbarossa*, but shows the same wonderful melodic richness. Orchestral works by Bruno Walter and August Reuss were of less consequence. Hans Pfitzner, whose *Rose vom Liebesgarten* has won him operatic fame, contributed an effective bit of tone painting in the ballad, *Heinzelmännchen*, while four songs of Reznicek, entitled *Ruhm und Ewigkeit*, won less success. In chamber music a violin sonata by Max Reger, the organ composer, was rather too involved, while that of Thuille (Op. 30, E minor) showed a more refreshing simplicity. Dirk Schaefer, one of the younger Dutch composers, presented a piano quintet whose charm reminded somewhat of Saint-Saëns. Charpentier's *Vie du Poete* impressed all by its beauty, though the realism in its last movement proved rather strong for some hearers.

Revue Musicale, August 5, 1904. The Chromatic Harp at the Conservatory.

On July 25 the Paris Conservatory gave an official exhibition of performances on the new chromatic harp. This instrument, invented by M. Lyon, has between seventy and eighty strings, instead of the forty-six usually present. In the old Welsh and Irish harps the numerous strings were arranged in vertical rows, but in the newer instrument the diatonic and chromatic strings are made to slope in different directions, the two sets crossing each other in the middle. The work of the class, which has been in existence for several months, shows that the chromatic harp offers much more facility in execution than the pedal harp, the glissando and other technical points being fully as easy of attainment on the new instrument. The tone is in no way inferior to that of the older form, while many effects are now possible which could not be produced before.

Rivista Musicale Italiana. Vol. XI, No. 2. Le Donne Curiose. W. Mauke.

This sprightly opera won a success at Munich that induces the writer to praise its style and school. Its composer is Ermanno Wolf-Ferrari, half German, half Italian, at present identified with the musical life of Venice. He is known by other works, such as his oratorio setting of selections from Dante's "Vita Nuova," the fairy opera, *Cenerentola*, and some excellent chamber music. *Le Donne Curiose* tells the mishap of some inquisitive wives who decide to investigate a men's club which their husbands have formed. After finding the club perfectly harmless, the women are discovered, and soundly rated for their temerity. The mythologic-heroic operas of Bungert or Schillings, the semi-philosophic *Cain* and *Guntram*, of D'Albert and Strauss, and even the crude realism of the Mascagni school have all had their day, according to the writer. In their place we see a revival of the lighter and more captivating style of Lortzing, echoed in *Le Donne Curiose* and Hugo Wolf's *Corregidor*. Wolf-Ferrari is one of several young Italians who are placing their country more in line with Germany in musical development.

Eduard Hanslick's death is noticed in the *Monthly Musical Record* for September, 1904. Born at Prague, in 1825, he studied law and philosophy, also taking up music with Tomaschek. He was at first critic of the *Wiener Zeitung*, then of the *Presse*, and finally of the *Neue Freie Presse*, in Vienna, where he remained until his death on Aug. 7, 1904. He published many volumes of criticisms, but his most noteworthy work was *Vom Musicalisch-Schönen*, a defense of the older and more formal style which Liszt and Wagner seemed about to overthrow. Raymond Bouyer quotes this book (*Le Ménestrel*, Sept. 4, 1904) to show that Hanslick believed in pure music, apart from the stage or emotional expression, and considered that a composition should impress the hearer by its own particular structure, much as an arabesque would affect a sculptor or art connoisseur. The controversy over the limits of musical expression is still raging to-day, though not as fiercely as when Wagner first attempted to scale Olympus.

The Musical Standard for September 10 gives a criticism of Paul Juon's new symphony, Op. 23. Juon was born at Moscow in 1872, studied there under Arensky, and afterward under Bargiel at Berlin. His Slav temperament has been smoothed by German influence, and he shows a solid musicianship not unlike that of Brahms, which could scarcely have been developed in the fiery atmosphere of Moscow. The opening movement of the symphony, *Come Passacaglia*, is more than usually intellectual. A classical Scherzo contains some excellent rhythmic effects, the Romanza that follows shows much suave beauty and skilful part-writing, while the Finale reverts to the composer's native Russia, both for material and treatment.

The new London Symphony Orchestra is starting its first season with six concerts, according to the *Musical Standard* of September 3. The conductors are to be Cowen, Nikisch, Glazounoff, Stanford, Colonne, and Elgar. The orchestra includes many players recently resigned from the Queen's Hall organization; and if it follows the lead of the older band, London will not lack for musical novelties. The Queen's Hall Orchestra, it will be remembered, has brought forward such new English composers as Nicholas Gatty, Percy Pitt, Clarence Lucas, Edgar Bainton, Cyril Scott, W. H. Reed, and many others, besides the special set headed by Granville Bantock.

A TALENTED YOUNG BRITISH COMPOSER

Cyril Scott's Rhapsody No. I, produced at a recent promenade concert in London, impressed the London *Musical Standard* as being crude and callow. To quote from this weekly: —

"We have seen it stated — and by a critic with whose judgments we are greatly in accord — that the music is pure Wagner. That was true enough of the earlier symphony, but of the Rhapsody it seems to us that its music is, practically, Richard Strauss without, so to speak, that master's musical landing stages. The absence of these creates weakness in the score, for how is it possible to avoid monotony? . . . The score represents, no doubt, a remarkable piece of writing; it must have cost its composer no end of trouble. One thing can be said in favor of modern musical writers: they do not shirk work! The orchestration is immensely clever and often brilliant and beautiful. . . . Let him dismiss from his mind all the nonsense about 'obliteration of tonality.' Wagner does not teach that; Richard Strauss does not really teach that; no one ever taught it or should teach it. We go further, and say it is merely a young man's idea. . . . It is pretty clear that Cyril Scott will do well eventually, provided he throws overboard all 'crankism,' despite the fact that he has not deeply impressed us so far that he has a message to convey. That, of course, is what is required: elaboration, sensation, and imitation do not at all amount to the same thing."

The above quotation shows that Cyril Scott is already strong enough musically to gain the severe disapproval of a London magazine. It is not too much to say that he ought to be congratulated therefore. Whatever the quality of his orchestral rhapsody may be precisely, the *Musical Standard* has betrayed the fact that it is individual, and not neutral, music. That it does not follow the teachings of Wagner, nor imitate the best qualities of Strauss is all in its favor. Their strength, surely, was not based upon imitation! This work has not been heard in America, being one of that superb list of new compositions *not* to be produced during the season by our leading orchestras, but a knowledge of some of the songs of Cyril Scott should prepossess one in its favor. *Voices of Vision* and *Willows* (published recently) show an harmonic originality which is rare in the modern Englishman. The *Standard's* editorial should make one even more alert for news of Cyril Scott's future work.

NOTES

Richard Strauss will lead his *Symphonia Domestica* at a concert of the Berlin Philharmonic Society.

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Another violin prodigy about to loom above the European horizon is named Miska Elmann. The child is a pupil of Leopold Auer and will take the wind out of Vecsey's sails, according to report.

* *

The Frankfort Museum Concerts began on October 14 under Siegmund von Hausegger. The three important novelties of the June festival will be repeated, viz., Volkmar Andreae's symphonic poem, *Schwermut-Entrückung-Vision*, Strauss' *Symphonia Domestica*, and Hausegger's *Wieland der Schmied*.

TRAINING

MADAME A. PUPIN

How often we meet with people who show a great repugnance to anything like law or system! Many of these persons express a great admiration for any one who excels in some art, whether it be the gentle art of music, or the "manly art of self-defense," and would themselves like to be famed for some great achievement. But alas! these would-be celebrities forget that great attainments are acquired only through training and discipline.

It is said that a great deal of superficial work has been done, in the different trades, in this country since the abolishment of apprenticeship. Formerly a boy was bound out to a master, for a certain number of years, to learn a trade. He was thoroughly trained in all parts and branches of that trade before he could go out into the world and work for himself. Nowadays a young man goes to work in a shop, gets a smattering of knowledge, thinks he has learned everything about the work, and then goes away. He sets up a shop for himself, and is satisfied thereafter to do superficial work.

This is the crying sin of this country — lack of training, want of discipline. As in trades, so in music: many young persons who have had no systematic training in music are giving lessons and doing much harm. The faulty habits which one acquires in the first lessons from a superficial teacher are difficult to eradicate. Sometimes they are never totally extirpated. In any case they can be destroyed only by a course of training which is excessively severe and by unlimited patience on the part of the victim.

Why is it that so many shirk systematic training? They seem to think that rule, system, or discipline will bind them in some way, will deprive them of their freedom. They evade training because they do not know what training really means. It means learning the shortest and quickest way of doing a thing rightly. It means that you are on the right road, are going surely step by step towards the goal, instead of seeking in the dark a path, and finding yourself in a field of thorns, or struggling in a quagmire. It means developing the highest possibilities of your being; for it is possible — nay, most probable — that you have latent powers that will distinguish you above your fellows, if you aim at the highest and always do your best.

It is very simple — developing your powers by use, gaining perfection by taking pains, having a true model and doing the thing rightly the first time and every time, until it becomes a habit to do it so.

Could you see the great prestidigitator practicing that sleight-of-hand trick which so mystified you, you would find him doing it so slowly that you could easily see how it was done. But the magician has probably practiced those movements one or two thousand times before he appeared on the stage and cheated your senses. So the pianist is a *prestidigitateur:* by secret, unremitting practice he charms you, and only cheats you by making you think how easy the thing is to do.

Those who have attained have felt repaid for all their efforts and self-sacrifice, — counting these as naught when they have reached the heights. But it was not the applause they gained, as so many think, that rewarded them; it was what they had attained, what they themselves had become, that gave them such perfect satisfaction.

Those who will not exert themselves must be satisfied to be nobodies. How they cheat themselves: content with little, when they might have much!

Those who through a sense of duty resolve on a course of self-training, soon learn to love their work, and even drudgery becomes delightful. As we say, "Virtue is its own reward," so we may say the result of training is its own reward. What is a prima-donna but a trained singer? What is an acrobat but a trained gymnast? One could not be a finished writer unless one had been thoroughly trained in grammar and rhetoric. Look where you will, the results of training and discipline excite men's admiration — the manœuvres of an army, the order on shipboard, the almost human intelligence of the fire-engine horses, etc.

Let no one therefore be so foolish as to shirk effort, but resolve to bring to light the latent possibilities of one's being, which can only be done by training.

ON SCALE PLAYING

Questions on scale playing are frequently sent by readers for reply in the pages of this magazine. Space in the "Question and Answer" department of the paper is so precious that detailed reply which shall consider all the conditions of the problem is most difficult to formulate. Hence it appeared advisable to enlarge a little on this very important topic by means of a separate article. In view of one or another examination the question is: At what rate of speed should the scales be taken? Do not forget that speed is not the only element in scale playing. In fact, it is by no means the most important element in a really good examination. It is a well-known fact that excessive speed is deprecated for the L. R. A. M. examinations. In the syllabus of the advanced singing examination of the Associated Board there is a very significant phrase with respect to the scales and arpeggios — "to be sung at moderate speed." What visions does it not conjure up of anxious candidates who tried to sing at express speed, and so caused the insertion of this warning phrase in the syllabus!

Experiment shows that a *glissando* scale on the piano can be performed and distinctly apprehended at the rate of about thirty notes per second. Successions of ten notes divided between the two hands can be played distinctly at about the same rate. But where a constant accent has to be employed whilst the hand occupies successive positions so high a rate is, practically, impossible. Parenthetically it must be remarked that whilst accent in scale playing should not be prominent, it cannot be eliminated. Czerny has given $\frac{1}{\sim}$ = 108 as the rate for rapid scale playing when semiquavers are written. This works out at 14.4 notes per second, or about half the rate of the *glissando* scale just described. As Czerny has given this rate in his Studies for Velocity (Etude de la Vélocité), it must represent about the limit of speed as apprehended by him. Making due allowance for the much greater difficulty of the passages, Chopin's idea of great speed corresponds very closely with Czerny's. For instance, the Study Op. 10, No. 1, consists of very wide *arpeggios* whose execution demands great changes in the position of the hand. Yet the metronome rate, $\frac{1}{\sim}$ = 176, indicates that 11.7 notes per second must be performed, relatively a higher rate than Czerny's. In one study Chopin demands 13.8 notes for arpeggios which are easy for him, but would have been classed as rather difficult by Czerny. Cramer keeps within the limits, six and ten notes per second, with an occasional excursion to a higher rate. An examination of studies by Thalberg, Hiller, Loeschhorn, and other writers gives results similar to the above.

The above rates show what should be expected from really good players, but to determine what may be demanded of those who are less advanced, we will pursue our investigations in another direction. Obviously in response to the anxious inquiries of teachers, some of the examining bodies have indicated in their syllabus the rate at which scales, etc., should be played. For instance, the rate given for junior candidates in the Trinity College Local Examination, "not slower than four notes to a 66 metronome beat," works out at 4.4 notes per second. It may be questioned if the best interests of young performers are served by scale practice at such a speed. In the intermediate grade a minimum rate is not insisted upon, but instead we have the direction "about four notes to a 76 metronome beat," that is almost exactly five notes per second. The only remark we shall make on these rates is that if the one for intermediate students is appropriate, the junior rate is much too high. In the I. S. M. syllabus rates are given for scale playing in the different grades as follows: Grade I, "not slower than four notes to a 66 metronome beat" (= 4.4 per second); Grade II, "not slower than four notes to a 72 metronome beat" (= 4.8 per second); Grade III, "not slower than four notes to a 100 metronome beat" (= 6.6 per second), and Grade IV, "not slower than four notes to a 120 metronome beat" (= 8 per second). Other rates are given for *staccato* scales and arpeggios, but these do not need to engage our attention at this time.

There is no doubt that a great many teachers think that their work is done when their pupils play scales up to the rate indicated, especially if the notes are even in both force and speed. No greater mistake could be made in cases where a really high-class examination is being prepared for. How frequently do we find really advanced performers who play scales, correctly indeed, but in the most arid, tasteless manner, whereas if they come across a long scale passage in a work by one of our classic composers, it is rendered with a melodic charm which is in absolute contrast to the perfunctory playing just described. The teacher's motto for his pupils should ever be "Make your scales into pretty tunes." How can this be done? Obviously, by paying the same attention to accent and quality of tone in scale playing as in pieces. To do this effectually implies the most severe criticism of the ear with constant revision of the muscular force employed, and no teacher should be satisfied until a thoroughly artistic effect is gained. — *Musical Herald.*

A QUERY ANSWERED

PERCY GOETSCHIUS, MUS. DOC.

S. A.

1. The signs of chromatic inflection (flats, naturals, sharps, etc.) are usually called *accidentals*, because when they occur in the course of a piece, they indicate the momentary, accidental deflections from the ruling key. At the beginning of the piece, as key-signature, I should call them *essentials*, by way of distinction.

2. The key-signature does not, in itself, indicate the key of the piece. One sharp may stand as signature of G major, or of E minor. If the latter, there must be, of course, a permanent *accidental* before the note D, to define the leading tone of E minor. The signature indicates, then, either a major or a minor key. It should not be difficult for any one to recognize which *mode* prevails. The first two or three chords should determine that.

NOTES

John S. Van Cleve was recently elected president of the Ohio Music Teachers' Association.

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Ferruccio Busoni has recently composed a piano concerto, which he will produce for the first time at Berlin in the spring.

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Edgar Stillmann Kelley has completed a piano quintet in F sharp minor.

THE MUSIC OF JAPAN

ARTHUR ELSON

It is not many decades since the land of the Rising Sun was entirely closed to foreigners. In the seventeenth century European explorers carried on some intercourse with the Japanese, but this had no permanent result, and the nation remained a sealed book for outsiders until the arrival of Colonel Perry, with the historic letters that began the communication between Japan and the outer world. As late as the last half of the nineteenth century Japan possessed her old feudal customs, her castes of nobles, soldiers, and peasants, her medieval institutions — and her native music.

According to tradition the Emperor Jimmu invented music, being moved to sing an ode of love at sight of the beautiful maid Isuzu. A still older legend, however, ascribes the first music to a goddess, who sang as she danced before the cave of the disappearing sun. As a matter of fact, music probably came to Japan from Korea, for at the death of the Emperor Ingyo, in A.D. 453, a group of musicians, eighty in number, were sent from that kingdom, and marched from the wharf to the palace singing dirges. All the Japanese instruments, too, came originally from China and Korea; but their form has been modified during the lapse of centuries, and now they are distinctively Japanese.

In the so-called Heian period, from the eighth to the twelfth centuries, music flourished as never before. That epoch was an age of effeminate luxury among the nobles, and music was cultivated by all who claimed any social distinction. Music at that time included dancing, as well as playing and singing, and the three branches were usually found in the same composition. This has survived in the term "Uta," which is employed at present to signify both words and music in any composition. That the art was much favored in the Heian time is evident from the old books, from which it would seem that the chief occupation of the nobles was to dance among moonlit blossoms, or to float idly on inland lakes, playing guitars or flutes to beautiful maidens in rich costumes. Even the names of the instruments show a highly developed poetic sense, for they include such terms as "Verdant Leaves," "Rippling Current," "Pine-scented Breeze," "Memories of the Past," and so on.

The oldest and most important instrument, the *koto*, was adapted from the Chinese *kin*, although the Japanese people sometimes claim that it originated in their own country. It is the most important instrument in Japan, and has been cherished for many centuries. The name signifies "things," but these are taken to be spiritual and elevating rather than material or commonplace. Thus the *koto* music grew to have a lofty significance, and became associated with worship and divine invocations. In this connection it was called the *yamata-koto*, and dates back at least fifteen hundred years.

Like the *kin*, the *koto* is personified by popular imagination as a dragon, — not an evil monster, however, but a type of all that is good and noble. This dragon is fond of lying by the sea, where he holds ethereal dialogues with the waves, and is watched over by guardian spirits.

The oldest *koto* possessed strings six feet in length, and was nine feet in breadth. Its sounding-board was three inches thick, and at the edge were the bridges, made from maple twigs. The strings, set a little over three inches apart, were made of coarse twisted silk, and the instrument gave a soft, rich tone, in spite of its crudities. This was the *yamato-koto*. The *sono-koto*, about two thirds as large, possessed thirteen strings, and a sounding-board of Japanese pine. The strings used on this instrument are now very precious, being carefully made from waxed silk. They are kept in tune by movable bridges. More modern forms include the ornamental *yamado-* and the professional *ikuto-koto*. The *koto* lies before the performer as he plays, and little ivory picks attached to his fingers enable him to pluck the strings.

Among other Japanese instruments are those with frets, and of these the *biwa*, not unlike our mandolin, stands first in importance. The flat pear-shaped body, the four strings, the four frets, and the tuning-pegs give it a decidedly Occidental appearance, which is emphasized by the use of a plectrum in playing. It is named after the beautiful Lake Biwa, which it resembles in shape. It is used, strangely enough, for harmonic effects, and its sweeping chords form an excellent setting for the old Japanese chants of love and war and heroism.

The *gekkin* resembles a banjo, but with four strings and a very short neck. This, too, is played with an ivory or tortoise-shell plectrum, and a loose wire inside the instrument adds a quaint jingling effect. The *gekkin* is much used to accompany songs of lighter and more delicate character, while the *genkwan* and the *ku*, somewhat resembling it, are employed in similar fashion. The *shigen* is of the same general shape, but has no frets.

The *samisen*, adapted from China, has a square body, or head, covered with cat-skin, a long, narrow neck, and three strings. Its tuning can hardly show any definite key, but conforms to that of the *koto*. It is played by a plectrum, which beats against the head and causes a tiny drum-stroke just as the string is plucked. The *koku* is bowed like our violin, but played more in the position of our contrabass. It is not often employed in solo work, but can be made to give a deliciously sweet accompaniment for the voice. The *koku*, *samisen*, and *koto* form an excellent combination, and much Japanese chamber music is played by this trio.

There are flutes of various kinds, — the *yamato-fuye*, on which the performer produces weird quarter tones; the shrill *hichi-riki*, played from the end like a flageolet; and the more mellow *shaku-hachi*. Sets of Pan-pipes exist, and the *sho* is a primitive mouth-organ. There are many varieties of drum, as with all Eastern nations. There are brass instruments corresponding to the bugle, but these are chiefly for military use. No real orchestras, with one exception, exist in Japan, the theatrical bands including merely a flute, a pair of *samisens*, and two or three drums.

When the Japanese began to remodel their country and place it on an equality with the other modern nations, they did not omit music. In 1871 they began by placing the art in the public

school curriculum. Of the three possible modes of procedure, they adopted the best one, neither importing European music as a whole nor ignoring it utterly, but aiming to unite the beauties of Japanese music with the European style. The excellence of this plan becomes evident when we remember that the works of a Weber, a Dvorák, a Grieg, or a Glazounoff are not merely the result of arbitrary study, but in each case derive their charm, at least in part, from the folk music of a nation.

In 1880 Luther Whiting Mason, a Bostonian, was called to Tokio and put in charge of the musical education there. He spent three years in building up a course of instruction according to European standards, and in later years devoted much time to the subject. His first procedure was to investigate the Japanese scale, which he did by means of the *samisen*. Chalk-marks were placed where frets would be needed to produce our scale, and the instrument was then given to a blind musician. The player touched only the marked spots, showing that the two scales were in accord. Japanese musicians of to-day, studying in America, will say that their modes cannot be made to fit our scale exactly; but the difference is so slight that it may be neglected.

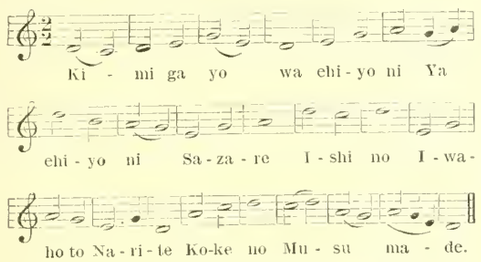
The Japanese modes are fairly numerous, and one writer, in a recent German magazine article, tabulated no less than thirty-six of them. They are best shown in the tuning of the *koto*. The two lowest strings are always pitched at the same interval, while the upper ones give an incomplete diatonic scale. Thus the so-called *ryosen* mode corresponds to our notes A, B, D, E, G, A, while the *ritsusen* substitutes C for B, giving what we call the pentatonic or five-toned scale, with the same intervals as those given by the black keys on our piano.

The pentatonic scale has played an important part in the folk music of many nations. In Europe it is only necessary to cite the old Scotch songs in order to show what exquisite beauty and noble dignity can be attained by the five-toned scale. Such melodies as *What's a' the steer, kimmer* and *Auld Lang Syne* are perfect examples, while *Lochaber* and many others show the same general effect. Chinese songs, not unpleasant when quietly given, often show the same scale. In the old Chinese legend the sage Fo-Hi, on one of his many trips in search of knowledge, came upon two birds, singing in different modes. The female sang our diatonic scale, while the male gave notes corresponding to our black keys; and as everything female is held of little account in China, the notes of the male bird only were adopted. The old Greek modes undoubtedly produced similar musical effects, and the ancient unison melody, with a possible drone-bass effect, may not have been unlike the Scotch songs. Many of the Japanese modes correspond with those of ancient Greece, and it is probable that much of the Japanese music will show some beauty even to European ears. The Japanese care little for harmony, however, and probably could not appreciate any great orchestral works that might be built on their national tunes.

It is not surprising, then, to find that the appreciation of European music in Japan is of slow growth. The work of Mason and his successor Eckert, in connection with the Imperial Orchestra at Tokio, has been patient and thorough, but as yet shows little effect on the nation at large. Three years ago Eckert departed for Korea, and the band is now led by a Viennese violinist named Dubrowsky. It plays from music printed at Tokio in our notation, but the public still cling to the native notation, printed in vertical rows like all other Japanese literature. The band is strong in brass and woodwind, but weak in the string department, and at present one or two young musicians are sent to America or Europe as students. To one of these, who has been studying in Boston, Mr. T. Togi, the writer is indebted for much of this information.

Two other schools in Japan are introducing European music, — the Tokio Academy and the Christian School at Yokohama. The former has been built up by Japanese teachers, and is now in charge of Yanga, who was born in the United States and studied in Europe. The Yokohama institution is presided over by Miss Ferris, an American.

Many Japanese songs show a different character from ours, because they do not begin or end on what would be the key-note of our scale. The national hymn, which has been harmonized for military band by Eckert, will illustrate this point, and is here reproduced.



Another very popular song, *Harosami*, or *Spring Rain*, describes a bird taking refuge on a plum-tree; he longs for his nest, even as the poet yearns for a home amid the storms of life; neither are yet free, but both will some day fly to their mates.

The Japanese employ music for many purposes. Some of the epic chants and short lyrics already mentioned date back six centuries. They have also religious music, opera settings, and graceful rhythmic dances, while at present the patriotic songs are flourishing. When Japanese music is studied, it is not unattractive, and a nation so highly gifted with artistic sense and poetic imagination will certainly develop something worthy in the future.

THE "TIME-SPIRIT" BY GRANVILLE BANTOCK

RUTLAND BOUGHTON

The poem, by Helen Bantock, rushes in a single breath to its conclusion. It is a sword-thrust forced right home. Listen, it says, while the great Time-Spirit, the everlasting Must of goodness, passes right through all the wrong that now is; how it has no thought for the individual particle in its stern will to sublimate the entire race; tearing down the pine-trees of life, they who stand still without sight or hearing, or desire for truth; bringing on its breath the songs "of mighty men of the bygone ages"; suggesting the doom of the pleasant places; threatening, admonishing: —

> "Loose your curled life like a standard
> Clear on the wind of battle,
> Wield the sword of the spirit.
> Better the flash of the sword-blade
> Than its blinded sleep in the scabbard."

Truly, these are strange words to be hurled at the sleepy folk who are kept dozing by meaningless cantatas and anthems! Nothing to pander to the self-satisfaction of their fat lives — but a rude, keen gust of morning air!

The music setting of a poem of this kind must obviously be pictorial. There is no truthful alternative. The subtleties of a dramatic poem require the argus-vision; but a strong, single-emotioned poem such as this battle-song of ours demands just the one broad, crimson sweep of the impressionist, shaded off here and there to the rise and fall of the poet's heart-beats. That has chiefly been the composer's method. There are, however, two exceptions. One is where they "in the world's pleasant places" are depicted instead of the threat of the Time-Spirit; the other, at the end, when the Time-Wind stills its song to caress the truth-seeker. Of course, by means of these alterations of attitude, the work gains in tonal contrast; and, anyhow, the music is throughout responsible for no euphemism. The wealthy are not soothed by their "warm fires," but exhibited in decadent sloth; and I even suspect the composer of a jeer at their expense as he calls out, "Can you sit there, hearing?"

But these are details. The fact remains that a British composer has obeyed the voice of the Time-Spirit; and, ere the coming tumult set in, the coming battle between the strong children who are arising to cut away the bonds of superstition and social wrong, and the ancient bats and dormice of the world — ere the noise of this war is upon us, a composer has been found courageous enough to hurl them a song of defiance in one of their cathedral strongholds.

Elgar's *King Olaf* and *Symphonic Variations* presaged a great composer. Granville Bantock's *Time-Spirit* presages more, — to wit, the victory of Truth. — *The Musical Standard.*

NOTES

Kogel, Colonne, Safonoff, Weingartner, Karl Panzuer of Bremen, and Theodore Thomas will be the conductors of the New York Philharmonic Orchestra's concerts.

* *

Cowen, Nikisch, Stanford, Colonne, Elgar, and Schuch or Glazounoff will each conduct a concert of the new London Symphony Orchestra this winter.

* *

It is said that Franchetti will lead performances of his opera, *Christopher Columbus*, and Puccini performances of *Tosca* at Amsterdam in the near future.

* *

The Arion Club of Brooklyn will sing Adam's *Nuremberg Doll* in October and Brahms' *Song of Destiny* in November.

* *

The Kroeger School of Music opened at the Odeon, St. Louis, on September 15. The faculty includes Mr. E. R. Kroeger, Mr. John Towers, and other experienced musicians. All branches of music are taught in the Kroeger School.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER

A SONG FOR NOVEMBER

Gone are the summer days!
Above the wintry hill
The north wind mutters chill;
Cowslip and daffodil
Have gone their ways.

And 'mid the forest lone
Great trees lift branches high
Naked against the sky,
And rattle, moan, and sigh
In undertone.

—JULIA P. DABNEY.

A NOVEMBER CALENDAR

[WITH FACTS, QUERIES, AND HINTS]

REPLIES TO QUERIES MAY BE SENT TO THE EDITOR

Nov. 1. *How many pianists are named in this calendar? how many composers? how many singers?*

" 2. Carl von Dittersdorf, born 1739 (Vienna).

" 3. Vincenzo Bellini, born in Catania, Sicily.

" 4. Carl Tausig, born in Warsaw, 1841.

" 5. Hans Sachs, born in Nürnberg, 1494.

" 6. *In what opera is Hans Sachs pictured to us?*

" 7. Ignaz Brüll, born in Prossnitz, 1846.

" 8. *What is one of the most famous of Bellini's operas?*

" 9. Anton Krause, born in Saxony, 1834.

" 10. Martin Luther, born in Möra, 1483.

" 11. "*Music once admitted to the soul becomes as a spirit and never dies.*"

" 12. Gustav Merkel, born in Saxony, 1827.

" 13. Louis James Lefébure-Wély, born in Paris, 1817.

" 14. Fanny Mendelssohn, born in Hamburg, 1805.

" 15. (*Also born on the 14th*). Leopold Mozart, in Augsburg, 1719.

" 16. John Curwen, born in England, 1816.

" 17. Johann Nepomuk Hummel, born in Pressburg, 1778.

" 18. Henry Rowley Bishop, born in London, 1786.

" 19. Friedrich Wilhelm Zochau, born in Leipsic, 1663.

" 20. *Who was Zochau's famous pupil?*

" 21. *In what city was this pupil born?*

" 22. Wilhelm Friedmann Bach, born in Weimar, 1710.

" 23. *Who was the father of Wilhelm Friedmann Bach?*

" 24. Fritz Spindler, born in Wurzbach, 1817.

" 25. *What music, by composers of this calendar, do you know?*

" 26. *To the true artist, music should be a necessity and not merely an occupation.* — ROBERT FRANZ.

" 27. Julius Benedict, born in Stuttgart, 1804.

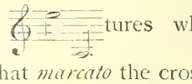
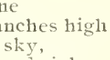
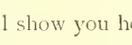
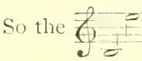
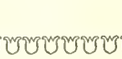
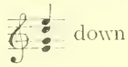
" 28. Gaetano Donizetti, born in Bergamo, 1798.

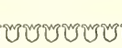
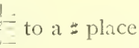
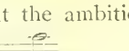
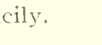
" 29. Sofia Scalchi, born in Turin, 1850.

" 30. Anton Rubinstein, born in Wechwotynez, 1829.

A FABLE

HARRIETT MAY BARTLETT

There was once ver, who made it his aim in life to help smaller animals across a *prestissimo* stream. He was ed for his ability in that ——. One *tempo* the ver chanced upon 18 *poco cr*  tures who were ing against a log, that *marcato* the crossing of the stream; they were talking *allegro* and *ff* about how they could reach the other side, with least trouble. A man came along, and said: — "Here is my  ; it against the log, and this large  ver will show you how to it — and thus to get on the log, and across the water." So the  ver took of the  at the and climbed way up; he threw a  down to the little ones, and began to *pull*. But those below him were *andante* to take the other FINE of the rope, and he had to back, and to them to come on.

They watched him  the  to a place on the and look at them *lusingando*. He came down to the ground again, to show them how to help themselves, so they would not fall ; and a few complied *dolce* with his suggestions; but the seemed to be casting at the ambitious ones, and at the large  ver. He  d his efforts: ed his calls to catch the rope, making them *crescendo* and *con energia* till his throat was hoarse. Finally the poor fellow had to each one, bodily, to the and pull with all his strength until they haded the height, and were, in a , safe on the log.

Mean *tempo* the few who had gone on ahead were a of the way across the log — but had stopped to take a . The poor ver did not stop, but hurried on across the log, calling back for them all to do their very best; then they could take a with better , at the other end of the .

Of course the log was full of , and had in it, than would have been pleasant, and they might ly have had to try hard to get across, so the large ver's pleadings were in vain, and he had to drag almost every one *D.C. al. Fine* across the path! Whereas, if each little animal had put forth its best efforts the goal could have been reached more easily, and they would have been happier. Yea, e'en the poor large ver might have been *molto* more pleased *vivace*.

Moral: — Practice!

HAYDN

EDNA BAKER OYLER

About the time that our American Republic was being formed and a few days after the birth of George Washington, a little babe was born across the waters in Hungary, near the boundary of Austria. He was christened Franz Joseph Haydn. Joseph was not destined to be a statesman, like George Washington, but be became one of the greatest and grandest musicians and composers the world had yet known.

Joseph was born in March, 1732. We remember that Bach was born in March, too, but forty-seven years before little Joseph saw the light of this world. Bach died when Joseph Haydn was eighteen years old, Handel died when Haydn was twenty-seven years old, and Haydn is known as the most illustrious follower of these two great German composers.

His father loved to play the harp and sing, and was very fond of music. Ofttimes young Joseph would join, when his father was playing, with two sticks in violin fashion. He was as serious as could be, enjoying it almost as much as if it had been a real violin.

Joseph's father and mother were poor, hard-working people, who loved God and tried very hard to make a good man of little Joseph. Although he went away from home at six years of age to live with some one else, he never forgot the good teachings of his parents. They helped him many times in after life through his struggles and trials.

One day a friend saw him earnestly playing at his "fiddle." He found out that he had a good voice as well, and he concluded to take him and

JOSEPH HAYDN

teach him music if his mother and father would let Joseph go with him to live. They consented, and he went.

When about nine years old a very fine teacher heard him sing, and was so pleased with him that he took him to the city, where he sang in a boy choir. Here he learned a great deal about music. Everybody loved to hear his sweet voice in the choir. When he could no longer sing soprano, however, the man who had taken him cared for him no longer, and was so unpleasant that Joseph had to go out into the great world to make his living.

The first night he was alone, and slept on a wooden bench out of doors. It was a cold, stormy November night, and his pillow was made of his only earthly possessions, — three shirts done up in a roll.

The next morning he met a kindhearted man who was a singer in one of the church choirs. This man lived in a garret, but he offered a lodging to the poor, half-frozen lad, which was gladly accepted. Here Joseph studied, and learned more about music. He could play the violin very well, and earned many a meal playing the violin for balls and giving lessons.

HAYDN

He began studying the art of writing music. At eighteen he began to compose in earnest, and from this time until his death he composed much beautiful and famous music. His most noted oratorio is the *Creation*.

Haydn died in the year 1809.

THEY HEARD JENNY LIND

It is years since Jenny Lind died, and many more years since her voice was heard in America. Yet so great was her gift and so sunny and lovable her character that every memory of her is a pleasure, even to-day. Mr. C. H. Wyman recalls an incident which is interesting in itself, and also characteristic of the great Swedish singer.

In 1849 my father, Prof. Edward Wyman, had erected in St. Louis a building intended mainly to accommodate his "English and Classical High School." The enrolment of the school numbered upward of four hundred. The fourth floor was devoted to class rooms, the third floor being the auditorium or assembly room for the whole school where each boy had his desk and chair.

In the arrangement of the building the second floor had been fitted up as a public hall, which my father "let" for respectable entertainments. It was for some years the most desirable, if not the only hall for such purposes in the city. Between the school auditorium above and the public hall below, that is, through the floor of the former and in the ceiling of the latter, a large opening or ventilator had been constructed. This opening was properly screened from below, but the ventilator was put in use by raising two large trap-doors in the floor of the schoolroom above. Of course it was ordinarily used only at night and during the progress of entertainments in the public hall below.

When Jenny Lind came to St. Louis my father's hall was engaged for her concert. As elsewhere, the prices for admission to hear her were high, and many were disappointed. In school one day my father electrified his pupils by asking them if they would like to hear Jenny Lind. Of course they would.

"Well," he informed them, "then I shall expect you to be on your best behavior. She will sing for you in a very few minutes, and perfect quiet must be maintained until you get further orders."

In the meantime Jenny Lind — all unconscious of the school — had reached the building and entered the public hall below, either for a rehearsal or to try the acoustic properties of the room previous to the concert in the evening. My father quietly raised the trap-doors in the floor of the schoolroom, and in a few moments from below, up through the ventilator came the sweet notes of that wonderful voice.

The boys drank in the music with delight and in perfect silence.

When they ceased, upon signal from my father thunders of applause from the boys went down through the ventilator. This was immediately followed by a glorious school song, ending with a whistling chorus.

When the echoes of this had passed away, up through the ventilator came the faint clapping of a pair of hands which we knew to be Jenny Lind's, and then came another sweet aria, or some song that took the boys by storm. They gave her another chorus, and again she returned the compliment. And so, after "three times three," the trap-doors were closed. — *The Youth's Companion.*

OUR LETTER-BOX

Another name must be added to the list of prize winners in the Prize Question Contest. Mary Estelle Whitfield of Connecticut, who sent in excellent lists of answers, was not, by an oversight, included in the roster of successful ones which appeared in August. We take pleasure in making the award in this issue.

SIX MAXIMS WHICH HAVE GOVERNED THE CAREER OF JOSEPH JEFFERSON

"The surest way to score a failure is to imitate someone else."

"Never act to or at your audience. Always act for them."

"Never try to gauge the intelligence of your audience by the price of the seats."

"Always keep the promises you make to the public."

"Always do the thing you can do best."

"No lasting success can be gained if anything of vulgarity or impurity is permitted to tarnish a performance."

THE HILLS ARE CLEAR

The hills are clear, the summits free,
The clouds and shadows fade and flee,
The misty bands are scattering,
From ridge and peak away they fling,
To find a rest beyond the sea;
All vanished now from you and me
The sadness and the sorrowing,
The hills are clear.

The sunlight gleams on rock and tree,
It glints upon the granite scree,
It glows on bracken, bent and ling,
And all the weary waters sing.
O Weary-heart, look up and see,
The hills are clear!

—B. ORR.

HOW WE HEAR OUR OWN VOICES

If a person records on a phonograph a few sentences pronounced by himself together with others by his friends, and causes the machine to reproduce these at the end of a brief period, it generally happens that he easily recognizes his friends' voices, but not his own. On the other hand, the friends recognize his voice perfectly. This singular fact proves that every one hears his own voice differently from others. As is remarked by Prof. Exner, the difference must lie in the quality of tone.—*La Nature.*

MUSIC IN THE HOME

SUGGESTIONS FOR HOME STUDY AND FOR CLUBS

Conducted by F. C. ROBINSON

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here, we shall be glad to consider it.

A LETTER OF INQUIRY

MUSIC IN THE HOME

The following letter came recently to the editor of this department: —

"During the past year my wife and I have been entering into a little home study, or home reading, with our children, on the subject of music. We became interested in the announcement made by THE MUSICIAN in its January, 1904, number — *Music in Family Life* — and in later articles also, and arranged with our children that we would, as systematically as possible, give them two evenings a week. We have done so, and are happy to state, with much profit and pleasure. I wish now to ask you kindly to name a readable and trustworthy history of music, some book, if possible, that may be read with real pleasure as well as profit by amateurs. We have tried several of our own choosing, but they are either too long, too technical, or forbiddingly dry and dull. So we decided to ask you kindly to come to our asisstance."

The editor is only too pleased to receive inquiries and letters. It is gratifying thus to learn that our adult readers are interested. As the reply to the above letter may also be useful to others, we quote this portion and answer it in the columns of THE MUSICIAN rather than personally. We are frequently asked to suggest books dealing with this or that division of musical study, something not too technical, but adapted to amateurs and people in general.

Mr. William J. Henderson of New York has written a book, *How Music Developed: a Critical and Explanatory Account of the Growth of Modern Music*, that may be heartily recommended to meet the requirements of our correspondent, and possibly those of many others who are seeking for a similar work. Mr. Henderson has done a difficult thing. Within the limits of four hundred pages he tells of the beginning of music, of its birth and development; something of the gradual growth of counterpoint; the evolution of the piano, the orchestra, chamber music, oratorio, opera, etc., and he does this without once becoming "dry" or dogmatic. His statements also are accurate and reliable. He even speaks from his position of able music critic, offering his opinions, etc. (which are of value), upon several modern compositions, — as, for instance, Tschaikowsky's *Pathetic Symphony*. Mr. Henderson's book will give to its readers not only general musical and historical information, but will also aid in the cultivation of discrimination regarding modern as well as ancient master works and will assist consequently in the enjoyment of them.

Claude Debussy's orchestral prelude, illustrating Mallarmé's *L'après-midi d'un faune*, will be brought out during the winter by the Boston Symphony Orchestra.

A LETTER FROM A CLUB

Conductor of *Music in the Home:*

Fifteen of us boys and girls have formed a musical club and shall follow your advice and ideas as given in the Home Club portion of your department in THE MUSICIAN. We shall not settle down to work until October, and I write you, at the request of our club, to ask you for your help in arranging our plans for the fall and winter. In our meetings the past two years there has been too much play and not enough earnestness. This time we really wish to learn something, and if you can assist us in making plans and advise us as to our arrangements, we shall be most grateful. We are about of an age (thirteen and fourteen years: we have one member twelve years, and one fifteen years old.) We all take THE MUSICIAN regularly and depend upon it entirely for our study of musical literature. Books on musical subjects are rather scarce with us and money still more so.

Yours respectfully,

Four months ago (in July) the conductor of this department received the above letter, and after being personally acknowledged it was held over until now for an answer in THE MUSICIAN. We wish to answer it here, because our suggestions possibly may assist other clubs as well as this one. All of our young readers and club members are cordially invited to ask us for hints, or to make inquiries. It will always be our pleasure to provide the desired information so far as possible.

Evidently our young friend, whose letter is printed above, wishes to map out a more or less systematic and regular course of light study for his club to follow this winter, and his desire is praiseworthy. It is most helpful to plan one's work and to be regular and systematic in all such matters. Beginning with the January (1904) number of THE MUSICIAN, we have frequently offered in this new department, *Music in the Home*, hints and suggestions for the formation of musical clubs and for the work they should do. We advise our correspondent to look over the back numbers of his MUSICIAN. Scrap-books have been mentioned, and special items for preservation in them have been given. THE MUSICIAN, as a whole, too, contains much that may be preserved in this way. These so-called *scrap-books* become in due time books of ready reference and prove very valuable. Each month we offer the Home Study Clubs "Facts to Remember," which are biographical sketches of the very briefest kind, and should lead students to a more thorough study of the lives of the great musicians named. Clubs that depend largely upon THE MUSICIAN for musical literature will find the series of "brief biographies" by Mr. F. S. Law just what they require for club readings and study. Mr. Law's articles are quite comprehensive. So far this year his list has comprised: January, (1) Clara Schumann; February, (2) Richard Strauss; March, (3) Tschaikowsky; May, (4) Grieg; June, (5) Brahms; July, (6) MacDowell; and September, (7) Loewe. These should be read by all students. In clubs we suggest using one sketch at a time. Use it for a class reading and finish with impromptu questions, the answers to be made with closed magazines. Perhaps an informal little chat, among the club members, regarding the sketch just read, will interest them more and will assist them to remember what has been learned better than the questions and answers. I should advise clubs to study all such articles as *Sound and Its Laws* by Mr. Arthur Elson, in the June, 1904, MUSICIAN, and to use the *Lessons in Music Form* by Dr. Percy Goetschius and the *Harmony Lessons* by Mr. Tapper, though it may be that these subjects are studied under the direct instruction of the teacher.

Sometimes a club finds it a distinct advantage to determine upon some one subject for the season's study or upon two or three subjects, limiting the number and endeavoring to be as thorough as possible. It is my intention to offer the Home Study Club a few "Talks" this fall and winter, upon great musicians *of the present time*. Young students, and indeed people in general, in reading about great musicians are apt to forget that the world has now a few musicians who, if they do not equal those of the past, are still distinguished men and women of whom we should be proud and about whom we should be well informed. Our young people should be familiar with the names of all distinguished musicians, composers, conductors, singers, violinists, etc., of the present time. We mean by this they should be familiar with facts and particulars regarding each one, and should know something of their life and work.

Perhaps these mere hints may assist our correspondent. We trust so, and will only add that care should be taken to vary the program of club meetings and to avoid monotony and dulness. A musical evening should be introduced occasionally.

OUR OPERA STORY

LAKMÉ

The composer of the music of this opera, Leo Delibes, was a native of France. He was born in 1836 at Saint-Germain-du Val, and died in Paris in 1891. His operatic works are ranked with those of Saint-Saëns and Massenet, and others, and possess many of the characteristics of Grand Opera, the spoken dialogue being only "the merest indispensable connecting thread between the musical numbers."

ACT I

The scene of this opera is laid in India, and the opening incidents occur near the abode of Nilakantha, a Brahmin, who, with his followers, still abhors the invading race. Gerald and Frederick, officers in the British army, with Rose and Ellen, English ladies visiting the East, while strolling in the environs, desecrate the holy grounds by their presence. Being brought to a sense of their intrusion, they depart, but Gerald remains for the purpose of sketching the design of some jewels which

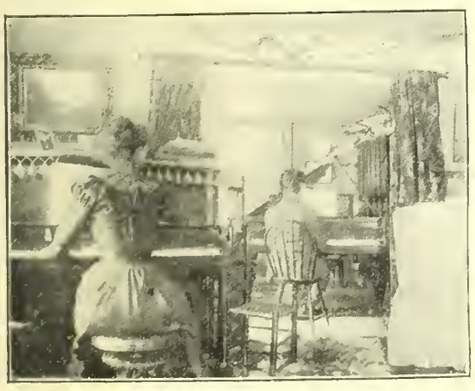
have been forgotten in the garden by Lakmé, the Brahmin's daughter. Lakmé now enters, and her beauty at once wins Gerald's heart. It is death for a foreigner to profane consecrated soil, and Lakmé hastens her lover's departure. He leaves unseen, but Nilakantha finds traces of his visit, and the curtain falls upon the Indian's oath of vengeance.

ACT II

In the second act the scene is shifted to a neighboring city, where a great festival is in course of celebration. Nilakantha and Lakmé, disguised as penitents, mingle with the throng. The Brahmin is intent upon discovering the author of the sacrilege. He commands Lakmé to sing, and the voice of the loved one makes Gerald reveal himself. His doom is sealed. Night comes on, and when the crowd has scattered and the public square is deserted, Nilakantha strikes Gerald down. Lakmé, however, has seen the deed, and with the aid of Hadji, a faithful attendant, she bears the young man, who is not mortally wounded, away.

ACT III

When the curtain rises upon the third act, it discloses a forest view, with Gerald, who has been restored to health and strength through Lakmé's care, slumbering at the maiden's side. The couple once more exchange assurances of undying love. A chorus is heard in the distance. It is sung by a procession on its way to taste the sacred waters, which are said to make love perennial. Gerald and Lakmé must essay their powers, and the girl goes forth to fill a cup at the holy fount. While she is absent Frederick reappears to Gerald, who has long been missing, and recalls him from romance to reality. The regiment is about to march away, and Gerald must be at his post. He promises to answer the roll-call after having bidden farewell to Lakmé. Frederick accepts his friend's word and leaves him. Lakmé returns with the sacred water. As Gerald is about to put the cup to his lips, however, the sounds of a drum and fife reach his ears. He starts, and Lakmé, at a glance, understands everything. In quiet, but overmastering despair she gathers some poisonous flowers and presses their juice between her teeth. Death follows in a few minutes, the heart-broken creature expiring in Gerald's arms as Nilakantha and his followers enter and behold the sorrowful picture.



A HOME STUDIO

We print (above) the photograph of an excellently arranged studio. Two rooms, connected by folding doors, are thrown into one for the purposes of music. Much care should be bestowed upon the proper placing of the piano or pianos.

ON CHILDREN'S WORK

EDITH LYNWOOD WINN

How many teachers have forgotten that they were once children! To teach a child, one must think as a child; and to be a good teacher for children, one needs lovability and patience. There are many works on piano study for children. There are very few on the subject of violin work in the elementary stage. There should be courses in pedagogy, as applied to the violin, just as much as there are such courses preparatory for public school work. The child mind is a wonderful study, and no two children can be treated alike. As to the age when the child shall begin, that depends on the child's strength, musical nature, and intelligence. He may begin at five or six years of age if he has some one at home who will superintend his practice. He should have two or three lessons a week from the teacher, and at the most they should not be over a half hour in length.

If the child's interest flags, let him play folk songs in unison with other children. All melodies should be memorized. There are several little open-string works in which the teacher plays the melody. The clever teacher can add to these by writing a simple open-string part to some easy piano pieces which she knows; the theme should be melodic, cradle songs and dances of different nations being specially attractive to children. The young pupil's zeal is strengthened by hearing other students play frequently. Herein lies the strength of studio recitals.

The child with a faulty musical ear is not hopeless. He may, perhaps, be a careless listener. As soon as possible he should enter the ear-training class. There are many "Methods" in which the subject of children's work is made somewhat prominent, but I have found none complete. The wise teacher will discover that the works of Julius Eichberg, Lillian Shattuck, Sitt, Tours, Papini, and others need to be supplemented to suit individual needs. One thing is certain, and that is palpable in the Sevcik system: it is not advantageous to teach the pupil the four strings in rapid succession. Let him learn tone, bowing, left-hand position, etc., from the A string, then take the D, G, and E strings. There are two important reasons why the E string should come last: the child has learned to place his fingers on the strings in an upright position. He has now only to learn that the first finger must be bent very sharply to assume its position for F on the E string. He must also note that the first finger rests against the neck of the violin at the point where the finger and hand meet, — "at the crease," as the child says.

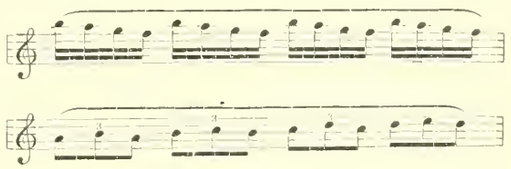
The other reason for teaching the E string last is that the pupil has now learned not to hold his arm too near the body, and he readily sees that there are four planes in which the bow arm moves (for the four strings), a proper understanding of this being very necessary to free bowing.

Another very necessary point in child study is that the little player shall have a violin of the right size which has a real singing tone. I do not believe in cheap fiddles. The child feels instantly whether his violin has a pleasing tone. It is also a mistake to buy a cheap bow, as it soon becomes crooked. The violin and bow can be rented if the parents do not care to invest in a good instrument, but a good half or three quarters violin is a good investment, and the teacher can always find ready sale for it when the pupil outgrows it. The bow should never be too long for the child's arm. This leads to a faulty position of the right hand, and I have known many pupils whose bowing has been injured for life on account of foolish economy on the part of parents during the first years of study.

Teachers may be misled by the Sevcik works. The very first exercises in the Book I are not intended for little children, and while we may use such exercises as these —

W. B.

to train the child's hands, we cannot take such exercises as



and play them on all the strings in succession. The child must be drilled long and faithfully on each string before he is ready for the progressions of the Sevcik work; nevertheless the wise teacher may write in the child's note-book many of the Sevcik exercises which meet the special needs of the child.

Teaching children is, in a certain sense, drudgery to many teachers. Progress is very slow indeed. I know a teacher of piano in a certain conservatory who does nothing else but the teaching of "hand culture." He is very interested in his work and exalts its importance. Why should there not be teachers of the violin who devote themselves to child training? It is not beneath any musician, but the teacher must be eminently qualified for the work. The fallacy (even now in existence) that a young pupil of a good teacher is "good enough" for the child to begin with is very often harmful. That young teacher has no idea how to meet the child mind. She often has no system, no patience, and no real method. In many cases she regards her work as drudgery, and longs for the time when she can go back to her practice and study. If teaching children is to be a means to an end, — that is, if students teach to obtain means for further study, — they should never treat the profession so unfairly as to give the child lessons which are without system. The teacher for children should be one who has given many years to child training and to the pedagogic side of violin art as applied to beginners. Such a teacher should command the respect of the public by making her terms such as a first-class teacher should receive. Note that I use the feminine. I believe that women are the best teachers for children. As to their fitness for teaching advanced pupils, many instances can be cited in which they are close rivals of men teachers.

VIOLIN AND ORCHESTRA

Conducted by EDITH LYNWOOD WINN

TALKS WITH TEACHERS AND STUDENTS

There is a story, told of John Field, which may be suggestive to the thoughtful student and teacher. The eminent musician was very reluctant to acknowledge that he could not play trills well. For days, weeks, and months he worked upon the third and fourth finger trills, but he was not satisfied. One day, while walking up the stairs of a neighboring house, he heard the sound of a piano. Some one was playing a series of clear and perfect trills. The musician stopped and listened; then making bold, he entered the room from which the sounds proceeded. To his surprise there stood before him a plain workman. Could those trills have proceeded from such a source?

"How did you do it?" gasped Field.

"So, sir," the man replied. "I don't know anything about piano playing."

"Let me see your hand," said the pianist. "Now play those trills again."

The man responded.

"Ah," said Field, "it is easily explained. You, sir, have a perfect hand for the keyboard. Alas for me that I am unable to do what with your hand I could do without striving!"

Technique is both natural and acquired. Kubelik is an example of the combination of the two. Not even Sevcik, master of the theory of technique, could have made a Kubelik out of a young man who had not a hand predisposed and abnormally clever in a technical way. The mechanism of the human hand is quite as important a subject for study as that of the construction of violins and pianos. Too often teachers assume that hard practice will make the fingers agile and strong. In violin study it is the *how* of doing things and not the *how long* which counts.

Much has been written about the violin bow, methods of bowing, violin tone, and the choice of violins. The training of the violin left hand has not always been thoroughly understood. Surgeons tell us that when we raise the third finger, the fourth finger follows the movement of the third. When the third finger falls, the fourth should describe the same curve. As the fingers fall, the knuckles of the hand should be in line and the curve of the fingers most natural, as if about to take positions on the strings. The proper control of the first joint at the base of the fourth finger is to be studied. It is an easy matter, surgeons tell us, for this finger to slip at the joint if there is not perfect freedom of movement. Now you will observe that many players of good standing anticipate with the fourth finger, stretching it forward. This position of the straightened and stretched finger is stiff and unnatural. It throws the whole hand out of proportion, as it were, and the hand becomes easily tired. The habit of dipping the fourth finger under the violin is a bad one, but the straightening of the finger is far more pernicious. In violin art we should have no angles. Everything is in arches and curves.

When I first began to investigate the Sevcik system, I made a study of the statuary in the Boston Public Library. Then I had a talk with a sculptor and a painter. Lastly, a surgeon explained to me that a false and strained position of the fourth finger would seriously interfere with digital freedom.

Now some teachers will discover that the important points in connection with the Sevcik system, as outlined in Book I, are *perfect equality of finger action, digital freedom,* — the line of motion being in a curve, the fingers never being straightened before they fall; firmness of attack; and the observance of an old rule to keep the fingers in their positions on the strings until it is necessary to move them.

Many teachers in our large cities have given the Sevcik Studies a fair trial, and they universally declare that the exercises of Book I are wonderful in their practicability. Students of Kreutzer and Fiorillo do not rebel at the prospect of an hour's practice (daily) of these important exercises, and many realize their full benefit in increased strength and quickness of the fingers.

Many teachers claim that the fact that some students can surmount the difficulties of a concerto in one half the time which other students require, is due to a difference of mind and temperament. This idea is erroneous. In nine cases out of ten, with less talent, the student who has a naturally clever hand will easily distance his rival, the student with a short, flabby hand. The clever hand is not always the hand with long fingers, however, for, as regards actual strength, long fingers are often a decided disadvantage; but the hand must be a violinistic one, with supple fingers and perfect joints.

It is now the beginning of the season, and the young teacher who has not used the Sevcik Studies should study the needs of her pupils with regard to the use of these valuable works. A few very brief suggestions may be given: —

I. The fingers should spring back to their places when they are to prepare themselves to fall with force. The movement reminds one of piano hammers.

II. When the third finger falls into place, the first and second should assume their natural positions on the strings, and the fourth should fall easily toward the string in the same plane as that of the third.

III. At first the student should practice such exercises as require the fourth finger not more than fifteen minutes at a time, or even less. A slight pain at the base of the fourth finger indicates over-practice and leads to stiffness of the finger, — a dangerous condition.

IV. The A string is the best string to begin with. Let the first-year pupil practice the first exercises with four quarter notes to a bow, using the whole bow. There should be no variation in tone power. The group should be played slowly and evenly. The teacher should select the exercises.

V. The D string follows the A string; then come the G and E strings. The wise teacher will not give the student these exercises until the student has some knowledge of the strings. Some children play on the A string for four months.

VI. For daily practice of advanced pupils I would suggest that exercises be changed frequently. The student who practices four hours daily might possibly devote *one* hour daily to Sevcik.

VII. Let the advanced pupil practice the exercises of Book I, Part I, with four, eight, and sixteen notes on the bow, the rate being not too rapid and the tone uniform. The fingers should fall with regularity and precision.

VIII. Advanced students may with profit practice the exercises of Book I, Parts II and III alternately. Absolute ease and freedom of the thumb and hand should be maintained in the positions.

While students of Kreutzer find it advantageous to study Sevcik's works, they should realize that the work with four thousand bowings is not a substitute for Massart's Bowings; it is merely supplementary to other studies in bowing.

GOOD TEACHING WORKS

BEAZLEY,	Eighteen Melodies, Grade I.
BEAZLEY,	Chanson, Grade I.
BOHM,	Canzonetta, Grade I.
BURSCH,	Romanze in F, Grade I.
DORN,	Mazurka, Op. 11, No. 3, Grade I.
DORN,	Romanze, Op. 11, No. 4, Grade I.
EHRHARDT,	Berceuse, Op. 38, No. 11, Grade I.
EHRHARDT,	Rêverie, Op. 38, No. 12, Grade I.
EHRHARDT,	Simple Mélodie, Op. 38, No. 1, Grade I
EICHBERG,	Twelve Easy Pieces (very melodic).
REINECKE,	Melodies.
ROECKEL,	A l'antique.

FIRST AND THIRD POSITIONS

ALARD,	Berceuse, Op. 40, No. 12.
C. BOHM,	Air Mélodieux, Op. 314, No. 9.
C. BOHM,	Cantilène — Miniature Picture, No. 4.
C. BOHM,	Bagatelles, Nos. 2 and 3.
C. BOHM,	Polonaise.
DANCLA,	Le Hamac.
DANCLA,	Six Petits Airs Variés.
DANCLA,	Six Airs Variés, Op. 89.
DAVID,	Gondellied.
DE BÉRIOT,	Twelve Italian Melodies.
DORN,	Hungarian Mazurka.
GABRIEL MARIE,	La Cinquantaine.
GOUNOD,	Serenade.
HAUSER,	Cradle Song.
HERMANN,	Berceuse.
HOLLANDER,	Spinning Song.
MOSZKOWSKI,	Mélodie in E.
ROECKEL,	Mazurka (D).

SCHMIDT,	Cavatine.
SCHUMANN,	Slumber Song.
SCHUMANN,	Träumerei.
SCHUMANN,	Lullaby.
SCHYTTÉ,	Berceuse.

(The above works are suitable for first, second, and third grades.)

TECHNICAL WORKS

DANCLA,	Op. 74.
DANCLA,	School of Mechanism.
DONT,	Op. 37–38.
KAYSER,	Op. 20.
KREUTZER,	Forty-two Studies,
SCHRADIECK,	Scales and Arpeggios.
SITT,	Op. 32.

ENSEMBLE WORKS

Duos: —

PLEYEL, Op. 8.
MAZAS, GEBAUER, DANCLA.

Trios, — violin, 'cello, piano: —

PACHE, OELSCHLAGEL, DANCLA, BOHM.
WIDOR, Serenade.
Petite Suite — Saint George.

A PLEA FOR THE MANDOLIN

MYRON A. BICKFORD

It is now about twenty-five years since the mandolin was introduced into the United States by a band of Italians touring the country under the name of "The Spanish Students." This tour created such an interest in the instrument that before long a great call for mandolins arose. Various manufacturers began to experiment in making them, and in some cases they were imported from Italy. It was but a short time until the instruments turned out in this country were superior to the imported article. Owing to competition and other causes, the art of manufacturing has steadily advanced. At the present time the instruments produced by the most reliable makers are truly works of art, and possess a very sweet, musical tone.

Musicians in general have been wont to look with more or less disdain upon the mandolin, even going so far as to deny it a place among legitimate musical instruments. No doubt one of the reasons for this unkindly feeling is the fact that they have never had an opportunity to see the artistic side of the instrument. In all probability they have never heard an artist play, and they have been obliged to draw their conclusions from the efforts of some amateur with the cheapest kind of an instrument, who produced a poor, scratchy tone. This is not doing justice to those who have made a serious study of the mandolin. It is condemned in a wholesale manner because a mere tyro has failed to impress his hearers with its beauty.

Can any instrument be more unmusical than the violin, when it is improperly played? Yet the instrument is not usually relegated to the back yard because, when in the hands of the beginner, it reminds one of a feline concert just before daybreak. In the hands of one who thoroughly understands the mechanism of the mandolin and the proper use of both hands, it is capable of the most artistic work. Until a few years ago it was thought impossible to play more than one, or at least two notes at a time, but the present advanced school of playing makes use of two, three, and four strings at once, thus virtually carrying the entire harmony on a single instrument, — a feat of which the violin is hardly capable. This is made possible by the fact that the bridge of the mandolin is flat. Thus the plectrum is able to manipulate several strings very nearly as easily as one.

If those who attempt to teach the mandolin would first fit themselves by taking a general course in music, they would be able to apply the principles of expression, phrasing, etc., to the mandolin. This alone would go a long way toward dispelling all prejudice against the instrument. The mandolin is capable of rendering the most difficult music. To exemplify: Mendelssohn's *Violin Concerto*, Alard's *Faust Fantasy*, and Ries' *Perpetuum Mobile* have repeatedly been given in concert by that superb master of the mandolin, Valentine Abt. Beethoven recognized the mandolin as a musical instrument, and wrote a sonatina for it, dedicating it to a friend who was a virtuoso on the instrument. Mozart gave the accompaniment of Don Juan's beautiful serenade to the mandolin. In conclusion, I wish to say to those who fail to see any beauty in the mandolin: Let the instrument speak for itself in the hands of an artist.

SIGNOR RANDEGGER ON ENGLISH SINGING

Signor Randegger on August 4th celebrated the fiftieth anniversary of his arrival in London from Trieste, his native town. In reply to an interviewer he said: —

"My opinion of music in England during the past fifty years is that considerable progress has been made in all branches, especially orchestral and instrumental. The only department which has not progressed so rapidly is singing, and this is due to the fact that singers don't study sufficiently. They certainly do not study as long as the instrumentalists.

"The fault with present-day singers is that they do not pronounce their words properly. It is not surprising, remembering that they are not taught English properly at the majority of schools, although they learn other languages. This should be rectified.

"You cannot hear or make out what they are singing, and the result is you go to a ballad concert to hear English songs sung by English vocalists, and you have to buy a book of the words! This is something which gives foreigners a good opportunity to ridicule the English. The Welsh are much better singers than the English, and the Irish and the Scotch pronounce their words better.

"The English, however, have good reason to be proud of their composers. In the old days the composer was not a well-educated man. To-day he is properly educated, is probably a University man, and holds a good social position. This is a remarkable change, and is due indirectly to the growing love for music among all classes.

"The ballad remains an English product grown for English consumption. Any girl or young man can sing a ballad, because little vocal effort is required, given a good natural voice and a little sentiment. But it requires a certain amount of mental development to interpret properly a German *Lied* or a French song by Massenet or Saint-Saëns. You English have no poets like Heine, Uhland, or Goethe. The words of all your ballads are more or less nonsense, and the verses are written at so much a dozen.

"My advice to singers is that they should thoroughly pronounce their words when singing, and that they should, when possible, sing only the highest class music."

TWO-STEPS AND OTHER STEPS

A momentous event is threatened in the domain of dancing — again. The American Society of Professors of Dancing, at its annual session, held in St. Louis, has decreed the abolition of the "two-step" — again — "that ungraceful, boisterous dance," as one professor calls it, "in which a man and woman get out on the floor and 'do' a number of bewildering, ungraceful figures in which they tire themselves out and make themselves ridiculous."

The "professors," like most devotees, think that their cult is an end, not a means. So they get together every year and fulminate and denounce and deplore. Meanwhile, the folk that dance go on dancing to please themselves, that being the whole end and aim of dancing — enjoyment and not the demonstration of proficiency or gracefulness, or anything else that pertains to a performance of any kind. That is where the "professors" make a mistake. They think that dancing is a performance, and that they are the referees.

As for the two-step and "rag-time" to dance it by, those that dance will have both as long as they like them. When they do not like them they will have something else. Dancing is ruled by fashion, fad, or custom as clothes or carriages or dinners are; it changes from generation to generation. The "two-step," so-called, was the rage more than thirty years ago. It was then called the "deux temps"; and the difference in the designation illustrates the change in fashions. At that time the custom of using French names in everything prevailed. Since then we have brought in the simpler and more sensible fashion of thinking the English language good enough. So when after thirty years and more, during which time the waltz held sway as the dance supreme, the "deux temps" is revived — it is called the "two-step."

There is still another thing that the "professors" do not take into consideration; it is that there is character in dancing and that different peoples dance differently, their dancing being expressive of their character or temperament. One would expect that the waltz, beautiful as it is, and so general in its appeal, should originate in Germany, as it did; its slow motion and dreamy character suiting a people both fat and lymphatic, dreamy, given to music and sentiment. And so dances characteristic of various peoples reveal in themselves why they are so. In line with this it might be said that the direct, quick, gay, rushing, hustling "two-step" is very characteristic of the dashing, energetic Americans. And this is why it has prevailed so long and why it will prevail in spite of the exorcisms of the "professors" until that other American characteristic of craving novelty overcomes it and brings in something else. Meantime the motto of the wise "professor" will be —

"On with the dance; let joy be unconfined."

—*Indianapolis News.*

NOTES

Under the auspices of the Brooklyn Institute of Arts and Sciences a series of concerts will be given in Association Hall, Brooklyn, by the Kneisel Quartet, on the evenings of October 27, November 17, December 15, February 9, and March 23. The chief assisting soloists will be Mrs. Thomas Tapper and Mr. Arthur Whiting. Among the novelties that will be performed are F. S. Converse's Quartet in A Minor, Op. 18, Hugo Wolf's Italian Serenade for the 'cello, and Christian Sinding's Quartet in E Minor.

* *

Charles Martin Loeffler, the distinguished Boston composer, will teach composition in the William L. Whitney International School. Mr. Philip Hale will give lectures on musical history and will serve as advisory critic. A branch of the institution will be established in New York.

TEACHERS OF MUSIC AND PARENTS

(PRIZE ESSAY)

T. CARL WHITMER

I shall briefly consider three matters: (1) the object of music study; (2) the problems to be solved by teachers and parents; (3) antiquated and modern attitudes toward music study.

The principles underlying all good educational methods are the same. If any branch of teaching has not at its basis a really educational treatment of the subject, the so called instructors therein have no right to the name of teacher. All study — and this of course includes music study — is (1) for the development of thought; (2) for the inculcating of definite ideas; (3) for the practical use to which such ideas are put.

The teachers of music and painting are the last in the procession toward a true pedagogy. The reason is obvious: the show-off, exhibition elements, the desire for praise, the desire to "entertain" in its most popular and superficial aspect.

A school of music, if put on an educational basis, must produce good players; it cannot help doing so even if it would; but the primary object must always be to give the student not only culture, but such a knowledge of his own mental and muscular machinery as will enable him later in life to specialize more intelligently in the branch of work to which he is best fitted.

As yet comparatively few teachers of music have this idea back of their teaching; or if they happen to possess the idea, they seldom are strong enough morally to carry it through to the bitter end. Few teachers there are in this world who develop thinkers, discriminative pupils, pupils who not only play well but who in after life are able to weigh their powers and choose their vocation wisely; or if they need not so choose, to exert a good influence, an influence for the betterment of education. Pupils cannot do this because they have not been taught by their music teachers to think, to question, to examine, to analyze, to dissect, to pick apart, — or whatever one wishes to call it. They have not had rational teaching. Rather have they been taught to speak, as it were, in parrot fashion; to draw by copying (or have the teacher do half their work, which is both uneducational and dishonest); or to play the piano by imitation, not understanding.

Any teacher who listens to the appeal of the fond parent to give the child a "piece to play as soon as you can" may desire to please; but let that teacher not forget that, if he grants such a request, in nine cases out of ten he is ruining the selective, discriminating powers of the pupil as well as ruining his simple playing prospects, and that in ten years time that pupil will turn and rightfully heap curses on the man who taught him to be an automaton, a parrot instead of a thinker, — which latter word means that if any one has ability he *will* play, or paint, or carve in the very best way and not superficially.

Innovations in the teaching of music and painting are likely to meet even greater objections from the unthinking than would new ideas in teaching ordinary subjects, because of the prevalent desire for an immediate showing off. But private teachers and schools of music should never cater to the superficial. Nor must a teacher be like the storekeeper who fills one shelf with one quality of goods, another shelf with another quality, selling the one or the other as the customer wants. The teacher who gives to the patron whatever he asks for is neither an art worker nor an educator: he is simply a shopkeeping music teacher who makes pin-money.

* * *

Perhaps the first problems presenting themselves to both teacher and parent are: —

(1) At what age the child should begin to study.

(2) What kind of teacher to select.

(3) What kind of piano to buy.

(4) How often that instrument should be tuned.

(5) Shall the pupil be left entirely in the teacher's hands.

(6) How many lessons a week shall he have?

(7) The position of the practice room and practice.

(8) Shall only the girl be allowed to study?

(9) Shall other studies give way to music?

This is a fair catalog of the questions that should present themselves, at least.

(1) If the child is strong, he should begin to study at six or seven years of age.

(2) The teacher to select from the start should be the best (who is usually the highest priced). Good elementary teaching is the most important thing the child can be given. Better let him be without music for a few years until you *can* afford the best teacher. There is no teacher, or piano, or violin, or piano tuner too good for your child at the outset. It is economy to buy good clothes, good pianos, good teachers, good violins, good land, good houses. The man who gets cheap work done on his house always pays in the end two or three times the amount that really good work would at first have cost. So it is with paying for good teachers. Your child will not cost any more in the end, and at the same time will not be rendered unfit for later training, if his first teachers and piano tunings are of the first class.

(3) It is, of course, impossible to answer this question about the kind of piano to buy so that a layman would derive any very positive information which would assist in all cases. The only point necessary here is, Always consult that "best teacher" about the piano buying — you cannot do it yourself — and don't pay money for the case in preference to the action.

(4) The piano should be tuned four times a year.

(5) The child should be left entirely in the hands of the best teacher you can find. That best teacher may not consider it wise to give a "piece" that you will like for a year; perhaps he will give it later, perhaps sooner; but, if you will be patient and help your child to be so, in the end you will have some foundation for your pride. Even if the child has little talent, he is bound to play accurately and with discrimination whatever he does play.

(6) The number of lessons a week at first should be six. After several months they might fall to three, and then later on to two a week. One lesson a week is of very little value to any but the most advanced and the most conscientious.

(7) The practice room should be so situated that the student will never be interrupted during his work. The custom of pushing off practice when "company comes" to occupy the parlor is pernicious.

Your good teacher will say exactly how long the child should practice, and you will notice that it is not the same from week to week, owing to the student's advance in the learning *how* to practice, — the thing a fine teacher will explain more carefully than anything else.

Your piano, by the way, should not have a scarf, bric-a-brac, or other trappings on it. If you want your piano to wear well and sound as well as it did at the dealer's, the piano should be kept on the bare floor, away from an outside wall and not too near the source of heat. There should be few curtains in the room and nothing on top of the piano.

(8) The boy? Why should not the boy study music as well as the girl? What has he done that you wish to prevent him from getting a knowledge of the fine arts? It is certainly curious that some people "sex" the arts; that they say, "My girl must not be an architect nor my boy a pianist!" Let us be reasonable: that work is great work into which a man puts his very best, his most earnest efforts.

(9) The last problem is unusually important. To be very brief, I would say that in early work all studies which make for a broader education should be considered equally important; and to make music or any one study so emphatic that other studies are sacrificed to it, is but another way for crippling the student through life, especially those without musical talent, who after all are in the majority. Examine the requirements for musical graduation in a number of the most advanced schools for music study and you will find in a few cases (would there were more!)— placed there by the director of music himself — English, mathematics, French, German, psychology, etc., in connection with the work in piano, music history, harmony, counterpoint, etc. To get the best results, a well-rounded education is very necessary.

And just as I believe in adding these general foundation studies to musical requirements, so I too believe in adding music to the course of those who never intend making players or singers out of themselves. Culture, culture, that is the point!

* * *

The conclusion of the whole matter of musical education is the following: —

The antiquated attitude toward music is (for it is still with us!) that it is a study designed simply to give a person a certain "accomplishment."

The modern attitude has it that it is educational in the best and most generally accepted meaning of that word.

Those holding the old attitude believe that the pupil should be taught to "play."

The modern workers teach how to think, with the result that music students play better. (With the old manner the average "pianist" neither thinks at all nor plays very acceptably.)

The modern methods of teaching accomplish in a year infinitely better what it requires, by the accepted ways, to do less than passably well in three years or longer.

The modern educational music teaching makes something out of everybody, talented or untalented; while the unmethodical teaching produces by accident one musician worth the name out of every hundred or more.

It is the experience of every genuine teacher of music that if a pupil is carefully taught how to use his mind in his work, how methodically to use every minute of his practice time, how mentally to guide his muscles to do exactly what by careful previous analysis he knows should be done, — in other words, to do what he *thinks*, what he *wishes* and *wills* — that student, if talented, will rise like a rocket; but if he is not especially talented musically, if he indeed has *no* musical ability, he will at least experience mental development popularly supposed to be brought about only by Latin or mathematics, and in addition will always be able to do something even with his music. It may be a very simple something, but it will be something at least accurately and interestingly played. Rational methods always lead to good results.

Have you parents and teachers ever looked about you and noticed how many people in your house, street, town, county, and State have studied music? The number is really astonishing, but there are few good results either in technic or in taste. Why?

Musical statistics would not be such a tender question if music teaching should be placed more generally on an educational par with other ordinary school subjects. It is the same with drawing. So long as the parents of a child want that child to bring home at the seventh or eleventh lessons pictures which look to the uninitiated more like boiled strawberries, impossible cascades, and pale blue pumpkins than works of art, or music "pieces" at the second term, just in accordance with that attitude on the part of parents or teacher will the child *never* learn to paint well, *never* learn to play, *never* arrive at good judgment. Not long ago a woman told me that her whole musical sense had been paralyzed by the fact that as a young girl she had been sent to a deserving widow for lessons instead of to a good teacher. This is quite a common experience; only not all of the victims, unfortunately, become so conscious of the lack as this one. And that is another point: the awful deadening of thought resulting from uneducational methods.

If parents would remember that upon the first lessons rests nearly everything, the sending of impressionable minds to teachers without a standard of educational value would cease. And how it would weed out the teachers!

A music teacher must stand up for what is good *always;* a parent will see that such a teacher is secured.

SUCCESSFUL ACCOMPANISTS AND THEIR ART

(PRIZE ESSAY)

FAY SIMMONS DAVIS

Accompaniment playing, in its highest sense, is an art so wide-reaching in its effects, and so replete with beautiful influence and helpfulness, that it holds an exalted place as a calling in the world of music. It is a science, and upon it depends the work of singers and of several kinds of instrumentalists. It stands for *something* and the accompanist for *somebody*.

The importance of this art to musicians all about us cannot be overestimated, for many of them are sorely in need of the services of well-equipped accompanists. Sometimes singers may impose upon them, but they are more prone to cover them with "linen and much fine gold" as far as lies within their power.

To use a homely illustration, an accompanist is to the soloist what a dress is to its wearer. Though the garment may look lovely alone in its richness and expression of taste, it is not a success until it conforms to the special requirements of the donner. It must round out the awkward curves, and make more beautiful the graceful lines. It must sink its own individuality into that of the more important one before the beauty of each in relation to one another can be enhanced.

There are two worlds in this art: the smaller, with its superficial training and results, is nevertheless necessary upon amateur occasions where sociability and the singing of "college songs" are the special features of the time and place.

The larger professional one, with its field of helpfulness, is a power for inspiration and advancement, and it is within this world that I wish to dwell for a while. I will therefore endeavor to point out some of those essentials necessary for one who desires to choose his vocation within it.

A SPECIALIST

One science only will one genius fit. — POPE.

A fine accompanist, in this larger sense, can never justly be called a "one-sided" musician, though he ought to be a specialist in his art, and to be able to direct his efforts intelligently. The twentieth century demands men and women who are trained to do *one thing as well as it can be done.* My meaning I find expressed in the old Latin motto, *Non multa sed multum,* — not many things but much. It is a condensed sentence, but nevertheless it contains a whole essay of advice along this line.

I do not mean that an accompanist is never to play solos or to teach. Far from it, for he is often capable of doing both, and especially the latter, as his quick sympathy of another's needs usually enables him to impart knowledge readily. But he should so focus his powers and his energies that they may constantly tend to perfect him in this special direction. The playing and the teaching are helpful toward this end. A noted writer gives some splendid advice in the following lines, which an accompanist would do well to follow: "Never study on speculation, for such study is vain. Form a plan — have an object — then work for it. Learn all you can about it, and you will be sure to succeed."

The musician who chooses this branch of music for his vocation should not "happen into it," but, on the contrary, should prepare himself as thoroughly and studiously as for any other high position. Though he must be "born and not made" in his quick sympathetic responsiveness, still the "making" proves the second half necessary to complete the perfect whole. The hands must be so trained that they may work in unison with an intelligent mind, and thus reveal the lofty emotions of the heart and intellect as expressed in the music. There is room at the top of this profession for the steady, earnest worker, and only he who loves his work and his art should enter it.

"There are no elevators in the House of Success,
But the stairs are long and steep,
And a man who would climb to the very top
Before he dare walk, must creep.

"There are no lounges or Morris chairs,
Nor places to rest your spine,
But when one has arrived on the roof at last —
Ah! but the view is fine!"

Like all other specialists, however, an accompanist must be acquainted in a large degree with the work of others — in his case, singers, violinists, and 'cellists — whose efforts he will be called upon to reinforce. This knowledge is of especial value upon occasions when no opportunity is given him for the preparation of his work. One will notice that an experienced accompanist, who has but a quarter of an hour in which to "glance over" a song before it is rendered, will probably spend half of that time in studying the solo part and in learning the meaning and import of the words. He knows that in this way he can interpret more intelligently the composition itself and better perform his own share in it.

Such an accompanist is, or ought to be, a student of details, but there are occasions, such as the above, when he must of necessity neglect them — the bits of color, the tonal effects, and the phrasing — in his hasty search for the musical roots which are more necessary than the flowers. Unless he takes care, however, he will fall into slipshod ways, — the little foxes of carelessness will creep in and spoil the vines and the flowers whose seeds he planted with so much effort. These tendencies can be counteracted by following the plan of a successful musician. He always secures afterward a copy of a song he has had to "hurry through" at sight, and then studies and learns it perfectly. In this manner he keeps his *art*, with all its manifold "nice points," ahead of his ability to read rapidly and to follow correctly.

PREPARED WORK

When one hears a perfect rendering of a difficult song one may rest assured that the pianist has been responsible for many of the beautiful effects of rhythm and dynamics. Every beautiful tone, every artistic phrase in an accompaniment, but aids and inspires the soloist, and from soul to soul there passes a wireless telegraphy which transmits its messages of beauty and understanding each to the enrichment of the other's art.

When one hears a pianist imitate a phrase, first announced by the voice, just as the singer rendered it from attack to finish, one experiences a beautiful feeling of the eternal fitness of things. And when one listens to the instrument's subdued harmonies

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GRANVILLE BANTOCK

I

The stock joke that the English are an unmusical nation sometimes riles those who know anything about the real state of affairs over here. There is plenty of music in the race, but unfavorable social conditions will not allow more than a fraction of it to come to the front, while the dearth of English papers devoted to music causes the majority of people to remain ignorant of even the few men who have made their mark. Still we *are* moving. It seems only yesterday that we used to get angry with our Academics, and treat them as being actually alive, and pit our younger men against them. Now no one except their personal friends takes any interest at all in the music of the Academics. Elgar is no longer a promising man, but one who has arrived. A new generation has sprung up, that goes at its music with a magnificent, unholy ardor. From this younger crew, composed of men between the ages of twenty and thirty, I think something first-rate ought to come. Midway between Elgar and this group of fledglings stands Mr. Granville Bantock. Elgar's junior by some twelve or thirteen years, he is yet more mature than the men of the newest harvest. He has passed through all the diseases that afflict the young composer, has learnt wisdom and come to an understanding of himself; and now, at the age of thirty-six, with an exceptional mastery of technique, he represents, to my thinking, one of the strongest factors in our new musical life. English audiences do not yet know his music as they should do. I myself have had exceptional opportunities of becoming acquainted with it; and unless I am very much mistaken, the significance of this work will become more apparent as time goes on.

II

He was born in London on August 7, 1868, the son of the eminent surgeon, Dr. Granville Bantock. As in the case of the present writer, a break-down of health at a critical moment prevented his entering the Indian Civil Service. He then tried a course of chemical engineering at the London City and Guilds Institute. In two years he had acquired a profound ignorance of chemical engineering, and, what is more important, had made the acquaintance of some manuscript scores of Scarlatti, Paesiello and Porpora in the South Kensington Library, where he spent many an hour that should have been given to the ecstatic rapture of listening to lectures on chemical engineering. Dr. Gordon Saunders gave him a few lessons in harmony and counterpoint, and he immediately broke out — as it were in a rash — in a Requiem Mass, a Symphony, and some songs. They must all have been atrocious beyond description, for they won him the Macfarren Scholarship at the Royal Academy, tenable for three years. This was in 1889. At the Academy he studied composition under Mr. Frederick Corder, and in his spare moments learned to play, with varying degrees of success, the clarinet, violin, viola, organ, piano, and kettledrum.

At the end of three years he was appointed sub-professor of Harmony; but as there was no salary attached to the post, he found it difficult at times to make his expenditure conform to his income. Soon afterwards, however, a little piece of luck came his way, Signor Lago producing his one-act opera "Caedmar." After three performances of the work the company smashed up (*post hoc*, of course, not *propter hoc*); but Mr. Bantock had learned, from this brief experience, something of the art of conducting, and for the sum of $15 per week he was allowed to conduct a traveling burlesque company, that added to the gaiety of nations with "Bonnie Boy Blue." The band usually consisted of one violin, one double-bass, one cornet, and the left hand of the conductor on an anæmic piano. However, this engagement led to one with Mr. George Edwardes; and after more provincial tours he went round the world as conductor of one of the Gaiety companies, visiting America and Australia, and returning home in 1896.

Then he went on tour with Stanford's "Shamus O'Brien." His predecessor in this post was Mr. Henry J. Wood, now known the world over as conductor of the Queen's Hall orchestra. After this he had an engagement at the Royalty Theatre, London, when the French musical play of Madame Jane May was on. In 1897 he was appointed musical director at the Tower at New Brighton, — a seaside resort in Lancashire. He began with a small out-door band playing popular music; the next year he got indoors and had a larger orchestra; the next year it was larger still. Every Sunday afternoon in the summer he used to play the best of modern music to large audiences, many members of which came from a considerable distance. The short-sighted policy of the directors led to a contemplated diminishing of the band that would have made modern music an impossibility on it; whereupon Mr. Bantock accepted the offer that had been made to him of the Principalship of the School of Music connected with the Birmingham and Midland Institute. This was in the summer of 1900, and he has remained at Birmingham ever since. There he conducts, besides a students' orchestra, the Birmingham Amateur Orchestral Society. Since 1902 he has also conducted the Wolverhampton Festival Choral Society — again, curiously enough, succeeding Mr. Henry J. Wood; while within the last few months he has been appointed conductor of the Worcester Philharmonic Society, in succession to Sir Edward Elgar. His life, it will be seen, is a busy one.

III

He has produced a large quantity of music, but, as I have said, the English public do not know it in anything like its entirety. London in particular has not heard his best work. He is known there only by a few of his early compositions such as "Thalaba the Destroyer" (a symphonic poem) "Jaga-Naut" (a selection from a huge work on the subject of "Kehama") and the light "Russian Scenes." His fine "Helena" Variations, on his wife's initials, "H. F. B.," have been heard only in Liverpool; "The Witch of Atlas" was given at the Worcester Festival, and "Dante" at New Brighton Tower and Birmingham. There are, in fact, only two men living who know Mr. Bantock's work all in all; Mr. Bantock is the other. He began an opera on the subject of "Eugene Aram" some years ago, but he gave it up, in view of the perfect hopelessness of ever seeing it produced. He has published six books of "Songs of the East," — Japan, China, India, Persia, Egypt, and Arabia — in which, to delicate poems supplied by his wife, he has worked up some of the Oriental tunes he picked up on his wanderings. Soon he is to issue settings of the Ghazals of Hafiz and the lyrics in Browning's "Ferishtah's Fancies," in each case for voice and orchestra. "The Time-Spirit," a large work for soli, chorus, and orchestra, has appeared recently, and a volume of "Jester's Songs" is on the way. In the large forms he prefers, like most modern composers, to work in poetic rather than in absolute music. He has done a number of symphonic poems. I have named some of them; others are "Fifine at the Fair" and "Pan" — the latter being not yet quite complete. While a student at the Royal Academy he did a symphonic poem on the lurid subject of "Satan in Hell." The story goes that it was once being tried on the students' orchestra there (the Academy, I mean, not the other place), and when the players had got into a hopeless chaos of sound, the principal, Sir Alexander Mackenzie, asked the composer what *this* was intended to represent. "That's hell, sir!" was the answer. He has since made up for this little association with the Prince of Darkness by composing a fine oratorio on the subject of "Christus." It has not yet been performed in its entirety; when it is, people will realize that "The Dream of Gerontius" is not the only beautiful work of this kind that has been done by an English composer.

The main defect of his writing used to be a certain monotony of rhythm, due to a too frequent recurrence of the accent in the same place in each bar; but this was a fault of youth that has now practically disappeared. His technique is remarkably sure and easy, particularly in orchestration, wherein his long practical experience of conducting has been of immense service to him. "The Witch of Atlas,"— a dream of ethereal loveliness, — shows an understanding of the orchestra and a sublety of feeling for tone-color and tone-effects that (I say it advisedly) only Strauss himself can equal. All his work shows great poetic sensitivity. In this respect I think the "Christus," the "Helena" Variations, the "Dante," and the "Pan" are his finest works. The more riotous side of his nature comes out in the sparkling "Fifine at the Fair," while "Lalla Rookh" is a lovely embodiment of his Oriental dreams. He is the most Oriental Westerner I have ever known. In a previous incarnation he must have sat at the feet of Confucius, or seen, on the bridge at Baghdad, Haroun-al-Raschid and Giafar and Masrour on their nocturnal expeditions. Bokhara is more precious to him than Birmingham, Samarcand and Tiflis more dear than London and Liverpool. Some of my critical brethren make the mistake of telling him not to write Oriental music, because, they say, this ought to be done by Orientals. They are wrong; there is a difference between a factitious imitation of Oriental music and a real representation of Oriental life as it appears in the eyes of a man who loves it and is fascinated by it. Mr. Bantock has as much right to depict the East as it appears to him in sound as Mr. Mortimer Menpes has to depict it in colors. For my own part, I often advise him to think less frequently in Persian and Japanese, but that is only because I know how well he can think in English, and because English music will be all the better for such thinking as his. He is, in my humble opinion, one of the strong men, who will make a durable reputation for himself.

ERNEST NEWMAN.

In regard to the *Time-Spirit*, Mr. Granville Bantock's most recently produced work, we present on page 411 a criticism by Rutland Boughton, which will be found of interest.

Owing to the crowded condition of our pages it has proved necessary to defer printing the second instalment of Mr. H. E. Krehbiel's article entitled "Catholic Church Music Reform" until December. Lack of space has also crowded out the ANSWERS TO QUERIES. The more urgent of these queries, however, have been answered by mail.

CONCERNING LESSON SERIES

Many correspondents have inquired in what issues of the MUSICIAN the various lessons have appeared. Following is the list: —

Italian: began in January, 1904; concluded in September.
German: began in March, 1904; concluded in September.
French: began in September, 1904; is now continuing.
Melody: began in June, 1904; concluded in August.
Form: began in January, 1904; is now continuing.
Harmony: began in March, 1904; was omitted in June and September and is now continuing.

(*Continued from page* 419)

against the singer's melody, quickly changing to clearer and richer tones as the theme enters the accompaniment (which follows every mood of the singer and the contrasting beauties of the song), one realizes that an artist is at the keyboard, and the listener is impressed with the revelations of the composition as well as with the art and voice of the singer.

One evening, after a most artistic concert, a friend offered his congratulations to the splendid soloist, and added, "Why, I never heard you sing so well." "Sing!" was the answer, "why, I felt completely lifted beyond myself! My song expressed a new meaning to me, and revealed beauties never dreamed of before, all because my accompanist is an artist." Such results are the reward of careful preparation and of musical feeling and intuition.

As an accompanist (and there is no other work I love so well), I cannot refrain from asking, "Is there one among the best accompanists of to-day, who, experiencing the joys of responsibility and the power resulting from conscious worthiness, would change places with the soloist? Is there one, who, uplifted by his love of the great Muse and his ability to portray her (which inspires not only *one* other but all within the concert hall), would exchange his position for that of the singer for whom he plays?" I feel sure that the unanimous reply is "Not one."

HARMONY AND TECHNIQUE

A knowledge of harmony is imperative, and of the greatest value to an accompanist. The ability to transpose compositions of medium difficulty is of great worth in cases of emergency, as is also the ability to modulate well "according to law." This knowledge will enable one to comprehend quickly the musical construction of a composition, as rapidly as one would grasp the situation of characters in a story, and better enable one to read in advance of the passage he is playing. And again, in reading a difficult composition at sight it is oft-times impossible to play every note, for example, in rapid arpeggio passages, but a knowledge of the grammar of music will enable one quickly to grasp and understand the chords, and play and resolve them correctly, even if not arranged exactly as upon the printed page. Through this knowledge a performer becomes a good interpreter, and achieves that concentration of mind so necessary to one who hopes to win success in any field.

An accompanist must possess also excellent technique. The skilled piano soloist whose nervousness interferes with a successful public career has an excellent training in this line, and he would do well (all other things being equal) to turn his endeavors in this direction. Feeling himself secondary in interest to the soloist, he would probably find his art, his wits, and his fingers at instant command. As a rule, however, fine solo pianists are not a success in this work because they find it difficult to subordinate their own musical conceptions for the sake of another's.

THE MIGHT OF LITTLE THINGS

In addition to his other qualifications, an accompanist must be self-possessed, and alive and alert to grasp and meet situations. He will find that the control of his mind is as necessary as the knowledge of his art.

Not long ago, at a concert, a promising singer, in her nervousness and excitement, "jumped" a phrase of four measures, and then and there and for evermore blessed her accompanist because she instinctively grasped the situation and "jumped" too. "Trifles make perfection, and perfection is no trifle."

The electric lights burned out one evening in a Boston church, in the middle of an anthem. The beautiful tones of the organ continued steadily until the close of that period, the choir (thus inspired) following from memory. The organ then continued alone, improvising upon the melody in a minor key, until the gas-lights were turned on. The organist at once modulated to that section of the music where he discontinued, and, signaling his choir to sing, they finished the anthem together. The congregation had listened with sincere admiration throughout, and the impression made was a far more effective and lasting one than would have been possible in the ordinary course of the service. Many an unusual performer has failed at such crucial moments and many a less brilliant one has found his way to Parnassus because of this very ability to meet emergencies requiring prompt action.

"Vigilance in watching opportunity, tact and daring in seizing opportunity, force and persistence in crowding opportunity to its utmost of possible achievement, — these are the virtues which command success."

CHARACTER AND PERSONALITY

Character is a great essential toward the making of any artist. Its impress is upon every art, and upon every tone, instrumental or human. There exists no nobility of character which does not desire to assist another, and this is the predominating wish of the true accompanist. Life, in its relation to art, should not be measured by achievement unless that achievement is linked to noble thought and action. Art is a great educator of the heart as well as of the mind.

Besides perfecting his character an accompanist should make his personality as attractive as thought and care and taste can make it. A musician who represents art must clothe it with a refinement and attractiveness which such a beautiful patroness deserves. It is always a delight to see the accompanist of a certain Boston concert company appear on the stage. She is attractive and unassuming; her dress is dainty, though inexpensive; her walk is full of grace; her simplicity in all things is sweet and womanly; her artistic self as well as her art leaves an impression of refinement and of culture. She lives up to her art in her personality.

ORGAN ACCOMPANIMENTS

An organist should earnestly study the orchestral scores of the great oratorios, and hear the works constantly, that he may familiarize himself with the kinds of instruments used and their requirements. Then, when he desires, he will be able to produce the orchestral effects (as far as his instrument allows) upon the pipe organ. The correct use of the pedals also requires understanding and discrimination, with close adherence to the composer's orchestral ideas.

Strange to say, nearly all of the lighter sacred songs are composed with piano accompaniments. It requires excellent taste and judgment on the part of an organist to adapt each accompaniment to the requirements of an instrument whose compass of the keyboards is so much smaller and upon which the effects are gained by the judicious use of stops, pedals, and all mechanical accessories, instead of by the different qualities of touch.

An efficient organist is expected not only to perform his own part accurately during a church service, but he must be able to assist and inspire at any moment this or that nervous or delinquent singer. He is more than servant: he is an educator, and he stands for Progress and Helpfulness.

A progressive accompanist is always a student. The greater the work, the greater the effort. He is master, though slave; he is manager, though clerk; he is king, though subject. He stands supreme and powerful in his own sphere.

"Blessed is he who has found his work.
Let him ask no other blessedness."

RHYTHMICAL PROBLEMS

(PRIZE ESSAY)

HANNAH SMITH

Regularity and definiteness of rhythm are characteristic of all modern music, but in the higher forms they are usually modified and not unfrequently partially obliterated, purely rhythmic accents being superseded by accents defining figures and phrases, — that is, units not necessarily coinciding with measures.

But though in highly artistic music the rhythmic design is less in evidence, it must — like the meshes of the canvas upon which the arabesques are embroidered — furnish throughout a firm and continuous accentual ground-work; and as in architecture the most elaborate and beautiful ornamentation cannot compensate for defective lines of construction, so in musical performance the utmost grace, force, and technical finish will be unsatisfactory unless superimposed upon the firm outline of a secure rhythmical structure.

Scientific experiments seem to prove that the feeling for rhythmic motion — the regular recurrence of beats, or accents — is almost universal, but these same experiments show beyond a doubt that this appreciation varies greatly with the individual; and among the minor talents entrusted for development and training to the average pianoforte teacher no defect is perhaps more common (none, certainly, more difficult to overcome, or more taxing to the pedagogical resources of the preceptor) than this partial inability to feel the rhythmic beat and accent, — to keep time, as is usually said.

Of course, if the inability were total, musical training would be as hopeless as instruction in painting for the color blind or elocution for the deaf. But given any germ of capacity, a certain amount of cultivation is always possible; and the only question is, "How?"

Mental development is, like physical, the result of efforts properly directed and persistently repeated; but the childish mind, like the childish body, is incapable of sustained exertion. A child at play will make with ease springs and leaps im-

possible to an adult, but a steady walk of fifteen minutes will utterly exhaust the immature nerves and muscles. For this reason pianoforte practice, the very essence of which is repetition, is so irksome to the little ones. A conscientious or ambitious child will usually persevere until the passage or exercise has been *once* correctly performed, but the numberless repetitions which the older pupil knows are necessary to establish the *habit* of correct performance are not to be thought of for children. Every teacher finds that, even with honest effort and the desire to do well, a passage or exercise often goes worse with much harping upon it. Take the child to the window, spend three minutes looking at something interesting outside, and then see if the difficulty has not vanished. The strain has been relaxed, and the relation of the mind to the work altered.

Now, what seems to be necessary — and the slower and less talented the pupil the more necessary — is to secure the indispensable amount of work which from a grown student would be required in unvaried repetitions, by varied repetitions of substantially the same thing. Therefore the teacher must with the utmost ingenuity present each difficulty under manifold disguises, so that the pupil may work always more or less under the stimulus of novelty. Moreover, each difficulty must be presented at first in isolation, in order that the whole attention and effort may be concentrated upon that one point. The pupil whose appreciation of rhythmic motion is defective, must attack rhythmic difficulties alone, — dissociated from intervallic progressions and all mechanical complications.

Let such a pupil first count out the notes and rests in each measure, subdividing the beat units as much as may be necessary to insure a thorough understanding of the proportions in each division. This is, of course, indispensable as a beginning, but this is the only foundation upon which to build the rhythmic structure. An intelligent but unmusical pupil may be able to count out correctly the most intricate and elaborate successions of notes, and yet — not carelessly, but purely from lack of rhythmical feeling — in playing utterly ignore rests, or lengthen or shorten notes (even to the extent of inserting a measure of four beats in a waltz or a measure of three beats in a march) without apparently experiencing any of the unpleasant sensations that affect the teacher or listener. So, after the values of the notes and rests in the various measures are intellectually appreciated, the training in rhythm must be begun.

As a first step have the pupil touch with a pencil or pointer each note (lifting it at the rests) while the teacher counts the time slowly and steadily and with as many subdivisions as may be necessary to give at least one count for each note. Repeat this until it can be done easily; the pupil touching and lifting the pointer strictly in time with the count. Then let the pupil interlace the fingers with opposing palms, and while the teacher counts in the same manner, clap the hands lightly at each note, holding them together its full duration of time. (This is an excellent exercise for the wrist, as well as for the rhythm.) Again, have the pupil beat lightly on the wood of the piano, following the rhythm strictly, — a down beat for each note, and holding it its full time. Repeat this, marking the accents by heavier beats. For another variation of the same exercise have the rhythm played by repetitions of a single tone, the key struck lightly excepting at the accented notes. All this is to awaken and strengthen the feeling for accent apart from variations of pitch; for rhythmic motion pure and simple. When after such patient preparation the melody is finally played, the habit of the correct rhythmical movements will probably have been so well established that the stronger accents will fall easily and naturally into their proper places.

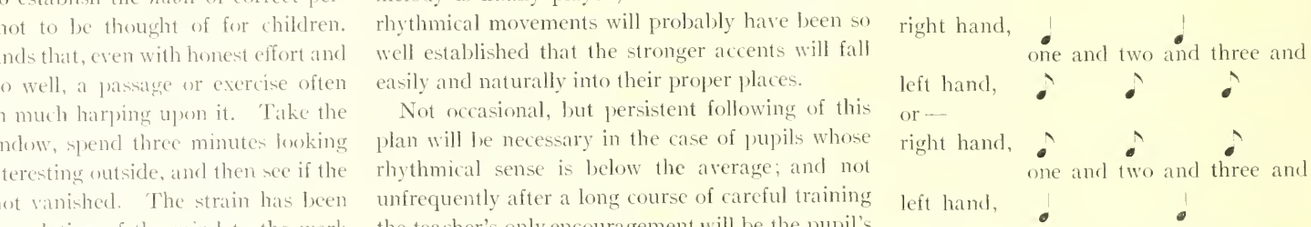
Not occasional, but persistent following of this plan will be necessary in the case of pupils whose rhythmical sense is below the average; and not unfrequently after a long course of careful training the teacher's only encouragement will be the pupil's saying "I think I did not wait long enough at that rest," or, "Did I put too many beats in that measure?"

The metronome as a mere time-keeper (it has other uses, and its distracting tick-tack may, if used intelligently and with discretion, be made a real help to more advanced practice) should be dispensed with as far as possible with children. One can no more make *music* to its monotonous and unaccented discords (the bell to mark the first beat of the measure is an impossible abomination) than one can dance supported by a crutch. The free rhythmic swing which is the life and soul of melody is deadened by its brazen clatter as the rippling wavelets on the lake by the pattering rain. But occasionally for a single refractory measure or group of measures it may be used to hold the pupil to the beat when the teacher is not present; and the dread of a resort to the machine which every child instinctively and justifiably abhors has been known to act very effectively in quickening the rhythmic sense in those who were inclined to be satisfied with imperfect work.

As the pupil encounters more elaborate and complicated rhythmical problems, subdivide the count to any extent that may be necessary for a clear understanding of the proportions. For instance, for a dotted group count four, — three for the dotted and one for the complementary note, — counting four, if needful, four times in the measure; or in the case of notes of small and varied values, treat each separate beat as a measure, taking for the unit of the count the smallest note represented.

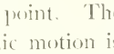
With advanced pupils imperfect rhythms are more frequently the result of unconquered mechanical difficulties than of defective rhythmic sense; and sometimes for these — paradoxical as it may seem — the surest way to attain a perfect rhythm is to neglect or sacrifice it in practice. For example, in the case of octaves or chords in successions of a dotted eighth and a sixteenth (as in the Chopin *Funeral March*, measures fifteen and seventeen) it is best in learning the passage to wait on the dotted note as long as may be necessary to insure playing the sixteenth and the following eighth without hesitation and with direct motion from one chord to the other. When practice has fixed this habit, it is quite easy to shorten the wait on the longer note to the right proportion; while if the direct connection between the shorter note and the one which follows it is not secured, no amount of work will produce anything but a halting movement. But of course only a pupil with a pretty firm sense of rhythm should be encouraged to practice in this manner.

For the cross-rhythms which are such a stumbling-block to many students, establish the feeling for the rhythm by beating with both hands together on any flat surface, counting, and making the up and down motions in the proper places; so, for instance —



commencing slowly and gradually increasing the speed to the tempo required, and always with an accent at the beginning of each triplet.

In rapid passages of two notes against three, with a pupil who loses all rhythmic flow in the endeavor to be absolutely exact, it is usually wiser to allow the passage to be practiced incorrectly, — the second note in one part with the last of the triplet in the other, instead of between the second and third; for when it can be played fluently it is generally not difficult to bring the halting note into its proper place, while squaring off the triplet after this fashion

 is hopeless.

But after all has been said and done, it cannot be denied that the pupil with a defective rhythmical sense will, to the despair of the teacher, in the most carefully prepared pieces, occasionally and most unexpectedly lapse into a faulty rhythm; and the teacher must perforce be content with an approving conscience, and try to find the satisfaction in such apparently *un*satisfactory results that the physician feels when by the most skilful use of all the resources of science he enables one so unkindly dowered by nature as to be apparently incapable of walking to hobble about on crutches.

THE ORIGIN OF THE SQUARE PIANOFORTE

F. E. KREHBIEL

Now that, as they tell me, the square pianoforte is passing away, — growing mute and disappearing in the limbo of Things Forgotten, — somebody ought to write its history. All of us who have passed middle life can remember without half trying when it reigned supreme in the drawing-room, and looked askance at that interloper, the upright, with something of the air that the upright now assumes in the presence of the grand. It lingered for a greater space of time in America than in Europe because, in its best estate, it was an American instrument; it was fitter for the battle, and therefore survived longer. Most of the foreign squares were tinkling things at best, and in more respects than one suggested their modest, but highly respectable, origin. The European squares did not grow to strong maturity like those of America; they lacked the sturdy steel constitution of

their cis-Atlantic kinsfolk, and their high-strung, not to say cross-strung, and tense nervous outfit. Beyond the sea the square was a sort of stepchild, whereas here it was the first-born, and as such compelled respect. It is for this reason, I fancy, that it has been so sadly neglected by European historians, the best of whom deign to give it only passing mention, as if it were an aberration from the true type of a keyed stringed instrument of music. This is a great mistake. Let us do justice to the dead; in principle the square was a more direct descendant from the true precursor of the modern pianoforte than either the grand or the upright; it is of purer strain, so to speak.

It is an old story that the fundamental principle of the pianoforte was independently invented by forward men in Italy, Germany, and France. Strictly speaking, the inventions went only to the mechanical application of the principle; for the principle itself, that of a struck string as contradistinguished from a twanged or plucked string, as a producer of musical sounds, is ages older than the key and hammer action. You may find it illustrated in the sculptures of ancient Assyria. The interesting fact in connection with the little historical excursion in which I am just now engaged, is that while the Italian Cristofori and the Frenchman Marius conceived their inventions as an improvement on the harpsichord, the German Schroeter proceeded from an entirely different point of view.

HENRY E. KREHBIEL

The primitive pianoforte is the dulcimer, — practically the same instrument which we may still find in an improved shape in the itinerant bands of the Hungarian gipsies. Not to improve the harpsichord, so as to enable the player to control dynamic effects with his fingers and so achieve individual expression, but to improve the dulcimer, so as to increase its capacity and bring its manipulation within the reach of all who could play the organ and other instruments having keyboards, was the real purpose of Schroeter. Like every musician of his time, he knew the shortcomings of the harpsichord, virginal, spinet, clavecin, cembalo, Kielflügel, — essentially the same instrument under different names according to its shape and capacity and the country in which it was made. He also admired, as did Bach and all other musicians down to Beethoven, the infinitely greater musical qualities of the clavichord in which the strings were sounded by being struck and gave forth dynamic gradations of tone in response to the force employed in the blow. (Koch, who published a *Musikalisches Lexicon* in 1802, described the clavichord as "the comfort of the sufferer and the sympathizing friend of cheerfulness"; Beethoven said that of all keyed instruments the clavichord was that upon which he could best control tone and expression.)

It is a singular thing that so many who have written about the history of the pianoforte should have betrayed so much ignorance as they have touching the nature and structure of this peculiarly sympathetic instrument. Even Oscar Paul, a professor at the Leipsic conservatory and university, who was also a member of the international jury at one of the great Paris expositions, was ignorant of the characteristic and fundamental principle of the clavichord when he wrote his *Geschichte des Claviers*, and there is many a museum catalog in which the terms *spinet* and *clavichord* are confounded. Yet how easy it is to remember the difference between the instruments after realizing that the spinet (and all its company; virginals, harpsichords, etc.) was a plucked instrument like a harp, while a clavichord was a struck instrument like the ancient dulcimer and the modern pianoforte. Therefore it is that I say that the square pianoforte has, if not a more ancient and aristocratic descent, at least a purer strain than the upright or the grand.

Now note a few historical facts which invite us to respect the history of the square and its direct progenitor, the clavichord: it is the system of overstringing combined with the solid metal frame as introduced by the Steinways which is, I believe, the greatest contribution made by America to the modern pianoforte; yet there were overstrung clavichords in the eighteenth century. The very first pianoforte ever made in France — it was the product of Sebastian Erard in 1777 — was a square. Not only the shape of the case but also the bent direction taken by the keys of the square long preserved a souvenir of the clavichord from which it was descended.

Schroeter, who was inspired to invent a hammer action by hearing the beautiful effects produced on a dulcimer by a virtuoso named Hebenstreit, never made a pianoforte. Silbermann, a famous German organ builder, did, however; and it was upon one of his instruments that "old Bach" played before Frederick the Great at Potsdam, when the royal flautist (by no means a mean musician, let it be understood) was so eager to hear the great composer that he interrupted his own concert and would not even give Bach time to get out of his traveling clothes into a court dress. Had Schroeter built a pianoforte, I think it would have been oblong in shape. Silbermann's instruments, like those of the Italian inventor, Cristofori, were not only shaped like a harpsichord, but were practically harpsichords with hammer mechanism instead of jacks and quills.

Among Silbermann's pupils there was a certain Christian Ernst Friederici, of Gera, in Saxony, and he it was who made the first square pianoforte. This was in 1758. Within three or four years another German, Johann Zumpe, a workman in the London harpsichord shop of Tschudi (or Shudi), made the first English square. In shape it was like a clavichord and, also like a clavichord, it had no legs of its own, but rested upon a stand. Hipkins gives us a description of its action: "The action, almost rudimentary, but efficient, contained what was called the 'old man's head,' a metal pin with a leather knob on the top to raise the hammer, and the mopstick damper raised by a simple jack, which accounts for the name. The dampers (*Sordini*) collectively divided into two halves, bass and treble, were taken off by hand stops placed within the case of the instrument; another stop brought a long strip of leather, called a sourdine (*Sordino*), into contact with the string to produce a *pizzicato*." It was a development of this sordino, invented for the sake of the *pizzicato* effect, which became the "buff stop," the "celeste," or, in popular phrase, the "soft pedal" of the square. It still remains to mark one of the drawbacks under which the square labored, and has latterly become the "mandolin" stop of the cheaper grades of uprights, which, it seems, needs must have fantastic and inartistic devices to appeal to the tastes of the uncultured. The compass of Zumpe's square was five octaves. Within less than twenty years after Zumpe produced it John Behrent was making squares in Philadelphia; and before the end of the eighteenth century no less than thirty makers, chiefly Germans, were sending squares in all directions from London, while Albrecht, also in Philadelphia (which city led New York and Boston in the manufacture of pianofortes for half a century), besides others, were competing in the colonies with Astor & Co. and other famous importers.

How long the importation of London-made pianofortes continued I have never tried to learn; but it was certainly long enough to come within the recollection of Oliver Wendell Holmes, who in 1859 began his poem entitled *The Opening of the Piano*, as follows: —

"In the little southern parlor of the house you may have seen,
With the gambrel roof, and gable looking westward to the green,
At the side toward the sunset, with the window on the right,
Stood the London-made piano I am dreaming of to-night.

"Ah me: how I remember the evening when it came!
What a cry of eager voices, what a group of cheeks in flame,
When the wondrous box was opened that had come from over seas,
With a smell of mastic varnish and its flash of ivory keys!"

Very insignificant were these instruments in size compared with those made here a generation later. Generally they were about five feet and a half long, two feet wide, and a trifle less than three feet high. Six slender legs held them up, — four in front, with a music closet and shelves between them, and two at the back. Some of them had, besides the damper pedal, a second pedal, the pressure of which opened the lid a space to let out the sound, — operating like the swell-

box of an organ or the Venetian blinds which used to cover the sounding-board of fine harpsichords. Sometimes this pedal was put to a less artistic use, the lid being raised and then suddenly dropped so as to produce the effect of cannonading, — a much admired effect in such pieces as Kotzwarra's *Battle of Prague*, beloved of our great-grandmothers. Apropos of these vulgar effects it is an amusing as well as interesting fact that iron construction first entered into the pianoforte not for the purpose of strengthening the frame, as one would naturally think, but to secure place for drums and such producers of janizary music. Pianoforte builders down to the time of Beethoven did not scruple to put such silly contrivances into their concert grands, as I know by actual observation. Some makers produced the noise of drum-beats by pounding against the sounding-boards of the instrument.

I must not lose myself in these digressions, but the reference already made to the *sordino* in Zumpe's first square, makes it pertinent to say that the buff stop, or celeste, remained a necessity for producing soft effects on the squares throughout its career stretching over a century. The curvature of the row of hammers, made necessary to secure the proper striking place on the string, rendered the shifting device controlled by the left pedal on the grand (a device, by the way, originally invented for the purpose of transposition), impossible. It would seem as if there was also an insurmountable obstacle to the hammer-rail shift which is used for a similar purpose on the upright. The left pedals of grand, upright, and square pianofortes have from the beginning accomplished totally different ends, apparently without causing the least reflection on the part of students or teachers. In the grand the hammers are shifted to leave one of the unison strings free, and there results at once a smaller volume of tone, and a change in its character and quality due to the sympathetic vibration on the unstruck string. In the upright there is no change in quality, the shifting of the hammer rail doing no more than to shorten the radius, and therefore the force of the blow dealt by the hammer. In the square the tone is muted and changed by the interposition of a thin piece of felt between the hammer and the string.

There remain but a few words to add to complete the early history of the square. In the first instruments of the kind the tuning-pins occupied a place at the right end of the strings, as they did in the clavichord. This left a considerable fraction of the strings between the pins and bridge which was useless and added to the difficulty of tuning. The defect was remedied by John Broadwood, who in 1780 remodeled the case and placed the wrest-plank along the back, where it still is, thus shortening the section of unused wire and straightening the keys. "He added a crank damper," says Hipkins, "and patented the new instrument in 1783." The hopper, or sticker, for the square action (it may already be found in Cristofori's grand action) was invented by John Geib, and patented in 1786. The fixed iron string-plate was introduced in the Broadwood squares in 1821, the complete metal frame with hitch-plate, by Babcock, in 1829. Though there had been overstrung clavichords in the eighteenth century, there were no overstrung square pianofortes until 1833, when John Jardine made the first in London, and was followed (whether consciously or unconsciously I cannot say) by Gerock and Wolf, acting on the suggestion of Theobald Boehm, whose fame rests on his great and revolutionary improvement of the mechanism of the flute. Overstringing did not come into general use in Europe until the system was two years old in America. The rest of the history of the square pianoforte is a story in the application of established principles.

TEACHING BEGINNERS NOTATION

J. W. LERMAN

Various methods are used in teaching beginners to read instrumental music. The most common is to acquaint the pupil at first with the names of but a few notes on the staff — perhaps five; or it may be the young student is introduced to all the notes on the staff. In most cases the notes above and below (leger lines and spaces) are taken up gradually afterwards, making the learning of notes a constant burden for some time, and consequently retarding progress.

The writer has formulated a method whereby his pupils are enabled, in two or three lessons at most, to read any note on, above, or below the staff, *treble or bass* — no matter how high or low — readily and accurately.

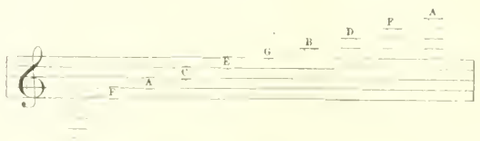
To some this method may not be new, but others may not have heard of it, and for the benefit of the latter class it is given.

To begin with, let the pupil memorize thoroughly the following progression of letters: —

D
B
G
E
C
A
F

until she is able to repeat them rapidly *up* and *down*. Then see to it that she learns to repeat them just as readily *up* and *down* starting with E, — of course following D with F, A, and so on, in going up, and following F with D, B, and so on, in going down.

When this is fully mastered, show the pupil a staff with the treble clef and a number of leger lines above and below, and explain that notes in *spaces* are named according to the above order of letters, beginning with the first or lowest space on the staff (F) and reading upward into the spaces above the staff, thus: —



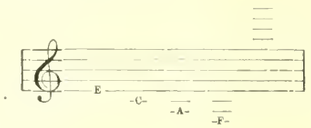
Drill her in naming imaginary notes in spaces on and *above* the staff, having her run up the spaces mentally to the one indicated, and naming that aloud.

Next explain that notes on lines are named according to the order of letters given above, beginning, however, with E, the lowest line on the staff and reading upward into the leger lines, thus: —

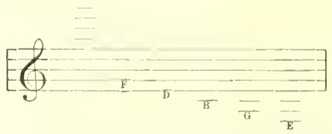
Drill on line notes as you did on space notes.

Perhaps the pupil will then be ready to understand that to name notes above the staff the process may be shortened by starting with the top space on the staff (E) for space notes above, or the top line on the staff (F) for line notes above, and continuing the order of letters as learned till the note indicated is reached.

For notes below the staff let her name the leger lines *downward* (of course taking the order of letters *downward*) starting with E, the lowest line on the staff, thus: —



Space notes below are to be ascertained in the same manner, but starting with F, the lowest space on the staff, and reading both spaces and letters downward, thus: —



The writer firmly believes that beginners should be taught to read in both bass and treble clefs *at the very start*. Why wait until the pupil has become accustomed to reading everything in the treble clef and then confront her with the bass clef bug-a-boo?

As a matter of fact, the beginner can — and in the writer's experience does — learn to read in both clefs almost simultaneously, since in learning to read bass notes only a single additional mental operation is necessary, namely, to read the bass note *one line higher* if on a line, or *one space higher* if in a space. And lo! the bug-a-boo is still-born.

Any intelligent child can easily acquire the above method and thereby quickly gain command of the whole range of piano notation. Exit the usual slow and laborious learning of notes above and below the staff, and the resultant questionable custom of lettering the notes for pupils.

NOTES

The Bohemian Quartet will introduce new chamber works by Weingartner and Taneiew during its Berlin season.

* *

Louis Zimmermann, until now concertmaster of the Amsterdam Orchestra, will succeed Willy Hess at the Royal Academy of Music in London.

* *

Jacob Reuter, of Wausau, Wis., has written a letter to the Milwaukee *Herald* in which he states that Florizel von Reuter, the violin prodigy, is his son, and that the boy has already entered his fifteenth year. It also appears that "von" is no part of Florizel's real name.

THE MUSIC STUDENT

Conducted by EDWARD BURLINGAME HILL

THE SECRET OF SUCCESS

EDWARD BURLINGAME HILL

The days of the search for the philosopher's stone (supposed to be able to change everything to gold at touch) are certainly far from being past. In all professions and in all conditions of existence we find people who are still irresistibly attracted from the paths of humdrum duty in the vain hope of discovering the all-powerful talisman which will render further toil and even brain effort unnecessary. They are not deterred by the conspicuous failures extending over many successive generations and even centuries, but renew their task cheerfully in view of the reward to come. And yet, strange to say, people have actually given up all idea of finding the "Fountain of Youth," the other great universal panacea of medieval times. At present they find it more practical to conform to the principles of physical culture or to take lessons in the Japanese system of muscular development known as *jiu-jitsu*. In this one particular they have accepted the inevitable truth. Why should they not recognize the fallacy of the other great delusion?

I hardly need say that the present generation is occupied with the discovery of a philosopher's stone, not in the literal but the figurative sense. They hardly expect to solve the problem of the transmutation of metals, but they do lavish precious energy in attempting to happen upon a short-cut to fame, an easy method of conquering difficulties of the sort that test severely the character and ability of strong and industrious men, in trying to "pull wires" or "get influence" as a substitute for hard work and buoyant self-reliance, — the world-wide deceit of getting something for nothing. The pursuit is seductive, it must be acknowledged, with nothing but rosy possibilities in advance; but the results are seldom worth mentioning, — in fact, usually disheartening in the extreme.

If the music student would reflect seriously during one tenth of the time that he squanders recklessly for trivial purposes, he would speedily come to the very simple conclusion that two things are essential to success, — *talent* and *power to work*. It would be too much of a contradiction to say that power to work is almost more indispensable to success than talent. Nevertheless it is dangerously close to the truth, for talent is only a misfortune and a source of disappointment unless accompanied by the faculty of self-development. Plain talent by itself resembles closely the river which has not yet been "harnessed" to give power to the mills on its banks, or the valuable ore lying inert without the capital to "develop" it. It may be hopeless to expect anything without talent, but on the other hand the mere possession of talent does not insure success without determination to make the most of it.

Whatever dreams the music student may cherish of being a Paderewski, a Melba, a Calvé, or an Ysaye, he or she may rest assured that they will never come true so long as their efforts are confined to the imagination. An excuse for living can still be found, even if one be not of the favored few, — the most fortunate virtuosi of the concert platform or operatic stage. It is certainly as great a triumph for the less talented student to develop his own resources to their highest pitch as for the more favored artist (in point of natural endowment) to reach the higher level. The fact that one begins at a higher artistic plane than the other is nothing but the accident of circumstances, something beyond personal control. The real interest lies in seeing which realizes the largest returns from his original capital — his talent. Although more brilliant careers may be superficially dazzling, nothing can take the place of the quiet efficiency of a modest, hard-working, and thoroughly honest musician who knows that he may not set "the world on fire," but who is bound to do his share in elevating its standards, by doing artistic good to the utmost within his capacity — in encouragement and inspiring example of straightforward character in everything that he attempts.

The surest key to success (that is, the development of one's own talent as far as possible, irrespective of so fickle a thing as immediate popular applause) lies in the strictest attention to *quality* of work. The standards that assure a splendid achievement as surely as the fruit puts forth from the first insignificant beginnings of the bud, are those of an unremitting fidelity to each *minute* of work entirely apart from quantity. In reference to the value of *quality* of work as compared with quantity, a well-known piano teacher once said to me: "It is not quantity of work that makes a pianist; if it were so, the Chinese laundrymen would be the greatest artists, for they would cheerfully practice fourteen hours a day."

The cumulative effect of *quality of work* is that which determines its ultimate results. The student who practices carelessly for a few minutes may do so without apprehension; but if he does so often, he may well tremble for the future. The habits of the brain are inexorable and well nigh ineradicable. If careless practicing gets the upper hand, woe to finish of technique and accuracy in striking notes; in fact, the student would better reform before it is too late. Careless practicing is merely one of the manifestations of inattention to *quality* of work which are absolutely inimical to ultimate success. As long as this inattention persists, progress is impossible and development is of course at a standstill.

If the habits of the brain are inexorable, fortunately they are doubly so in a good cause. There is nothing more satisfactory than the enormous ramification of good results from correct principles of work and steadfast character in maintaining them. All effort in the right direction and in the right manner seems to be as much rewarded in proportion as the derelictions from psychologic rectitude in music study are heavily punished. An analysis of the careers of legitimately successful men will usually show that they have acquired very early in life the habit of doing their best in all things and sticking to it. Their work has not been spasmodically good, followed by other study that was bad or indifferent; everything has counted: they have persisted in keeping their work up to a high standard all the time they worked. They may not have worked fourteen hours a day, — on the contrary, they may have kept rather short hours, — but the quality of their work has generally carried everything before it. When the habit of hard work and high standards is once incorporated in one's system of life, it is hard to get rid of it. Each hour of good work is quietly having its sure and certain effect upon the development of the brain and consequent improvement in professional work; each day may slip by so long as a certain period in it is devoted to honest activity. Even the weeks and months pass quickly, but the student need feel no alarm as to the flight of time if each minute and quarter hour have been characterized by conscientious adherence to the highest standard. So long as this has been maintained, the future is indisputable in its possibilities of success. It is not a question of luck or circumstance; it is merely a psychological truth which is bound to be realized.

Undoubtedly there are many students of music who have worked with a fair amount of persistent endeavor, who have not reaped the laurels which would seem to have been their due. I think that a rigid investigation would discover that lack of mental (and consequently muscular) concentration had been at the bottom of their insufficiency. The remedy is simple, — learn concentration. Perhaps some student will say, "I have tried, but I cannot concentrate my mind long on anything." Then they must learn a little of the nature of concentration. It can be developed even in the most unpromising subject by practice and persistent will power. It is merely a matter of *attention*. There is no difficulty in concentrating one's mind on a toothache; attention in this case is involuntary. When you take as much interest in your musical problems as you do in the toothache, you will find you have achieved concentration unconsciously. As a matter of practical advice, do not at first attempt to become absorbed in a subject for too long at a time. Learn to recognize when your mind is tired, and leave off before the point of over-fatigue is reached.

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

It is pretty generally agreed at present, in all that regards harmony, melody, and modulation, that whatever produces a good effect *is good*, as that whatever produces a bad one *is bad*; and that the authority of a hundred old men, even if they were each a hundred and twenty years of age, cannot make ugly that which is beautiful, nor beautiful that which is ugly.

— BERLIOZ (*Treatise on Instrumentation*).

QUESTIONS AND ANSWERS IN MUSIC FORM

PERCY GOETSCHIUS, MUS. DOC.

10. ENLARGEMENT OF THE SONG-FORMS

Can the song-forms be enlarged?

Certainly. There is no design in the entire system of musical structure that cannot be extended or enlarged within its own proper limits; that is to say, without actually altering the specific grade of form to which it belongs. We have seen this principle of extension applied to the phrase, and to the period; and its operation in the two- and three-part song-forms is quite as natural and frequent, and is conducted in the same general manner and for the same reasons.

What is the object of extension?

Primarily, that of increasing the length of the composition. Viewed from its most prosaic and mechanical side, the purpose of the ordinary writer of music is to fill his page with notes, — to cover a certain surface with his musical characters. This is peculiarly evident in quadrille music, and in many other (especially older) styles of the dance, consisting in a fixed number of figures and steps, which the music is required to accompany and corroborate. And there are many other classes of applied music in which, as the observant student will recall, the same question of mere length is of considerable, if not of paramount, importance.

But viewed in its artistic aspect, the composer's purpose is far higher and more ideal than this. With the conscientious, sensitive tone lover, all the factors of musical structure are but means to an end, and the aim pursued cannot be dictated by any outward condition, but rests within his innermost consciousness as a treasure to be brought to light, a hope or wish or idea to be realized, developed, forwarded from the secret recess of his mind and heart out into actuality, where it may reveal its mystery and beauty to others. This aim may be emotional or intellectual; but in either case the means of its expression must be so formulated as to impart a clear, definite, tangible impression. The process must correspond to that observed in any other natural or physical growth. The promotion of the inner idea into real being is a process of *development*, pure and simple; and this, in the domain of musical structure, is the ideal purpose of extension, expansion, or (if a term so suggestive of mere physical growth be permissible) enlargement of the factors of form. We extend our phrase, period, or part-form, not only to cover the necessary space upon our musical canvas, but in order to develop the embodied idea; to add emphasis to what is vital; to impart strength and beauty where these attributes are required; and to obtain such contrast and balance as are necessary to the truthfulness of the whole.

By what means are the song-forms extended?

Most commonly by the device of repetition. In the two-part form, either part, or each, or both together (the entire song-form) may be repeated; as usual, either exactly — with repetition marks — or with unessential variations.

In the three-part form, however, the act of repetition is applied to the first part, or to the second and third *together*, that is, neither the second nor the third part is likely to be repeated alone, though a few exceptional cases of repeated second part alone may be found (principally in the works of Schumann).

Is there such a thing as a four-part song-form?

An association of four parts may be obtained, easily, by repetition; for instance, the repetition of an entire two-part form yields four parts; also the repetition of Part I in the three-part form. But, as was emphatically stated in a former answer, the act of repetition *does not alter the fundamental design*, a two-part song-form, repeated, remains two-part form; and the same law of musical structure applies to every item in the system of form. Consequently, a four-part form would have to contain four different parts, and this would so conflict with the principle of the song-form as to be scarcely admissible among these characteristic members of the structural system.

The design is, of course, possible (though very rare indeed), and the term *four-part form* is not out of the question; but it is wiser, from the pedagogic point of view, to class all such illegitimate designs (those which appear, in a sense, to deflect from the main evolutional line) among the *group-forms*.

Is the five-part song-form legitimate?

Entirely so, when it results from repeating Parts II and III of the three-part form. To be sure, this repetition would not (according to our rule) actually alter the form, — if the repetition were exact, or if it contained no other than unessential, unimportant variations; but it is very natural to modify such repetitions, and the changes introduced are sometimes so radical as to call forth a new denomination. For example, in the 34th of Mendelssohn's *Songs without Words* there is a reproduction of Parts II and III together (as Parts IV and V), with such an important change as that to which allusion has been made: Part IV, though almost exactly similar to Part II in contents, stands in a different key (a third lower than before). The fifth part, like the third, is a recurrence and corroboration of the first part, and for that reason the essential condition of the three-part song-form is maintained; but the *change of key* oversteps the accepted limits of legitimate "repetition," and therefore the appellation *five-part form* for this composition is accurate. Sometimes Part IV differs even in contents from Part II, in which case all doubt of the appropriateness of the term disappears.

The five-part form should be regarded as an enlargement of the three-part form, by an additional digression from the statement embodied in Part I; or, in other words, by the presence of *two* sufficiently individual second parts, each one of which is followed by the characteristic return to the beginning.

Does any other method of enlargement exist?

Yes. In the so-called compound forms an enlargement of the design is effected by adding a second complete song-form to the first; that is, by associating two different and fairly independent song-forms.

One of the most familiar examples of this design is the march. The principal section (the march proper) is usually a three-part song-form, complete in itself. This is followed by another section, called the *trio*, also in two- or three-part form, generally in a different key, and not necessarily related in any respect to the contents of the march. After the trio there occurs the almost inevitable return to the beginning, and recurrence of the march section. The recurrence is commonly made without changes, and therefore a simple indication (by the words *da capo*, — from the beginning) suffices.

This design is known as the *song-form with trio*, and represents practically the final limit of extension or enlargement within the domain of the part-forms, — though in some very exceptional cases two such trios are added to the principal section, after the manner of the five-part form.

VIOLIN PEDAGOGICS

EUGENE GRUENBERG

Three great evils seem chronic to all violin instruction and help to explain the discouraging results obtained by young devotees of art.* First: there is the habit of treating all pupils according to a pattern; of ignoring their individuality. This fault is particularly common in the matter of selecting material for study. Second: many teachers fail to give their pupils adequate advice as to the

*Bériot lays the chief blame for the great difficulties and small success in violin study at the door of insufficient musical preparation. He insists on the advantage of beginning instruction with a certain course of solfeggio. To-day this suggestion would be somewhat beside the mark, as now even school children receive instruction of the sort.

proper manner of practicing. Third: the accurate and explicit marking of exercises as to bowing and fingering is frequently neglected. These are all important considerations.

The changing of teachers is a frequent occurrence among students of the violin. It can be referred, undoubtedly, to the fact that far too few teachers take the trouble to examine the individuality of their pupils. We remember a number of cases where pupils have turned their backs on their master even though he was the possessor of a most honored name. To our direct inquiry of the cause came the answer that the teacher was either too strict or too indulgent, or "not successful." The conclusion was that the pupil had probably been treated mechanically to his hurt. This is a great and unpardonable mistake, for living beings can develop under identical circumstances no more than plants and animals. While the nature of one student may require gentle and friendly influences, another's may need a Draconic sternness of treatment, if his capacities are to be awakened and his development is to progress thrivingly. A canary bird and a bear will not flourish on the same regimen. This rule not only holds psychically and intellectually, but also physically, mechanically, and technically.

The fault of taking too difficult exercises is committed universally. Many books of studies contain certain numbers which should be postponed to a later date. This is almost always overlooked.

At the very start the teacher cannot be too careful to stimulate the pupil's courage, to inspire his enthusiasm, and to arouse his diligence. Nothing serves so well to destroy the confidence and spirit of the young novice as open distaste, ill humor, or indolence on the part of the teacher. For an affectionate, sympathetic teacher a scholar will go through fire and water, and, eventually, even through *contre-cœur* work.

A teacher who does not understand or wish to fulfil his duty is demoralizing. Sad to say, there are too many of them. A true type of such an one was the first teacher of the writer. This excellent man habitually ensconced himself in the sofa corner during the music lesson and gave himself up to the refreshing influences of a nap. It is true that all teachers may find it often advantageous to close their eyes, but only so as not to lose their patience in places where they would much rather have closed their ears. Unfortunately the latter course of action is hardly permissible in a music hour.

As for the patient, capable teacher, long suffering will always be his lot. There are many pupils with whom he loses both his hops and his malt, and who would drive the angel Gabriel wild. Among them are those who are afflicted with chronic laziness, those with an empty head, or with one containing nothing but fun, parties, theatres, ice-cream, calls, etc.; those with as little talent as modesty, and those with an incurable aversion to soap and water. It is easy to distinguish these, and they should be sent back where they belong, to the — cuckoo. A good strenuous pupil is readily recognized by his visible interest. He will not cut his hour for some trivial matter, and he practices his stint faithfully. The student of doubtful caliber is always finding excuses for his laziness. In summer it is too hot, in winter too cold, in spring too muddy, in fall too fine to study and come regularly to his hour. When he gets bored, off he goes to Europe, where he takes some expensive lessons. He sniffs the jolly air of Berlin or Paris, and soon fancies himself a virtuoso. Then comes the deserved disillusioning and a calamitous termination to his career.

Turning now to the subject of practice, we shall certainly be agreed with if we say that it is better not to practice than to practice wrongly. No pupil in the world will practice as he should unless he receives the most detailed instructions; and how seldom adequate directions for practice are given!

The teacher should plan the management of the pupil's work at home. He should determine how much time is to be devoted to each particular task, *i. e.*, finger exercises, tone study (articulation), scales, chords, études, and solo pieces. Besides this, he should be ready to invent devices for the correction of particular faults or disabilities in his various pupils. Mildner of Prague, for example, whenever he found a pupil in the habit of letting the violin sag, fastened a small weight to the scroll and removed it after one or two minutes, repeating the procedure as often as necessary. Other contrivances may be designed for other contingencies.

Avoid one thing like poison, and that is letting the pupil play to the accompaniment of the metronome. It destroys the rhythmical impulse which is so indispensable to a true musician. Our music is based on the Rubato rhythm, not on the tick of the metronome. This machine is useful only for giving to the performer in doubtful cases the pace of tempo desired by the composer. This was considered to be its function by all the great masters, and it should be understood so by us. Imagine Chopin played with the assistance of a metronome!

It is extremely important to warn the student against one-sided development. There are, for example, not a few violinists who can boast of a stupendous finger-technique, who have remained deplorably in the background as regards tone production. Worse yet, they sometimes prove themselves to be incontestably mediocre musicians. These men are virtuosi in the worst sense of the word. They soon degenerate into soulless and spiritless machines to whom the honorable name of artist may not be applied. They have done nothing but drill their fingers, quite forgetting the main essential of violin playing, — the production of a fine, warm, strong, expressive tone. Charles de Bériot, in the preface of his *Méthode de Violon*, complains of the excessive increase of virtuosity as follows: "The rage for mechanical difficulties, which of late years has taken hold of violin players, has often turned the instrument away from its true mission, that of imitating the accents of the human voice; a noble mission indeed, and one that has given it the honor of being entitled the 'queen of instruments.'

"The prestige derived from the exhibition of great difficulties is almost always purchased at the expense of a fine quality of sound, of perfect intonation, of exact time, and especially of purity of style. . . . But these eccentricities which fascinate and astonish for an instant are far from possessing the charm and attraction of melody. They contradict the true character of the violin, that of reproducing and expressing all the feelings of the soul." (Baillot expresses himself to the same effect; *L'Art du Violon*, page 6.)

What one expects from the violin *par excellence* is song, and song that is full of art. How can this be produced when the skill of the bow and the purity of musical judgment are not able to respond to the high demands made upon them?

It is self-evident that the first condition for good execution is a faultless technique of the left hand. Too much time and care cannot be spent on finger exercises, scales, chords, and études. But equally must the technique of the bow be cared for. Perhaps the long-drawn stroke in full tone is the most important of all. Very valuable also is the cultivation of a noble, right-sounding vibrato of the left hand. Unfortunately this severe tone study is seriously neglected in the great majority of cases. The result is an insupportable, forbidding, dry, thin, glassy tone and a vibrato that resembles the bleating of an old goat.

It should be a strict principle of the student to work in every day among the exercises of purely technical nature a number of studies for the development of tone. Particularly useful are studies of the Cantilena character, played with as long strokes as possible. Scales or broken chords in whole notes and études of a correspondingly broad and melodic nature are especially adapted to this work. By their use the student gets the advantage of a musical and rhythmical variety which goes far to minimize the danger of monotony and weariness. Exercises of this description are rare in most collections of études. A well-selected volume of such studies, if published, would satisfy a deeply felt want.

Music stands alone as the one speech understood by all civilized people. The violin stands as that instrument which opens up to the player a literally infinite series of inner meanings and feelings and which does so with a richness of expression and an eloquence possible to no other instrument and only equaled by the human voice. The means by which the violin expresses itself is the bow. It is rightly called the *tongue of the violin*. But alone the bow could accomplish as little as a singer's tongue without the help of the teeth, the lips, the palate, as well as the lungs and the breathing muscles in general. To the fingers of the left hand is assigned the task of getting ready that tone picture which the bow will bring to life. The proper stoppings by which this preparation is made may be compared to the alphabet; indispensable to speech, but in itself lifeless. The bow stroke is analogous to the words spoken by the living voice.

We have therefore, in violin playing two movements, different in nature but absolutely equal in importance. Their real meaning is only perceived in their union. Readiness of the fingers is as indispensable as the perfect drawing of the bow, and *vice versa*. The placing of one above the other in importance is entirely a mistake. Every earnest scholar should practice exercises that will increase his facility in both directions at once and in like manner. To pursue this course consistently is the only way to acquire a well balanced, highly developed technique.

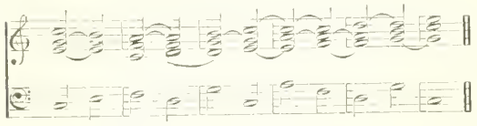
(*To be continued*)

HARMONY LESSON

THOMAS TAPPER

I

On page 370 of the October MUSICIAN the following exercise, worked out from the given bass, will be found. This exercise is, in reality, a bit of writing (very simple, it is true) for four voices, soprano, alto, tenor, and bass. Each of these four voices is a melody; and the union of all four melodies produces chords. By the nature of the conditions in which the exercise was produced we know that these chords are simple structures of three tones called triads.



Ordinarily in the study of harmony the pupil is taught how to proceed in constructing this kind of music over a bass by being burdened all the while with the negative warning to create "no consecutive fifths or octaves." Even a tyro will see that by following the two rules already given for harmonizing a bass, it is impossible to make consecutive fifths and octaves. If he asks the teacher why fifths and octaves should not occur consecutively, he is usually informed that they sound badly, — a statement which is only half true. Fifths occurring consecutively are at times unmusical; octaves are not. Hence fifths are forbidden as not lending good effect to the harmony, and octaves because they reduce the parts by one; that is, if the soprano and bass or any pair of voices proceed even for two chords in octaves, two parts are singing the same melody; *consequently but three different melodies are sounding,* whereas it is the leading essential in four-part writing that four different melodies shall obtain throughout.

But — if one observes the rules to tie common tones, in the same part or parts when the bass skips, and to cause the upper voices to proceed opposite to the motion of the bass when that voice steps, it will be found impossible to create fifths or octaves.

II

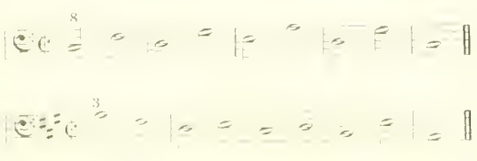
The exercise having been written, the student *then* begins the real practice of value. Take the above exercise to the piano and proceed as follows: —

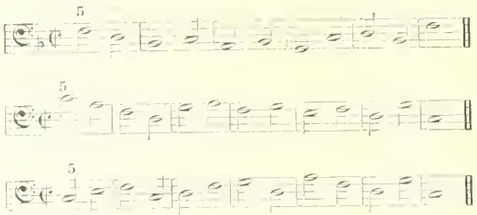
1. Play bass, tenor, and alto, and sing soprano.
2. Play bass, tenor, and soprano, and sing alto.
3. Play bass, alto, and soprano, and sing tenor.
4. Play tenor, alto, and soprano, and sing bass.

This is valuable ear training and helps directly to the formation of the tone sense.

Following the rules of the previous lesson, harmonize each of the basses given below; then sing and play each exercise at the piano as described above.

EXERCISES





The figure over the note beginning each exercise refers to the position of the soprano tone in the first chord; hence it determines the first chord itself; and that chord having been determined, the entire sequence of chords is fixed.

Exercises 4 and 5 begin on the space above the staff for the first soprano tone.

Remember that the fundamental value of this business lies in the developing faculty to hear this simple music and to be able to proceed with learning more difficult music. In the mere writing of the exercises there is nothing to create pride in us.

ELEMENTARY FRENCH

F. C. BURKART

NEUVIÈME LEÇON. NINTH LESSON

ez in *comptez* (count) is pronounced like *é fermé.*

ien in *combien* (how much, how many) nearly like *yan* in *Yankee.*

om in *combien* like *on.* Compare Lesson V.

u in *huit* (eight) is very short.

un (a, one,) is a nasal sound and pronounced like *un* in *undo, n* clipped short.

gt in *doigt* (finger) is silent.

h in *huit* (eight), although called *h aspirate,* is silent.

p in *compter* (to count) is silent.

qu in *quatre* (four) sounds like k.

s in *trois* is silent; when *trois* comes before a word beginning with a vowel or a silent *h,* it sounds like *z.*

t in *font* (make) is silent.

x in *deux* (two) is the same as *s* in *trois* (three).

Read and translate.

Qu'est-ce que c'est? C'est un doigt. Combien de doigts sont-ce? Ce sont deux doigts. Je compte mes doigts: un, deux, trois, quatre, cinq*, six, sept, huit, neuf, dix. Qu'est-ce que je compte? Vous comptez vos doigts. Combien font deux et deux? Deux et deux font quatre. Combien font cinq et cinq? Cinq et cinq font dix. Comptez vos doigts, s'il vous plaît.

* Pronounce the final consonants of the numbers from 5 to 10.

Translate.

1. Is this a finger? 2. Are these my fingers? 3. How many are (*font*) three and five? 4. How many are two and seven? 5. How many fingers are these? 6. I count my fingers. 7. Count your fingers, if you please.

VOCABULARY

To be committed to memory.

Un (m.), *une* (f.), one; *deux,* two; *trois,* three; *quatre,* four; *cinq,* five; *six,* six; *sept,* seven; *huit,* eight; *neuf,* nine; *dix,* ten; *qu'est-ce que c'est?* What is this (that)? *un doigt,* a finger; *je compte,* I count; *est-ce que je compte?* do I count? *vous comptez,* you count; *comptez,* count; *ce sont,* these (those) are; *sont-ce?* are these (those)? *s'il vous plaît,* if you please; *combien de doigts?* how many fingers? *combien font?* how many are?

DIXIÈME LEÇON. TENTH LESSON

ai in *j'ai* (I have) like *é fermé.* Compare Lesson IV.

au in *gauche* (left) has the close *o* sound. Compare Lesson V.

e in *quel* (m.) (which? what?) like short *è.*

e in *quelle* (f.) (which? what?) like semi-long *è.*

en (of it, of them) like *en* in *encrier* (inkstand). Compare Lesson IV.

ez like *é* in *fermé.* Ex.: *vous avez* (you have); *vous montrez* (you show).

ie in *pied* (foot); *i* is very short and *e* like semi-long *è.*

Adjectives mostly follow the nouns which they qualify. Ex.: *le bras droit,* the right arm.

Words ending in *s* remain unchanged in the plural. Ex.: *le bras,* the arm; *les bras,* the arms.

En (of it, of them) is placed before the verb. Ex.: *J'en ai deux,* I have two to them. *Je n'en ai pas,* I have none. *Combien en avez-vous?* How many have you?

Read and translate.

Voici mon bras droit. Voici mon bras gauche. Quel bras est-ce? C'est votre bras gauche. Combien de bras avez-vous? J'en ai deux. Montrez vos bras, s'il vous plaît. Voici mes bras. Quelle main est-ce? C'est ma main droite. Combien de mains ai-je? Vous en avez deux. Quel pied est-ce? C'est votre pied droit.

Nous avons dix doigts, deux bras, deux mains, et deux pieds.

Translate.

1. Is this your right arm or your left? 2. How many fingers have I? 3. How many hands have you? 4. Is this your right hand? 5. Show your left hand, if you please. 6. Where is your right arm? 7. Have I two hands? 8. How many feet have we?

VOCABULARY

To be committed to memory.

Le bras, the arm; *la main,* the hand; *le pied,* the foot; *droit* (m.), *droite* (f.), right; *gauche* (m. and f.), left; *quel* (m.), *quelle* (f.), which? what? *en,* of it, of them.

j'ai, I have.	*ai-je?* have I?
vous avez, you have.	*avez-vous?* have you?
il a, he has.	*a-t-il?* has he?
elle a, she has.	*a-t-elle?* has she?
nous avons, we have.	*avons-nous?* have we?
ils ont (m.), they have.	*ont-ils?* have they?
elles ont (f.), they have.	*ont-elles?* have they?

ONZIÈME LEÇON. ELEVENTH LESSON

cille in *oreille* (ear) is pronounced *è-ye.*

eil (eye) is pronounced *eu-ye.*

n before a vowel has its ordinary sound. Ex.: *une* (f.), a, one.

de (of) drops *e* before a vowel. The elision is indicated by the apostrophe. Ex.: *combien d'yeux,* how many eyes?

mon takes the place of *ma* before a feminine word beginning with a vowel or silent *h.* Ex.: *mon oreille,* my ear.

Read and translate.

Voici ma tête. Ma tête a un front, un nez, deux yeux, deux oreilles, et une bouche. Est-ce

mon front ou ma bouche? C'est votre front. Sont-ce mes yeux? Non, monsieur, ce sont vous oreilles. Quel œil est-ce? C'est votre œil gauche. Quelle oreille est-ce? C'est mon oreille droite.

Translate.

1. What is this? That is your head. 2. Is this my mouth? No, sir, that is your nose. 3. Show your forehead, if you please. 4. How many ears have you? I have (of them) two. 5. Which ear is this? That is your left ear. 6. We have a mouth, a nose, two ears, two eyes, two arms, two hands, two feet, and ten fingers.

VOCABULARY

To be committed to memory.

La tête, the head; *le front*, the forehead; *la bouche*, the mouth; *le nez*, the nose; *l'œil*, the eye, pl., *les yeux; l'oreille*, the ear.

DOUZIÈME LEÇON. TWELFTH LESSON

ain in *châtain* is pronounced like *in* in *redingote*. Compare Lesson VII.

d final is silent. Ex.: *blond*, blond.

e in *couvert* (covered) like *è ouvert*.

et cætera (and so forth) is pronounced *èt sét-erah*.

g final is silent. Ex.: *long* (m.), long.

gue in *longue* (f.), long, is pronounced like *g* in *good*.

o in *l'homme* is short like *o* in *lot, open o*.

The interrogative adjective *quel, quelle* (which? what?) may be separated from its noun by *être* (to be); nevertheless it agrees with the noun in *gender* and *number*. Ex.: *Quelle est la couleur de mon crayon?* What color is my pencil?

When the interrogative pronoun *what* is preceded by a preposition, it is rendered by *quoi*. Ex.: *De quoi ma tête est-elle couverte?* With what is my head covered?

Words ending in *eu* form their plural by adding *x* to the singular. Ex.: *le cheveu*, pl., *les cheveux*, the hair.

Read and translate.

La tête de l'homme est couverte de cheveux. Il y a des cheveux noirs, des cheveux châtains, des cheveux rouges, etc. (et cætera). Les yeux de l'homme sont noirs ou bleus ou gris. J'ai les cheveux et les yeux noirs. Avez-vous les cheveux courts ou longs?

Translate.

1. With (de) what is my head covered? (Translate: With what my head is it covered?) It is covered with hair. 2. Are my eyes gray? No, they are black. 3. What is the color of your eyes? They are blue. 4. Your hair is black. (Translate: You have the hair black). 5. His hair is short. (Translate: He has the hair short.) 6. Her hair is long.

VOCABULARY

To be committed to memory.

L' homme, (the) man; *le chevcu*, pl., *les cheveux*, the hair; *des cheveux*, hair; *couvert de* (m.), *couverte de*, (f.), covered with; *il y a*, there is, there are; *gris* (m.), *grise* (f)., gray; *châtain* (m.), *châtaine* (f.), brown (chestnut brown); *rouge* (m. and f.), red; *j'ai les cheveux noirs*, my hair is black; *blond* (m.), *blonde* (f.), blond; *long* (m.), *longue* (f.), long; *court* (m.), *courte* (f.), short; etc., *et cætera*, and so forth.

QUERIES

Queries in regard to the work of this department will be welcomed. They should be clearly expressed, and direct reference to troublesome passages in the lessons may be made if necessary.

EUROPEAN LETTER

ORTON BRADLEY

The air is full of prospectuses and projects. Never before has the winter season promised so much activity. It is to the lesser cities we have to look for the principal novelties, for neither in Berlin, London, or Paris are we promised many new ambitious works that have not yet been tried before less exacting audiences. The Dresden opera house is preparing Dr. Six's *Dance of the Dead* and the *Feuersnot* of Richard Strauss. The municipal theatre of Elberfeld, under the direction of Gregor, announces five new operas, — *The Singer's Oath* by Otto Taubmann, *Ratcliff* by Emilio Pizzi, *Die Schwarze Nina* by Emile Kaiser, *Lenzlüge* by Joseph B. von Voss, *Zwiderwurzen* by Ernest Korten, and *La Statue* by Ernest Reyer.

The Monte Carlo opera comes next, with a promise of two novelties. The first, *Chérubin* by Massenet, will be given in February next, with a cast including Mary Garden and Lina Cavalieri, and the second, Mascagni's *Amica*, will be "created" by Calvé, Rousselière (tenor), and Renaud, who also will assist in *Chérubin*, the composer of which has also written music for the *Cricket on the Hearth* at the Odéon. The Paris Opéra is now busily engaged with the rehearsals for *Tristan und Isolde* and the revival of Gluck's *Armide*, the open-air performances of which at Béziers (the *Bayreuth français*) have recently created a good deal of adverse criticism.

The Opéra Comique in Paris has just reproduced the *Roi d'Ys* of Lalo with the greatest success, and is even now struggling with Wagner's *Flying Dutchman*. It seems difficult to realize that the latter comes under the head of *opéra comique*, but we must suppose that M. Albert Carré knows best what his stage can undertake. He is, however, entering this season upon a new project which deserves the highest encouragement. A series of operatic performances is to be given by the company of the Opéra Comique at popular prices at the less fashionable theatres of Montparnasse, Grenelle, and *les Gobelins*, all on the left bank of the Seine. The object is to carry good music and good singing into the quarters of Paris that know them not.

The Lamoureux orchestra under Camille Chevillard, as usual, begins its season on October 23 at the Nouveau-Théâtre, and in the meantime the management has arranged a tour which will include Brussels, Antwerp, Ghent, Bremen, Leipsic, and many other musical strongholds. The Berlin concerts are announced to take place in the Royal Hochschule.

The first of the Colonne concerts will take place at the Théâtre du Châtelet on Sunday, October 16, and the program for that occasion will consist entirely of the works of César Franck, whose monument is to be dedicated on that day. The Sarah Bernhardt theatre will be occupied during May and June next year by an Italian opera company, which has been organized by Sonzogno of Milan, in order to produce in Paris Cilea's *Adrienne Lecouvreur*, Mascagni's *L'Ami Fritz*, Giordano's *Fedora* and *Siberia*, *Chopin* by Orefice, and two works by Spiro Samara, *Flora Mirabilis* and *Histoire d'Amour*.

For the encouragement of native talent the Opéra has offered a prize for an orchestral work which can be used as an accompaniment to some spectacular performance. The competition is open only to French musicians who have never had a work presented at the Opéra. The first prize will be 1500 francs, and the second 500.

The announcements of the Danbé matinées for this season have not yet appeared, but the conductor himself has passed a far from idle summer at Vichy, where he has conducted a series of brilliant concerts. One of the most interesting programs he gave was devoted entirely to the works of women composers.

The Monnaie Theatre at Brussels reopened its doors, September 5, with a magnificent production of *Die Meistersinger*, the hero of the occasion being Hans Sachs as sung by Albers. Salignac made his first appearance at La Monnaie the next night in *Pagliacci*. *Werther* and *La Tosca* have been also played.

The season at La Monnaie will last till May 4, 1905. Hardly has the festival at Munich celebrating first Mozart and then Wagner been brought to its triumphant conclusion, than Weingartner publishes a most attractive program of twelve concerts which he is about to give with the "Kaim" orchestra. Space will not permit of my giving all the details, but each concert has a title which explains the purpose of each program. The first is a Modern Concert, the second a Mozart Concert, the third Ancient Masters, the fourth French, and then Brahms, Beethoven, and Shakespeare are each exploited. The latter program will include Liszt's *Hamlet*, Weingartner's *King Lear*, Berlioz's *Romeo and Juliet*, and Richard Strauss' *Macbeth*.

As a contrast, let us fly to Milan, and see what the Milanese are enjoying this month. Nothing less bizarre and out of date than a *pasticcio* at the Theatre Fossati, entitled *Virgin and Martyr*, the music of which is drawn from Leoncavallo, Mascagni, Giordano, Puccini, Massenet, and other popular writers! Let us be thankful we are not obliged to listen to it. The Berlin opera will please us better. Here is the list of operas for a week: *Huguenots*, *Faust*, *Siegfried*, *Coppélia* (ballet), *Götterdämmerung*, and *Traviata*. The following novelties are being prepared: *Roland of Berlin* by Leoncavallo (to be ready in November), *Rubezahl* by Hans Sommer, and new operas by Humperdinck and Stenhammer.

The Covent Garden opera house is to be opened October 17, for a six weeks' season of Italian opera by the company of the San Carlo theatre at Naples. The performances will be under the direction of Henry Russell, and among the soloists best known in England who are engaged to reinforce the San Carlo company are Caruso and Alice Neilson, who had such good success with the opera during the last London season. By the way, another successful American prima donna, Yvonne de Tréville, who sang last winter at Cairo and St. Petersburg, is engaged for this season at Bucharest. A third, who is better known and yet more successful, — Suzanne Adams, — has recently been bereaved of her husband, Leo Stern, whose 'cello playing and charming personality will not easily be forgotten. She will not permit her sorrow to interfere with her public work and is intending to make her first appearance in oratorio at the first of the Royal Choral Society's eight concerts, November 10.

Kruse has made no announcement with regard to "popular" concerts this season, but the Broadwood chamber music concerts are announced to begin in October at Æolian Hall, and the Joachim quartet will give a series at Bechstein Hall. Sarasate, Hubermann, and Kreisler have already announced violin recitals.

Besides all this activity, we have the Sunday League concerts every Sunday from September until May, and the rival ballad concerts all through the winter. The most noteworthy feature of the present season so far is a negative but probably a healthy one. There are very few announcements of the inferior class of concerts such as are often given to push an "artist" whose powers cannot get him (or her, for the ladies are the worse sinners in this respect) engagements with any of the existing organizations. If this is only due to the bad times, I should say let us be thankful for it and invent a new proverb. What do you think of "Hard times make high standards"?

NOTES

Georg Schumann led the Singakademie Oratorio Society, of Berlin, in a performance of his *Todenklage*, on October 28.

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The new London Symphony Orchestra is planning to produce Strauss's *Symphonia Domestica* some time this winter.

* *

It is said that Puccini may conduct one of his works during the fall opera season at Covent Garden.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on the editorial page. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

TWELVE LESSONS ON THE FUNDAMENTALS OF TONE PRODUCTION

ARTHUR L. MANCHESTER

Lesson Two

Lesson One had for its object the preparation of the student for his study, the awakening of his consciousness to the existence of certain muscles and to certain physical aspects of their action in what is called diaphragmatic breathing. The student must first know and then apply his knowledge. The crux of the whole matter lies in the practical application of what knowledge the student may possess. An imperfect or incomplete theoretical knowledge of the technics of singing properly applied to the various phases of the act of breath taking and breath controlling will be far more effective than amazing erudition minus the power to apply it when and where needed. Certain things must be known accurately and comprehensively, but the would-be singer must be able to bring this knowledge to bear where it will do good.

In the case of the beginner in voice culture, the things that he should know certainly, and with considerable comprehensiveness, are the conditions which obtain during the breath action necessary to the production of tone. This must be based on a knowledge of the muscles which are involved, the manner of their action, and their relation to the conditions he is familiarizing himself with. Our first lesson announced a condition which affects all future work; upon the student's clear realization of it depends all his success in these lessons. A concise description of the muscles involved in breathing supplied the knowledge needed at this stage of his study. The exercises with which the lesson closed located these muscles and enabled the student to recognize their action when breath was inhaled. The questions are not intended to be answered categorically; rather they are meant to clear away any mists that might gather in the mind by directing the student's thought to the vital points of the explanation and of the exercises.

Before proceeding with the work of this lesson the student should be positively sure that he understands the previous one, that he can locate and recognize the action of the muscles described, and that he can do the exercises without rigidity of body. The lesson should have a focal point, a definiteness of purpose which is clear to his mind. A slight misconception of any part is enough to cause trouble. The difficulty in pursuing a course of study such as this arises from the student's readiness to think he understands fully, when perhaps he has misapprehended some explanation, misunderstood some exercise, or misinterpreted some sensation. This must be guarded against by careful and discriminating study and a thoughtful and watchful application of the exercises. With the purpose of Lesson One clearly fixed, and its exercises practiced until reasonable readiness of perception is acquired, we may proceed a step further.

Begin by doing Exercise Two; notice how the back expands when breath is inhaled. The upper chest is still, the shoulders do not rise and the back from the waist to the shoulder-blades moves outward freely. Meanwhile the mind is concentrated, taking in every detail of the action and registering the sensations, but it is free from anxiety, is quietly confident, and the face is smiling and pleasant.

Exercise Seven. — Drop the arms, still leaning forward with the weight on the ball of the forward foot, and inhale slowly. Do you now feel the expansion of the back as freely as before? Can you take in the details of the inhalation as readily as before? If not, practice the exercise until you are as cognizant of the action of the muscles of the back as when the forward position of the arms assisted you. The position continues to be easy, the mind is in control but comfortable, the arms hang loosely, the face is pleasant. Do not inhale too deeply and *never* lift the shoulders or upper chest.

Exercise Eight. — Now apply this instruction to Exercises Three and Four. Conditions must be the same. The mind now takes note not only of the expansion of the back, but also of the sides. The student should be able to draw in breath with a conscious but perfectly free and comfortable expansion of the body at the sides and back from the waist upward to the armpits and the shoulder-blades. He should be able to recognize this action of the back and rib muscles readily, without inducing any tendency to rigidity of body or tense effort of mind. It should be a pleasant physical exercise.

Exercise Nine. — We are now ready to devote a little more attention to the action of the diaphragm as shown in Exercise Five. Take quick, short, panting breaths until the soft spot under the breast-bone, the sides and the back to the shoulder-blades quiver in unison with them. The shoulders are quiet, the upper chest still, the face pleasant and the eyes smiling. There is no tenseness anywhere. The throat is open and comfortable.

After a month's practice on the exercises of the first lesson, and the application of this union and amplification of them, the student should be able to inhale freely, using the muscles of the back and ribs and the diaphragm quite fully, with body, chest, and throat free from strain and undue effort. The mind should be in the attitude it naturally takes toward anything which pleases it. Power to inhale properly, with the mind in ready control of the muscular action, being acquired, we are ready to give attention to the retaining of breath. Here we meet a tendency which must be overcome at once. The freedom of throat acquired during the practice in inhalation is in danger. Unless we are careful, we shall try to retain breath by putting a lid on our breath box; in other words, we shall close the throat. To do this will spoil all prospects of good tone production. The throat must be left as free as it is during inhalation. Indeed, one of the objects of our care in establishing control of the muscles governing inhalation was to gain this freedom of throat. Now, if we permit our efforts to retain breath to result in undoing our previous work, we shall be sadly remiss.

Retention of breath and the regulation of its supply to the vocal bands must be accomplished through our control of the muscles of inhalation; it must be the result of the opposing of these muscles to those of exhalation. The practice we have given to these muscles in Lesson One is a direct preparation for this important part of our work. All this must be done unconsciously to the throat. It will require careful and persistent practice. The muscles of exhalation are more freely used by the majority of people, and are consequently stronger.

Exercise Ten. — Stand in position, take breath slowly, but not too deeply, noting the expansion of the back, as in Exercise Seven. Retain the breath an instant, with throat unconscious, jaw hanging loose; then exhale slowly, controlling the inward movement of the muscles of the back. Make them move at your will, avoiding tension, and keeping the throat free. Do not hurry, be easy and deliberate; keep the mind easy, the face pleasant, the eyes confident and smiling. No matter how much tendency there may be at first for the breath to rush out or for stiffness to creep in, oppose your will to all these faults, and persist until the exercise is mastered.

Exercise Eleven. — Repeat Exercise Ten, noting the inward movement of the sides and back. Reproduce all the desirable conditions of the preceding exercise. Watch the soft spot; control its inward movement.

Exercise Twelve. — Pant until the body is free. Take breath slowly, open the throat and jaw, and retain the breath for from five to ten seconds. *Do not close the throat.* Be sure that the eyes are pleasant, the body poised on the forward foot lightly, and free from all tenseness. Simply stop breathing and keep the throat and mouth open. Control the outgo of the breath. Oppose mentally the tendency of the muscles of the back and ribs to contract forcibly.

Devote earnest attention to these exercises until the breath can be retained comfortably with open throat and mouth. When this can be done standing, move quietly about the room, retaining breath in the same way. Make it a habit to control the outgo of breath by means of the diaphragm and the muscles of the ribs and back. Think of the throat as entirely divorced from any activity of the breathing muscles. Keep the body free throughout the exercises. When the breath can be retained easily for ten seconds, increase the time.

Exercise Thirteen. — Test the control of breath by holding a mirror in front of the mouth while retaining breath. Do not permit its surface to be moistened.

In all these exercises keep in mind the fact that they are only means to an end. It is the mind back of them which does the work. They are something on which we depend to give definiteness, tangibility, to our instruction. They are directed toward the causes of the troubles which afflict us vocally. The results they produce come because they reach the cause and correct those that are wrong. On the other hand, they may fail to touch the cause, to get at the root of the trouble, because they are wrongly applied. It is the mind, the intelligence of the student, perceiving conditions which must be corrected or made permanent, which makes them helpful. Study them, then, to get the ideas they convey. If you do not understand them, write to the editor, ask questions, investigate, then practice.

QUESTIONS

1. *What have you gotten from Lesson One?*
2. *How do you know your work is properly done? How do you test it?*
3. *What condition was announced in Lesson One?*
4. *What are you especially guarding against?*
5. *How and why do you use these exercises?*
6. *Have you a surer recognition of right conditions so far as you have gone?*
7. *Can you give the gist of these lessons to a friend so that he would benefit from them?*

SONGS OF THE TWENTIETH CENTURY

RICHARD SAVILLE

The above title is not wholly frank, because most of the songs to be described here were written before January 1, 1901. According, therefore, to Pope Leo's pontifical decision and the opinion of those whose minds are capable of reckoning dates and eras, these songs were produced in the Dark Ages of the nineteenth century. The twentieth century is at hand, however, the man who wrote the songs still survives the opprobrium of being great, and, with one exception, the songs themselves are almost wholly unknown. This is enough to make them an issue of the fleeting and coming hour, and to justify the title. A little earnest proselyting in their behalf will not be out of place.

Richard Strauss, who has won fame by his symphonic poems, is comparatively unknown away from the great cities. His orchestral works can be performed only at vast expense and in the centres of musical life. Dwellers in the country and the smaller towns must depend upon works in the lesser forms for an acquaintance with this gifted composer. Such an acquaintance can be made to admirable advantage through the songs, for they contain much of Strauss's best effort. Indeed, song writing is

the only minor form of composition to which he still adheres.

Choosing a few of the more unfamiliar songs, let us first consider *Rest Thee, My Spirit* (*Ruhe, meine Seele*) from Op. 27. This is a companion piece to the famous *Heimliche Aufforderung* and *Morgen*. The poet (Karl Henckell) calls upon his soul to rest in the midst of turmoil. The reaction against nervous excitement was the inspiration of this song. The rhythm of the music is placid and insinuates a mood of peacefulness. It breathes a desire for rest. The song is, as a whole, a musical anticlimax. It is a fading away of energy which has previously been strained almost to the breaking point. It is steadily quiescent.

Although this expression of a passionate relaxation is very appealing, the song should be classed among the less pretentious of Strauss's lyrics. The accompaniment is easy, — a fact which will recommend it to those who are as anything that Mozart ever imagined. Do not think, however, that its structure is as primitive as that of songs written a hundred years ago. Here Strauss has deployed his chromatic capabilities to a degree notable even with him. Key after key is visited; if the welcome of one seems chill, its next-door neighbor is resorted to in turn; blood-affinity among keys is scandalously disregarded. Although the rhythmical poise is comparatively stable, modulation is accomplished with hair-trigger promptness. The melody swings from one key to another like a boxed compass floating in its pool of alcohol, while the ship rolls in a heavy sea. Let all ambitious tenors hesitate to attempt the intervals of this *Marriage Song* as they would to enter the state of holy matrimony itself!

It is said that Richard Strauss allows the pianist to elaborate *ex tempore* the accompaniments of his songs. Surely, he gave this permission with a wicked inward smile if the *Marriage Song* was in his mind at the time. For

RICHARD GEORG STRAUSS

used to wrestling with the lithe difficulties of Strauss's piano style.

The *Marriage Song* (*Hochzeitlich Lied*, Op. 37, No. 6) shows us Richard Strauss in his most uncompromising, if not his very greatest vein. The poem (from Anton Lindner) is spoken by the bridegroom to his newly wedded wife. It is whispered under the breath, — an intimate epithalamium. The music, according to the composer's expressed wish, is to be sung "softly but very passionately throughout."

The vocal part of this song is a chiseled melody of exceeding beauty. It is not "endless melody," thank heaven! but a melody as precisely limited, as perfectly elaborated, chromatic sumptuousness and infinitely minute elaboration in detail, this piano part is probably unequaled. Woe to the rash pianist who should seek to decorate it further on the spur of the moment!

On the Shore (*Am Ufer*, Op. 41, No. 3; words by Richard Dehmel) is conspicuous among the other songs on account of its vague simplicity. The poet sits on the beach at sundown, — on a western coast it must be, because the sun sets in the water.

"In its bright abyss sinks the far-off day."

The atmosphere is calm; the air quivers with radiations of light and heat. Broadly sustained tones in the voice part and slowly measured chords in the accompaniment illustrate the situation musically. The piano is solemnly rhythmical. It suggests the deep-sea swell which rolls against the coast during protracted periods of calm. The water is glassy above, but the huge pulse of the ocean lives and bears witness to the power of spent hurricanes. Of a sudden the evening star blinks in the glowing sky. The swinging chords move to the upper octaves of the piano and paint its growing brightness in magical harmony. A spirit of breathless calm pervades the melody. Its gentle exaltation well suggests the mood of one lying at sun-down on "the beachèd margent of the sea."

The Song of the Stone-breaker (*Das Lied des Steinklopfers;* Op. 49, No. 4; words by Karl Henckell) is already deservedly famous. A poor man sits on the highway, cracking stones. He dreams of the great ones of the earth, — of ministers, of titled persons, of heroes. His own inheritance is a hammer with which to crack rocks into gravel. Insuperable Necessity is the burden of this tragic song. The stone-breaker is its hopeless slave. Hammer-stroke chords of exceedingly rich and pungent harmony reproduce, curiously enough, all the dreariness of his occupation. The pedal is not used except when he tells of the golden wine which he quaffs in his day-dreams. These measures are like an oasis in the bleak and rugged accompaniment. The voice part is the embodiment of pathetic courage. The phrases which clothe the third stanza are as yet unsurpassed by Richard Strauss.

"No food since morning
My lips have tasted;
The God of Mercy
Doth so command.
I dream of wine cups,
Golden and glowing,
And ply my hammer
For Fatherland."

The Poet's Evening Walk (*Des Dichters Abendgang;* Op. 47, No. 2; poem by Uhland) is another piece inspired by sunset phenomena. Unlike *On the Shore* it expresses a state of mind rather than a natural scene. The pageant of the evening sky raises the poet's soul to an exaltation commensurate with its splendor. He reflects that it is the revelation of nature that vivifies and consecrates his poetical gift. When, at some future time, storm clouds shall gather and obscure the face of heaven, he will still bear the beauty of the scene in his memory. He will hold forever within his soul the illumined ether of poetry.

The music which Strauss has given to this poem of abstract emotion is a formal melody of austere and noble contour. Its style reproduces the spirit of classical models; it shows an epic breadth and an elemental simplicity. It is not intimate or passionate or tragic. It is rather free-flowing and full of grandeur. Neither does it lack the exuberant grace which should accompany perfect strength. Its style is analogous to the "grand style" of Æschylus or Corneille. The tossing of the plume crowns its musical periods. The melody requires also the employment of perfect vocal art. No *legato* can be too smooth for it, no feature of *bel canto* too precious for it, no vigor or refinement of interpretation too great for it. One can imagine the overwhelming effect it would make upon an audience if sung by a tenor of imagination, velvet voice, and brazen lungs.

The songs described here form only a small portion of the list of those composed by Strauss. Although there are other Songs of the Twentieth Century by musicians of great talent, the fascination of this series holds one to it until every available song has been learned by heart. Strauss's unequaled versatility is nowhere better exampled than in the songs. Although the earlier numbers are exceedingly fresh and brilliant, — one need only mention *Allerseelen*, *Ständchen*, and *Traum durch die Dämmerung* to prove that the youthful Strauss was no imitator, — his later songs show an ever increasing richness and spontaneity of inspiration. The bugaboo of cacophony gives way and retreats before one's growing admiration with the trained agility of a Russian battle front. Undoubtedly we may look forward to works that will be even more delightful, but the hundred or more songs that Richard Strauss has already composed might stand for the life-work of another musician.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

TO ORGAN BUILDERS

I take this opportunity of thanking the organ builders of the United States who have kindly sent me drawings, blue-prints, and working models of their various systems of constructing tubular pneumatic action. This has enabled me to see the comparative merits of each method. I also extend my thanks to the many who have sent me the specifications and photographs of second-hand organs which they have taken in exchange. I have a long list of these gathered in response to letters of inquiry from MUSICIAN subscribers. These organs are two-manual instruments, but many of them have short swells, with the basses outside of the swell box.

Such instruments cannot be recommended, especially those which run only to tenor F inside the box. All organs thus limited are beyond their usefulness for any modern demand. My advice is, never to take such defective organs with the expectation of selling them, as they are not worth the expense of transportation and setting up, nor of rebuilding, when compared with new organs. But all organs in which the swell and great stops run through the bass, and have been taken good care of, — about one in twenty of those on my list fulfil these requirements, — have a musical value worth considering. When one of these complete organs comes into the market, it has been supplanted generally by a memorial gift of a larger instrument, and is not removed on account of any defect. Such, for instance, is a large, three-manual organ, with every stop complete, built by Hilborne L. Roosevelt, whose name and high quality of work give it a permanent value. It is included in my list, and was built for a cathedral organ with extended console. A Roosevelt organ is rarely to be found.

The majority of churches who are looking for good second-hand organs cannot afford to pay over $1000, for which price no thorough builder can furnish a new, well-balanced, two-manual instrument. Second-hand organs of this sort are generally sold before they are removed from the churches, to save the expenses of transportation and setting up. Some builders make it a strict rule not to take second-hand organs in exchange, or to make any allowance for them, but leave it with the churches to dispose of them to the best advantage.

In regard to the prices of new organs, there should be a standard code of prices among builders for instruments of similar capacity. Cutting under actual values, in this era of competition, is exceedingly demoralizing to the art of organ building, as in many cases it leads to contracts being secured on a competitive monetary rather than on a musical basis. A healthy musical competition is to be commended, as it raises the standard of the art; but cheapening the price is like valuing statuary by the pound and paintings by the square inch.

A NEW ORGAN IN PURDUE UNIVERSITY

A memorial organ has been placed in the Eliza Fowler Hall of Purdue University, in Lafayette, Ind., as a gift from Mr. James M. Fowler of that city. There are seven stops in the Great, nine in the Swell, with three additional Echo stops placed in a separate swell box; six in the Choir, enclosed in a separate swell box; and four in the Pedal, each of the latter stops having forty-two pipes for the purpose of augmentation. There are six Unison Couplers, six 4 ft. Couplers, and five 16 ft. Couplers, eleven Adjustable Combination Pistons, and eight Pedal movements, besides the usual mechanical accessories.

All the swell boxes are ten feet high, allowing the lowest bass pipes to run their normal length. The reed stops are voiced on high wind pressures. The action is Tubular Pneumatic with individual pallets. The wind is supplied from both ends of the chests. A notable feature of this instrument is the use of Separation Pistons for the Great and Swell organs. The function of these pistons is to mute the Unisons, so that only the sub or super correlates of the affected registers may be employed. Thus the range of possible tonal changes is greatly increased. The wind supply is furnished from three sets of bellows actuated by two water motors. The augmentation of each pedal stop has forty-two pipes, whereby this section is rendered doubly efficient in power and variety. This method should be adopted by all organ builders, as the dignity of an instrument rests upon this section.

CHURCH MUSIC IN SCOTLAND

The long existing prejudice against the use of organs in the churches of Scotland is rapidly disappearing. A large field has been opened for the English organ builders, because the Scotch are a strict church-going people, and their services are well attended.

A friend who has been spending his vacation in the British Isles, in writing of a Sunday spent in Edinburgh alludes to two of the services which he attended. One of the churches was St. George's, where the attendance was so large that he found it difficult to obtain a good seat. The audience was composed of a large proportion of young people.

The organ was a divided instrument and was placed on both sides of the front. The organist sat on the floor before a detached console. The congregational singing was inspired with youthful freshness and vigor. It was led by a choir placed in the front pews on the floor of the church. The voices of the choir mingled with those of the congregation and could not be distinguished as a separate choral body. As they rose to sing, a young woman with a clear, strong voice stood before the organist. The choir watched her and depended upon her as a leader, although she made no visible motions.

An anthem was sung by the congregation and choir, and it was rendered with remarkable precision, refined *nuance* of expression, and an effect both elevating and inspiring.

In St. Giles' Cathedral, also, the service was so fully attended by a great multitude of worshipers that it was difficult to obtain a position. The ceremonies were of a beautiful liturgical order, appropriate to the hour of devotion. They were taken from *The Book of Common Order*, which is as fully impressive as the Anglican service.

A large organ and a chorus choir in the transept led the hearty congregation in the singing of the hymns and Psalms. There was no solo singer to attract undue attention to his own personality. There was nothing to excite one's critical faculty, which is so often awakened by our American church quartet choirs. Quartets of this nature hardly exist in Scotland and England. In Scotland the chorus choirs are of mixed voices, as well as in the rural parish churches of England. In the Anglican cathedral service, on the contrary, the choirs are of men and boys, although the introduction of choirs of mixed voices is being earnestly advocated. Being of a higher order of culture, they appeal strongly to the more musical worshipers. A mixed chorus choir is capable of attaining a higher standard with less discouraging efforts on the part of choirmasters. The discipline required both in musical culture and conduct, where changing boys' voices are employed, is very arduous.

SMALL PIPE ORGANS

D. M. C. — "Will you please give me an idea of the cost and specifications of a practical small pipe organ suitable for medium-sized churches, of one and two manuals?"

Comments. — A one-manual pipe organ is not recommended for any church where the instrument is to be used for preludes, offertories, etc. Nearly all organ music is so written that the registration of two manuals is needed, in order to interpret the compositions. For this reason such an instrument is not satisfactory as a practice organ. The only single manual organ I should approve of would be one which should be used simply to accompany the congregation where there is no choir, as at the weekly evening service in the chapel, or in the Sunday-school. In order that it may be played by any one not accustomed to the use of the pedals, it would be well to have it blown with two blow-pedals (such as are used with reed organs.) It might have thirteen notes of manual Subbass, with a specification as follows: 8 ft. Open Diapason; 8 ft. Stopped Diapason; 8 ft. Dulciana; 4 ft. Octave; 4 ft. Flute; 16 ft. Manual Subbass, Octave Coupler, and Wind Indicator. Such an organ, well made, with all the stops running through, would be worth $1000, including a good case with speaking front pipes, and the Open Diapason outside the Swell. The other stops, excepting the Subbass, could be enclosed in a swell. It could be operated by the knee, or by a balanced swell pedal if a motor were used.

1. In regard to a two-manual organ, of modern construction and voicing, with tubular pneumatic action, with augmented pedal chests of forty-two notes, the smallest instrument that would be serviceable should have Gt. 8 ft. Open Diapason; 8 ft. Dulciana; 8 ft. Octave; Sw. 8 ft. Salicional, 8 ft. Stopped Diapason; 4 ft. Harmonic Flute; Ped. 16 ft. Bourdon; 8 ft. Bass Flute (augmented) of thirty notes; Coupler Swell to Great; Great to Pedal; Swell to Pedal; Swell to Great at Octaves; Tremolo; and the usual accessories. It could be built for about $1300.

2. The next grade would contain Gt. 8 ft. Open Diapason; 8 ft. Dulciana; 8 ft. Melodia; 4 ft. Octave; Sw. 8 ft. Violin Diapason; 8 ft. Salicional; 8 ft. Stopped Diapason; 4 ft. Harmonic Flute; Ped. 16 ft. Bourdon; 8 ft. Bass Flute (augmented). It would have the same accessory mechanism and composition pedals, and the value would be $1700.

3. To the next grade would be added a Gt. 4 ft. Flute d'Amour, and a Sw. 8 ft. Wood Oboe. The value would be $2000.

4. To the next grade would be added a Sw. 16 ft. Bourdon. The value would be $2300.

5. To the next grade would be added a Sw. 2 ft. Flautina and Ped. 16 ft. Open Diapason and 8 ft. Octave (augmented). The value would be $2930.

6. To the next grade add a Gt. 8 ft. Gamba or Viol d'Orchestre and Sw. 8 ft. Quintadena. The price would be $3400.

These six grades illustrate the comparative capacities and valuations of practical two-manual organs for medium-sized churches.

A MODEL CRITICIZED

G. P. R. — "I send you a full-sized working model and drawings of an improved method of applying tubular pneumatic action in which only one wind pressure is required. For convenience in this model I have used rubber tubing. The end of the key acts directly upon a push-pin which forms the centre of two button valves in a small wind box over the end of the keys. This wind box is divided into upper and lower compartments, in which

the wind conducted from the bellows is in equal pressure when the key is at rest. From the lower chamber a tube runs to a collapsing valve in the wind box of a stop on the chest, in which there is the same pressure of wind. This collapsing valve, being in an equilibrium of wind pressure, is held against the under side of the pipe hole by a slight external spring. By removing the under board, this valve may be taken out readily at any time. The moment a key is depressed, the valve opening in the small wind box gives vent for the air in the collapsing valve through the tubing, and the wind is admitted to the pipe. You will observe that the pipe wind chest is of the simplest construction, and uses very little stock, and the whole system is economical and durable. Before getting it patented, I would like your opinion."

Comments. — Your whole method works excellently, is durable, and instantaneous in its utterance, but in your pipe chest construction you have not made any provision for more than one stop. When you give this further study, and arrange for the connection of additional stops, your claim for simplicity and economy of construction will vanish, and you will be following lines which others have already adopted, although this method may be new to you.

NOTES

Alberto Randegger celebrates this year the fiftieth anniversary of the commencement of his work as a London musician.

* *

Dr. J. C. Bridge, organist of Chester Cathedral, lectured recently at Cambridge, England, on the subject of "Music under the Tudors." Musical illustrations from the works of Redford, Tye, Wilbye, Morley, Byrd, Bull, and Johnson were performed.

* *

The number of musical compositions added to the British Museum during the year which ended March 31, 1904, was 7751, a decrease of 1052 from the number received the year before. Of these, 56 were acquired by purchase, the remainder accruing from the provisions of the copyright act. A valuable manuscript is that of a Mass in D for five voices by Pergolesi; among the printed editions are rare works by Trombetti, Marenzio, and Vitali.

* *

Ernest Newton has organized recently an institution to be called the "London School of Pianoforte Accompaniment."

* *

George Hamlin, the well-known Chicago tenor, will sing in Germany during the winter, and will appear in concert in London during the spring.

* *

The San Carlo Opera Company of Naples inaugurated a six weeks' season of opera at Covent Garden, London, on October 17. Among the unfamiliar works to be brought out are Giordano's *Andréa Chenier*, Cilea's *Adrienne Lecouvreur*, and, in all probability, Puccini's *Manon Lescaut*.

* *

The Boston Symphony Orchestra will produce the following novelties at its coming season of concerts: —

Hugo Wolf.....Symphonic Poem, *Penthesilea*
Saint-Saëns.....Symphony No. 1
Liszt.....*Vogelpredigt des heiligen Franz von Assisi*
J. Fauré.....*Pellias and Mellisande*
Van der Stucken.....*Pax Triumphans*
Debussy.....Prelude, *L'Après-midi d'un Faune*
Converse.....Two Pieces for Piano and Orchestra
R. Caetani.....*Prélude Symphonique*, Op. 11
C. Goldmark.....Overture
Sinding.....Suite, Op. 35
Rimsky-Korsakoff.....*Sadkow*
Hadley.....Symphony
Gluck (Mottl).....Ballet Music from Suite II
Guy Ropartz.....Fantasy in D major
Schillings.....*Der Vespertag*
Paul Dukas.....Scherzo, *L'Apprenti Sorcier*
Joseph Suk.....Symphony in E major, Op. 14

BOOK SHELF

WITH COMMENTS ON NEW BOOKS, NEW MUSIC, AND MUSICAL PUBLICATIONS

BOOK REVIEWS

Wagner Lyrics for Tenor. Edited by Carl Armbruster. The Musicians Library Series; Oliver Ditson Company.

Into this volume have been collected, in piano score, the chief distinct solos which fall to the tenor part in the Wagnerian operas. Selections are made from every opera from *Ricnzi* to *Götterdämmerung*. The accompaniments are simple, and yet serve, in a large measure, to represent the orchestra. Extra marks of phrasing and expression are added by the editor, and the ornaments are precisely elaborated by him. In order not to confuse them with Wagner's own marks of expression, these auxiliary indications are placed in brackets or foot-notes. They may either be accepted or modified by the singer, and the advantage of such an arrangement is at once obvious. The editor, Mr. Armbruster, introduces the volume with a biography of Wagner, and a pithy restatement of the Wagnerian question. His loyalty to the cause of Wagnerism and his eminence as a lecturer on the great music-dramas have given him a conspicuous fitness to prepare such a work as the one in hand.

A volume of vocal selections, such as this, brings home to the student the essential beauty of Wagner's vocal style. It makes him realize that the unsatisfactoriness of most of the Wagnerian singing heard in public is not due to any awkwardness in Wagner's manner of writing for the voice. He learns, on the contrary, that it is caused by the blare of the untamed orchestra, which in the hands of most conductors and without the special mollifying conditions that Wagner designed for the Bayreuth theatre, resembles the celebrated "blatant beast" of Spenser's *Faerie Queene*. With a piano, the singable quality of Wagner's music, the sweep of his melody, the subtlety of his vocal phrasing, can be realized to a high degree. A great voice is supererogatory. The esthetic virtue of the "endless melody" is placed within the reach of those with the most modest vocal outfit. The best half of Wagner's genius may be laid bare, because the phrases which he has put into the mouths of his *dramatis personæ* surpass in musical value all the revolutionary splendor of his orchestral writing. Furthermore, a volume of excerpts like the present one dashes the formidable aspect of the (confessedly) over-long music-dramas. To hear all of *Siegfried* one must forego one's dinner and renounce all thought of getting to bed before two of the morning. With this volume one has the Herculean smelting song, the song of forging the sword, the death of Siegfried, etc., within the brief compass of a few pages. The amateur tenor of asthmatic tendency is spared the exertion of trying to sing a whole act at once. Wagner, the vocal melodist, is made humanly possible and easily available by the publication of this volume. The charm, the beauty, the greatness of his works are presented. The distress caused by the usual brutality of public performance, and the disillusionment of the theatre, are eliminated.

The Act of Touch in All Its Diversity: an Analysis and Synthesis of Pianoforte Tone Production. By Tobias Matthay. Longmans, Green, and Co., London.

This book is an exhaustive study of the muscular aspects of piano playing. The author classifies the various movements of arm, wrist, and fingers with great insight and ingenuity. He differentiates as many as forty-two kinds of touch. Roughly stated, these are as follows: —

Finger staccato, 8 kinds.
Finger legato, 10 kinds.
Hand (wrist) staccato, 6 kinds.
Hand (wrist) tenuto, 8 kinds.
Arm staccato, 4 kinds.
Arm tenuto, 6 kinds.

The book shows throughout that its author is completely a master of this branch of piano technique. No more thorough and more reliable treatise could be placed in the hands of a student. The only unfavorable charge that can be made against it is that it is possibly too precise, too analytical, for general use. The highly developed scholarship of an expert in so concrete a subject as pianoforte execution may confuse the unskilled beginner. This however, is but the fault of the book's best strength. Considered in the highest sense, it is a masterly achievement.

NEW WORKS RECEIVED

From Arthur P. Schmidt: —

Musical Sketch Book. Cornelius Gurlitt.

This book contains a group of facile *genre* pieces selected from the later opus numbers of the genial Gurlitt. In a musical way, no better food exists for assimilation by boys and girls. Picturesque titles add the fascination of a picture-book or a story, and make the teacher's task of interesting the child an easy one.

Systematic Training for Polyphonic Playing. Heinrich Pfitzner.

The problems of this series are not strictly technical, and they prepare for polyphonic thinking as well as for polyphonic playing. Although in no exercise more than two voices are employed, the book helps admirably to solve the polyphonic difficulties which occur in piano music. The thinking power of the fingers is trained by these studies as well as their agility. Mr. Pfitzner's book will render a distinct service to this special branch of Pianoforte Pedagogics.

Eighteen Melodious Octave Studies. Georg Eggeling.

Mr. Eggeling has composed his useful *Octave Studies* with the desire to prepare for the artistic use of octaves in melody playing. The studies are all of medium difficulty.

From J. H. Schroeder and Co., New York: —

Mind and Fingers; Contrapuntal Exercises for Pianoforte Students, Teachers, and Virtuosi. Albert Ross Parsons.

This is another volume of polyphonic exercises, but unlike Mr. Pfitzner's book (reviewed above), it confines its scope to an exhaustive elaboration of the "five-finger exercise" principle. These exercises occur in all keys, major and minor, and their figuration is exceedingly varied. It presents a severer and more specialized mental discipline than the Pfitzner volume, and as the rhythmical homogeneity of the exercises adapts them to all rates of speed, the book may be used to advantage by the beginner and the virtuoso.

MAGAZINE ARTICLES

Rivista Musicale Italiana. Fascicolo secondo. Les titres illustrés et l'image au service de la musique. J. Grand-Carteret. (Profusely illustrated.)

I musicisti compositori francesi all' Accademia di Francia a Roma. I. Valetta.

Zeitschrift der Internationalen Musikgesellschaft. Heft 10. Das Musikleben Amsterdams im 17. Jahrhundert. Richard Münnich.

Masters in Music. Part 20. This number is devoted to Dvorák, and contains appreciations, a brief biography, bibliography, etc. The musical supplement is confined to the more interesting dances.

Monthly Musical Record. No. 404. An analysis of Spohr's *Jessonda* by Professor Prout.

PUBLISHERS' PAGE

NEW PUBLICATIONS

BURROWES' PIANO PRIMER — We are preparing for publication a newly revised and enlarged edition of Burrowes' celebrated *Piano Primer*. The edition is by Frederic Field Bullard, and is thoroughly modern and up to date in every respect. It will be found complete for the needs of all teachers, and unsurpassed in typography, of which we make a specialty. This primer is so widely known as to require no further comment, and the editing shows the same carefulness and earnestness that characterized Mr. Bullard both as teacher and composer. Teachers and students will welcome this as the last work of one who would have been a shining light in the musical world had he lived. The price will be announced later.

A BOOK BY WEINGARTNER — THE SYMPHONY SINCE BEETHOVEN, by Felix Weingartner, will be a valuable addition to musical literature. Though an able composer of operas, symphonies, songs, and piano music, Weingartner is more famous as a conductor and writer. His books are standard works in Europe, and would be better known in this country if they existed in English. This is his latest and most successful work, and shows a masterly insight and an intimate knowledge of the subject, acquired in the capacity of conductor of the royal orchestra in Berlin and of the Kaim concerts in Munich. The translation is by Maude Barrows Dutton, and is authorized by Weingartner himself. The price is one dollar, post-paid.

MASON'S PIANOFORTE TECHNICS — Teachers who have used MASON'S PIANOFORTE TECHNICS will be interested to know that they have been revised by W. S. B. Matthews, whose reputation as an able teacher and writer is well known. The revision has been carefully and thoroughly done, and large photographs showing the various positions of the hand have been added.

This work is a complete system of technical study from the very beginning to the most advanced grades. Purely mechanical exercises are entirely eliminated and better results accomplished in a practical, and at the same time musical, way. It is the kind of study that keeps the pupil interested while doing what would otherwise be drudgery, but which is so necessary to pianistic achievement. This work is in preparation.

THE PILGRIM FATHERS, BY GEORGE F. ROOT — THE PILGRIM FATHERS, a cantata by George F. Root, on Frances Crosby's poem, has been popular for a number of years, and has just been published in a revised and enlarged edition. The original work consists of two parts, the first of which deals with the oppression at home, departure on shipboard, voyage, and landing in the New World. The second part describes the enmity of the natives, the struggle, and final triumph, followed by thanksgiving. The editor, J. C. Macy, has added a third part, representing our country of to-day, making a grand and appropriate finale to this deservedly popular work. The solo parts are for soprano, alto, tenor, two baritones, and bass. Choruses for women's and men's voices, as well as full and semi-mixed choruses, and different combinations of the solo voices give an effective variety. The religious spirit is well brought out by the use of chorals. The editing has been carefully done so as to make the work more singable without changing the composer's ideas, and the book is made in attractive form. It is suitable for patriotic celebrations and church entertainments, and requires about an hour and thirty minutes for performance. Price, 50 cents.

SONGS BY THIRTY AMERICANS — SONGS BY THIRTY AMERICANS is a collection of thirty songs, one by each composer. The list of contributors includes such well-known names as Dudley Buck, Reginald de Koven, Ethelbert Nevin, and others of national reputation. It also shows, in generous proportion, the names of the younger men who represent the progressive, ultra-modern element in American composition. Mr. Hughes' introduction, besides a brief preface, gives a sketch of each composer and an estimate of his work. The interest of the volume is enhanced by the portrait and autograph signature of each man.

This book has just been published as one of the Musicians Library Series. It is in two editions; for high voice and for low voice.

ALDRICH'S GUIDE TO PARSIFAL — The obstacles in the way of an American production of PARSIFAL being removed, it bids fair to be the most important musical event of the season. The performances in English make it possible for every one to understand this great work intelligently. The original German version will be given by the Metropolitan Opera Company on an elaborate scale.

Richard Aldrich's GUIDE TO PARSIFAL offers an analysis of the musical structure. It explains the connection between the leading motives and shows how to follow their frequent repetitions. It also contains the story in detail, and recounts the genesis of the drama. Illustrations of the principal scenes are added. Selections for piano solo by OTTO SINGER, and for four hands by Engelbert Humperdinck, each number of which may be had also in separate form (see page 402), though not difficult, are effective arrangements, and faithful to the score.

The Ditson Edition of the libretto contains the motives arranged by number in order of their first occurrence. Attention is called to them by similar numbers wherever they are introduced in the text.

WAGNER LYRICS — The volumes of WAGNER'S LYRICS FOR SOPRANO AND TENOR, recently added to the Musicians Library Series, fill a long-felt want among singers. They contain all of Wagner's vocal music available for concert work, — music which heretofore has been procurable only at a considerable expense, especially as some of the numbers are not published outside the complete score.

The chronological arrangement shows each successive step of the author's development. The introduction by Carl Armbruster gives the volume an exceptional literary value.

THE DITSON EDITION — We are about to issue the first numbers of the new "Ditson Edition" of standard instructive works. They are LOESCHHORN, PIANO STUDIES, Op. 65, Books 1, 2, and 3, edited by Thomas Tapper; PLEYEL, DUETS, Op. 8, for two violins and also for two violins and piano; PLEYEL, SIX SONATINAS, Op. 48, for two violins, and two violins and piano, both edited by Benjamin Cutter; WOHLFAHRT, VIOLIN STUDIES, Op. 54 and Op. 74, each in two books, and the first three books of SITT, VIOLIN STUDIES, Op. 32, all edited by Eugene Grünberg. New plates are used throughout, and each collection contains a preface giving practical hints for teachers and students. The printing and typography make these books superior to any other edition. The covers are serviceable; the title-pages are attractive. Other volumes equally as useful will follow, our aim being to present the most desirable edition of these deservedly popular works.

THE MUSICIANS LIBRARY — Other volumes of the "Musicians Library Series" in preparation are the following: FIFTY PIANO PIECES, by Robert Schumann, edited by Xaver Scharwenka; SONGS OF SCHUBERT, for high and low voice, edited by Henry T. Finck, and SELECTIONS FROM THE MUSIC DRAMAS of Richard Wagner, for the piano, arranged by Otto Singer, with a preface by Richard Aldrich.

These volumes will appear at intervals of from two to four weeks until about the middle of January. MODERN FRENCH SONGS in two volumes, edited by Philip Hale, will be on sale at an early date. The table of contents of each of the latter volumes may be found on the inside back cover of this magazine.

FARMER'S PROPHET PSALMIST — THE PROPHET PSALMIST is the title of an adaptation of Henry Farmer's popular Mass in B flat. It is suitable for performance as a cantata, or excerpts from it may be sung in the ordinary church service. The text, selected by Leonard W. Bacon, D.D., comprises eleven Psalms. It includes many that have not been set to music in anthem form before, — a fact that will be appreciated by choir leaders who feel the dearth of good musical settings of the Psalms. Price, 80 cents.

NEGRO MELODIES— COLERIDGE-TAYLOR — Contemporaneously with his appearance among us comes the announcement of the publication of a splendid volume of negro melodies by S. Coleridge-Taylor. Mr. Taylor has made a study of the songs of his race and has selected twenty-four of the most representative, which he has arranged in the form of fantasies. They compare favorably with the *Hungarian Dances* of Brahms and the *Slavonic Dances* of Dvorák. They claim attention not only as folk music, but also as piano compositions of great merit. The themes are both African and American, and reveal the curious fact that contact with civilization has not had any appreciable influence on the negro's musical instinct.

The working out shows the same able musicianship and spontaneity that first attracted attention to HIAWATHA.

This volume is one of the Musicians Library Series, and contains a portrait and biographical sketch of the author and an introduction by Booker T. Washington, of Tuskegee, Alabama. It is in press, and will be published at an early date.

DVORÁK'S STABAT MATER — Oliver Ditson Company have just published, with Latin and English words, Antonin Dvorák's STABAT MATER.

The publication of this fine work has come at a time when the musical world is taking a renewed interest in Dvorák, owing to his recent death. The Boston Symphony Orchestra's first concert was in memory of Dvorák, and several numbers from the STABAT MATER were sung. This entire work will be given in Brooklyn, N. Y., later in the season, on which occasion the Ditson Edition will be used. No other edition has the English text.

The retail price is $1.25.

RENEWAL PREMIUM — Those of our readers who are interested in musical literature are requested to read our advertisement on the second cover page. The Biographical Romances of Beethoven and Mozart are especially interesting. Some readers, indeed, find them fascinating, and are unable to lay them down until they are finished.

We offer either volume as a premium for renewals, during the month of December, for $1.75; that is, for $1.75 you get the MUSICIAN for one year, and a handsomely bound book, costing at retail $1.50.

MUSIC IN THIS ISSUE

By giving music of different kinds, piano, organ, and vocal, we aim to interest every reader. We shall welcome suggestions from our friends if this is not the case. RÊVERIE, by Schnecker, is one of a set of four organ pieces among the last compositions of this writer. It is suitable

for an offertory and is of medium difficulty. The other numbers of the set are CRADLE SONG, POSTLUDE IN D, and TWILIGHT, all of which are of about the same grade. The MELODY IN B, Op. 8, No. 3, is one of Paderewski's best-known pieces, and the careful fingering by John Orth makes it especially useful for teaching. THE HAPPY PLOWMAN, by Frederick A. Williams, has a good melody and will prove both interesting and instructive to second-grade pupils. GOBLIN FUN, by H. Clough-Leighter, is a fair specimen of this composer's work. It is one of a set of "Five Little Studies in Phrasing," each published separately. Mr. Clough-Leighter is one of the younger Americans who are making their influence felt in music. He is also a successful writer of church music and songs.

I LOVE TO HEAR MY SAVIOUR'S VOICE, by Stephen Glover, is a new edition of a standard sacred song in which the music carries well the spirit of the text. SLEEPY SONG, by Katherine Roche, is for a child; or it may be sung to children. Our list of songs for children in book and sheet form contains many others like the above. The title-pages are designed to catch the eyes of the little ones. THE SWEETEST FLOWER, by George B. Nevin, was originally published for male voices in octavo form. It is one of the few songs that do not go above C, which makes it a good song for a very low voice.

CHRISTMAS MUSIC

MUSIC FOR CHRISTMAS is beginning to occupy the attention of all choir leaders and singers, as the holiday season draws near. Our catalogs of anthems, carols, solos, and Sunday-school services are particularly adequate to all requirements. Our list of new Christmas music includes compositions by such composers as Horatio W. Parker, H. Clough-Leighter, W. H. Neidlinger, Charles Fonteyn Manney, G. W. Owst, and others.

BETHLEHEM, by Frederic Fleming Beale, and THE HEAVENLY BABE, by Louis R. Dressler, the latter with violin obbligato, are effective solos. THAT GLORIOUS SONG OF OLD, by George B. Nevin, is a melodious children's service. THE PRINCE OF PEACE, by John Spencer Camp, is a cantata of good length. THE MANGER THRONE, by Charles Fonteyn Manney, and THE HOPE OF THE WORLD, by P. A. Schnecker, are shorter, and well suited for performance in church.

Selections of any kind may be had on examination, under the usual conditions.

Our complete catalog of Christmas music will be sent free on request to any address.

SHORT AND EASY ANTHEMS

Choir leaders will be interested to know that we are preparing for publication a collection of beautiful and impressive short anthems. It is designed to meet the requirements of small choirs with few or no soloists and contains thirty-six numbers. Anthems for special occasions and general use, including responses, are among its contents. The editing is by Prof. Charles H. Morse, of Dartmouth College, and is such as to bring out the finer points and make possible a most effective rendering.

It consists of 119 pages, and is bound in board covers, engraved plates being used throughout. It is entitled SHORT AND EASY ANTHEMS, and the price is 75 cents. The advance price will be 40 cents, post-paid, if cash accompanies order, until date of publication, which will be early this month.

RECENT FOREIGN PUBLICATIONS

PIANO SOLOS

ALETTER, W.	Op. 323, Romance d'Amour	.75
	324, Heimweh	.75
	325, Schneeflocken	.75
BLUTHNER, G.	In Tirolerland. Album of ten melodious salon pieces. Books 1 and 2, each, net	.75
GÄNSCHALS, C.	Op. 382, The Secret	.50
	383, Verrathene Liebe	.50
	384, Geburtstagsreigen	.50
MICHIELS, G.	Ilonka, Czardas, net,	1.25
WACHS, P.	Fleurs enchantées, net,	.75
	Rose blanche, Valse, net,	.80

PIANO, FOUR HANDS

FUR ALLE WELT.	Selected salon and character pieces. Books 1 and 2, each, net,	.75
WENZEL, W.	Kinderfreund. Selected pieces for the young. Books 1 and 2. each, net,	.75

VIOLIN AND PIANO

BERNARD, E.	Op. 48, Sonate, net,	3.20
BOELLMANN, L.	Op. 25, Priere, net,	.70
SEYBOLD, A.	Op. 92, Witches' Dance	.50

STRING QUARTET

ERICH,	Op. 98, Stiefmütterchen	1.00

NOVELTY OFFER

Now is the time to send for our Novelty Offer. Teachers who are not taking advantage of it should avail themselves of this splendid chance at once. Full particulars upon request. Do not fail to write to-day.

SPECIAL OFFER

For $3.00 cash we will send any two volumes of The Musicians Library, in paper binding, and our Monthly Musical Magazine, the MUSICIAN, edited by Thomas Tapper, for one year.

GRAND RENEWAL OFFERS

We will send any two volumes of Music Student's Library (see page 438), and the MUSICIAN for one year, for $2.25.

* *

We will send the MUSICIAN for one year and the first four grades of TAPPER'S GRADED COURSE, or books of RECREATIONS, for $2.20; with both Studies and Recreations, $3.40. TEACHER'S MANUAL to accompany Grades I to III, will be added to any of the above offers for thirty cents extra.

* *

We offer THE SYMPHONY SINCE BEETHOVEN, by Weingartner, and the MUSICIAN for one year, for $1.50.

TESTIMONIALS

I feel that I must write to let you know how very much I appreciate and enjoy the MUSICIAN. I have always liked it, but never so well as this year. The Departments are all so excellent that I often think that the last one I read is the best. I think that I admire especially, perhaps, the valuable, concise, and practical lessons, the current biographies, and last, but by no means least, the generous profusion of good, clear pictures. The pervading atmosphere of the entire magazine is thoroughly helpful and inspiring, and I, for one, look forward with great pleasure to its arrival each month. — G. VIVIAN GRANT.

* *

I have awaited eagerly the publication of the work on *Ear Training* by Miss Carrie Alchin, a copy of which has just been received with rejoicing by my assistants and myself. We have studied with Miss Alchin, and have tested her wonderful methods in our teaching during the last few years with results never before attained by our pupils.

Every progressive teacher in all branches of music should use this book. — AMY KOFLE.

* *

It gives me great pleasure to know that Miss Alchin's new book is before the public, as I am confident that it will be of the greatest assistance both to teachers and pupils. For the past year I have been using Miss Alchin's method of ear training, and I can truly say that the result has given the greatest pleasure to my pupils and myself.

The teacher in any department of music who will look carefully into this work will be many times repaid. I believe it has no equal. — IRENE RANSOM.

* *

MUSICIANS LIBRARY

The two latest additions to the admirable series of musical volumes published by Oliver Ditson Company, under the title of "The Musicians Library," are well worth acquisition. The most important is the book containing twenty piano transcriptions by Franz Liszt. The second volume contains forty songs by Johannes Brahms, selected with the idea of giving a representative group of his compositions. This book is of the greatest value to all intelligent followers of Brahms, and should prove a treasure-house of knowledge to those about to make his acquaintance. The preface is by James Huneker. — *Philadelphia Item.*

* *

"THE MUSICIAN"

The monthly publication entitled the MUSICIAN, formerly published in Philadelphia, is now issued by the house of Oliver Ditson. Under its new auspices the periodical has widened its scope, growing in strength and influence. It is devoted in particular to the educational interests of music, appealing to teacher, pupil, and the mere lover of the art. Thomas Tapper is the editor, as he was before of the *Musical Record and Review*. The last named monthly, also that sterling paper the *Musical World*, have both been merged into the present MUSICIAN. — *Church Standard.*

* *

. . . I do not wish to close this letter without saying that the MUSICIAN, as a whole, is an inspiration to me, and that the organ department has been especially helpful and interesting in my practice and church work. — ALICE WILLIAMS.

* *

The other day I met a lady whom I had never seen before. Her daughter being musically inclined, she wished to know of a helpful musical magazine suitable for her. Of course I recommended the MUSICIAN, because we think there is nothing equal to it. — JENNIE A. POWELL.

* *

I would like to say how much I enjoy the MUSICIAN. Every music student and teacher ought to have it. — LILLIE GRACE HERSEY.

* *

I think that the MUSICIAN is an ideal musical magazine. — ANNIE W. M'LEARY.

* *

Dear Sirs, —

Please accept my best thanks for your courtesy in sending us a copy of your new *Folk Songs and Other Songs for Children.* We have only had time as yet to give the book a hasty examination, but it is at once evident that the character of the work is sound and excellent. It seems to me superior to any book of the kind that I have ever seen, particularly in the classical quality of almost, if not quite all, of the selections. I have not discovered a single "cheap" song in the book, and in these times, that is saying a good deal.

Very sincerely yours,
E. H. RUSSELL.

* *

Mr. L. B. Merrill, whose work last season with the Handel and Haydn Society of Boston and whose coming engagement with the Boston Symphony Orchestra stamp him as a singer and teacher whose judgment should carry weight, has written the following to Oliver Ditson Company in regard to some of their new publications: —

Dear Sirs, — One of the greatest trials of the singing teacher of to-day is to find modern songs attractive to the student and also of a standard desirable for studio work.

The list of new songs recently published by you, which I have just had the pleasure of examining, has given us many fine songs which will be thankfully received by teachers and singers alike.

Yours very truly,
LEVERETT B. MERRILL.

NEW CHRISTMAS MUSIC

SONGS

BEALE, FREDERIC FLEMING — Price

Bethlehem. High Voice in F; Low Voice in D.... .60

DRESSLER, LOUIS R.

Heavenly Babe, The. (With Violin.) High Voice in C; Low Voice in A♭..... .75

DUET

SCHNECKER, P. A.

Immanuel. Soprano and Alto, in D.... .60

ANTHEMS

MIXED VOICES

CLOUGH-LEIGHTER, H.

11,306. Light hath shined upon Us. Soprano Solo. .12

DRESSLER, LOUIS R.

11,298. Angel's Message, The. (Violin Obbligato.) Soprano Solo..... .16

MANNEY, CHARLES FONTEYN

11,300. Arise, Shine, for Thy Light is Come. Bass Solo..... .16

MARZO, EDUARDO

11,304. Brightest and Best of the Sons of the Morning. Soprano or Tenor Solo..... .16

NEIDLINGER, W. H.

11,303. Angels from the Realms of Glory. Alto Solo..... .12

OWST, W. G.

11,299. Sing, O Heavens. Soprano Solo..... .16

PARKER, HORATIO W.

11,320. It came upon the Midnight Clear. Soprano and Bass Solos..... .20

SCHNECKER, P. A.

11,305. Cradled in a Manger. Alto and Bass Solos..... .12

STORER, H. J.

11,274. Sing and rejoice, O Daughter of Zion..... .12

MEN'S VOICES

GRIGGS, WILLIAM H.

11,315. There dwelt in old Judea. (Arr. by Hans Lichter)..... .12

CAROLS

MIXED VOICES

ARNOLD, DR. SAMUEL

3,245. While Shepherds watched Their Flocks by Night..... .05

CLOUGH-LEIGHTER, H.

11,307. Herald Angels. (Voices in Unison.) Processional..... .10

11,308. In Royal David's City. (Voices in Unison)..... .10

GAUNTLETT, DR. HENRY J.

3,245. Christ is Born..... .05

LAMBORD, BENJAMIN

11,302. O Little Town of Bethlehem. (Voices in Unison)..... .08

11,301. What Child is This? (Voices in Unison).. .08

UNKNOWN

3,245. Holy Night. (Tyrolese Hymn).. .05

CHILDREN'S SERVICE

NEVIN, GEORGE B.

That Glorious Song of Old.. .05

NEW MUSIC BOOKS RECEIVED

Catalog of the Michigan Conservatory of Music. ALBERTO JONÁS, director.

This is a very interesting and comprehensive statement of the work of the Michigan Conservatory and its accomplished faculty. Pictures and earnest testimonials from musicians of prominence make up a well-filled pamphlet-catalog.

MANSFELDT, HUGO.

New Technic. Daily Exercises to produce a Perfect Piano Technic in the Shortest Possible Time. Leo Feist, publisher, New York.

Classification of the Music and Musical Literature in the Library of Congress. Washington, the Government printing office.

THE MUSICIANS LIBRARY SERIES.

Wagner Lyrics for Soprano. Edited by Carl Armbruster. The Oliver Ditson Company, Boston.

Ten Hungarian Rhapsodies. Franz Liszt. Edited by August Spanuth and John Orth.

GUILMANT, ALEXANDRE.

Dixhuit Pièces Nouvelles pour Orgue. Op. 90. A. Durand & fils.

NEW MUSIC RECEIVED

FROM NOVELLO & CO:—

The Holy Communion, set to music in the key of A. B Agutter.

The Church Choir Book of Offertory Sentences. Compiled by Walter G. Harris.

Seven Vesper or Dismission Hymns.

FROM THE WHITE-SMITH MUSIC PUBLISHING COMPANY. Boston, New York, and Chicago.

In Maytime. Soprano. Jules Jordan.

The Way I'd Go. Low Voice. Kate Vannah.

FROM CLAYTON F. SUMMY COMPANY. Chicago.

In the Woods. A set of easy characteristic pieces for the piano by W. C. E. Seebock.

1. *A Quiet Rainy Morning.*
2. *Bright Sunshine.*
3. *The Locust.*
4. *The Bird's Grave.*
5. *The Squirrel.*
6. *The Trout Brook.*
7. *Forest Shadows.*
8. *Moonlight.*

FROM THE HOGDON MUSIC COMPANY. Boston.

Tone Picture Piano Studies for Expression. By Francis M. Paine. Op. 22.

Encore Vocal Album. Vol. 1. By Francis M. Paine.

ALVAH GLOVER SALMON

Mr. Alvah Glover Salmon is a well-known enthusiast on the subject of Russian music. He will undertake an extensive tour during the autumn; lecturing on his specialty and playing on the piano selections from the chief modern Russian composers. The interesting nature of Mr. Salmon's work may be inferred from the following list of musicians

ALVAH GLOVER SALMON

whose music forms a part of his repertory: Stcherbatcheff, Glinka, Scriabine, Rimsky-Korsakoff, Wihtol, Borodine, Rachmaninoff, Ivanoff, Glazounoff, Balakireff, Ossipoff, Rebikoff, Moussorgsky, Cui, Brunoff, and Liadoff. Mr. Salmon's lecture tour will include the chief cities of New England as well as New York and Montreal. It will perform a distinct office in our musical life, because the prominence of a few great names usually blinds us to the variety and fertility of the recent Russian musical output. Russia is still a leader in the musical world, although its military activity is not to be taken seriously.

NEW PIANO MUSIC

ZIEGLER, A. E. Four third-grade piano pieces:—

1. *Fond Memories.* In D major, 3-4. Four pages..... .50
2. *My Best Girl March.* In G major, 2-4. Four pages..... .50
3. *The Secret.* In D major, 4-4. Four pages... .50
4. *A Spring Walk.* In G major, 4-4. Three pages..... .50

The pieces in this set have a musicianly quality, although they may be considered in the popular style. They are fresh in melody and unconstrained in harmony. No. 1 has as subtitle *When Gran'pa married Gran'ma,* and in style it partakes of the nature of both a minuet and a *Ländler.* It offers a fine opportunity for variety in touch and phrasing, and the melody is very winsome and sweet. The middle section in G major is most suggestive of the minuet.

The march which comes next is in many ways better than its title. It is a very vigorous quickstep, which conjures up a vision of brass bands and marching regiments rather than of the "girl I left behind me." The Trio in C major, with its long *cantabile* theme and the heavy bass notes like drum-beats, is especially martial in effect.

The Secret is very prettily revealed in the dainty measures of the third piece in the group. It is a rhythmic study, the slow polka being the basis of the movement. The composer has prepared pleasing dynamic effects.

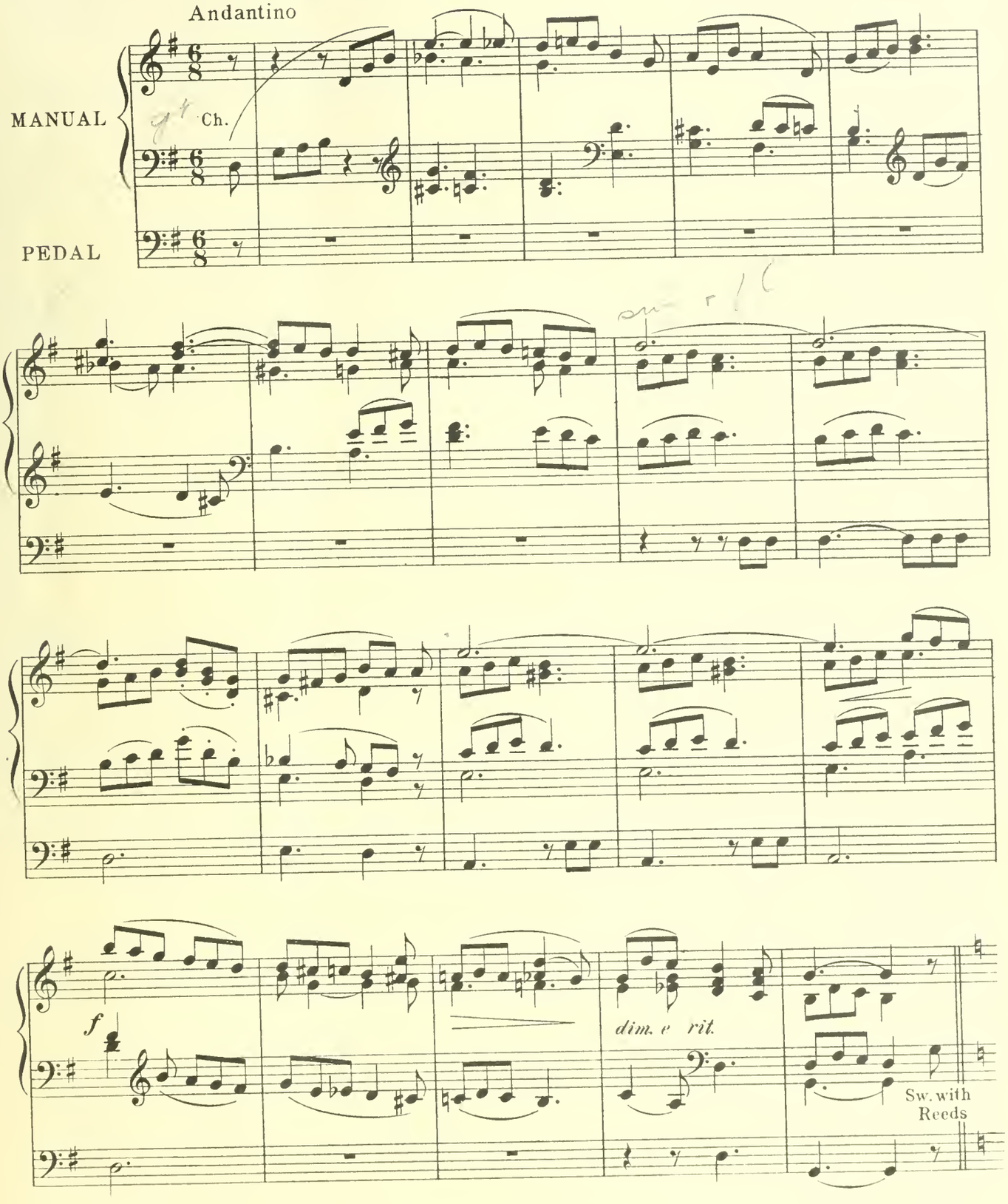
A Spring Walk, though bright and lively, is distinguished by a purity of style and clearness of form. The opening measures have an out-of-door freshness which strikes the keynote of the piece. For contrast, the middle section is in the minor, largely two-voiced in scale passages for both hands. The three-part song-form is in evidence, and a short Coda is added.

REVERIE

Prepare { Sw. *mp* = 8′ and 4′
Gt. *f* = 16′, 8′ and 4′
Ch. *mp* = 8′ and 4′ coup.to Sw.
Ped. *p* = 16′

P. A. SCHNECKER

Andantino



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Ch. 4′ Flute
rit.
f Gt.

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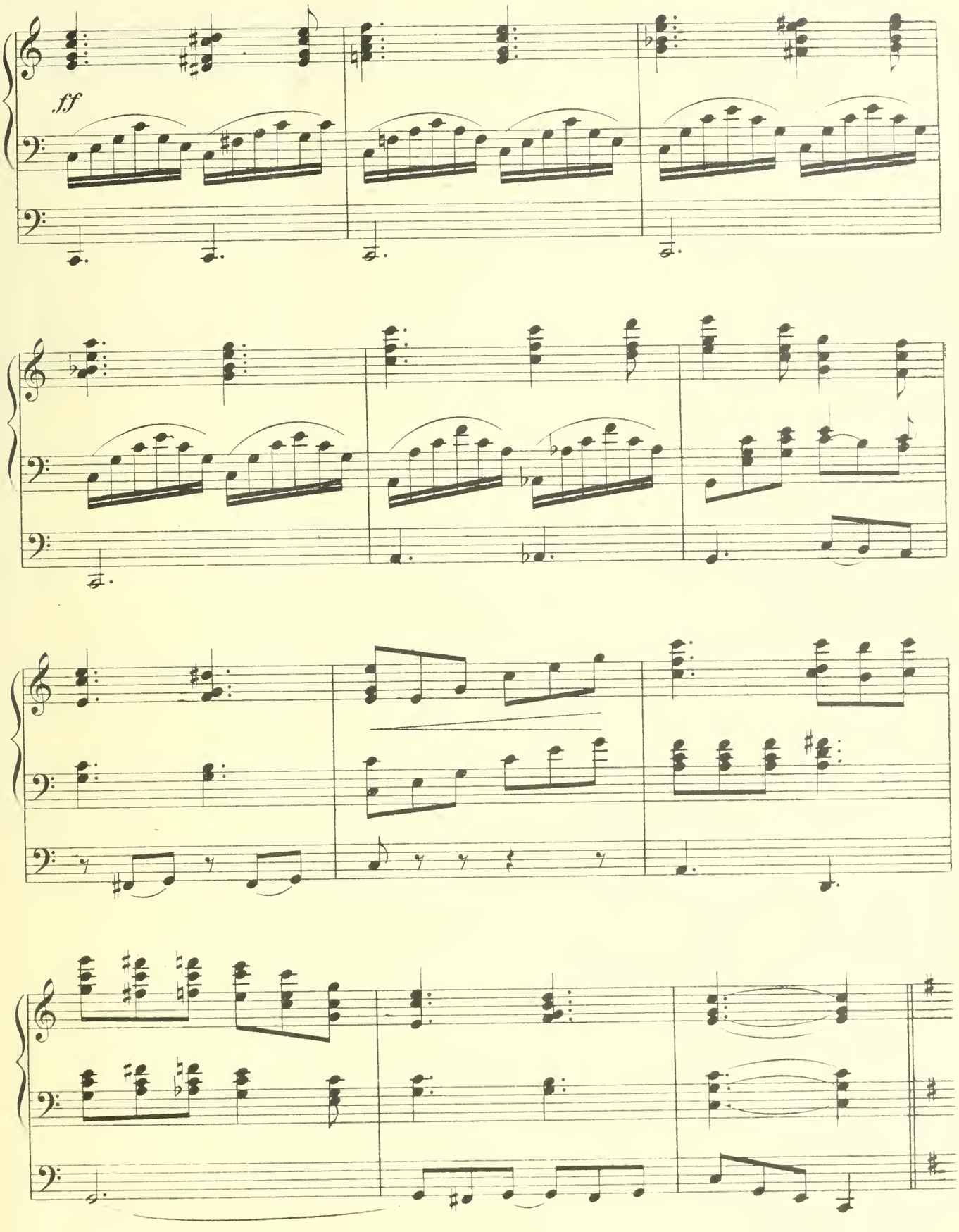
BOSTON



Ch. coupled to Sw.

cresc.

THE MUSICIAN
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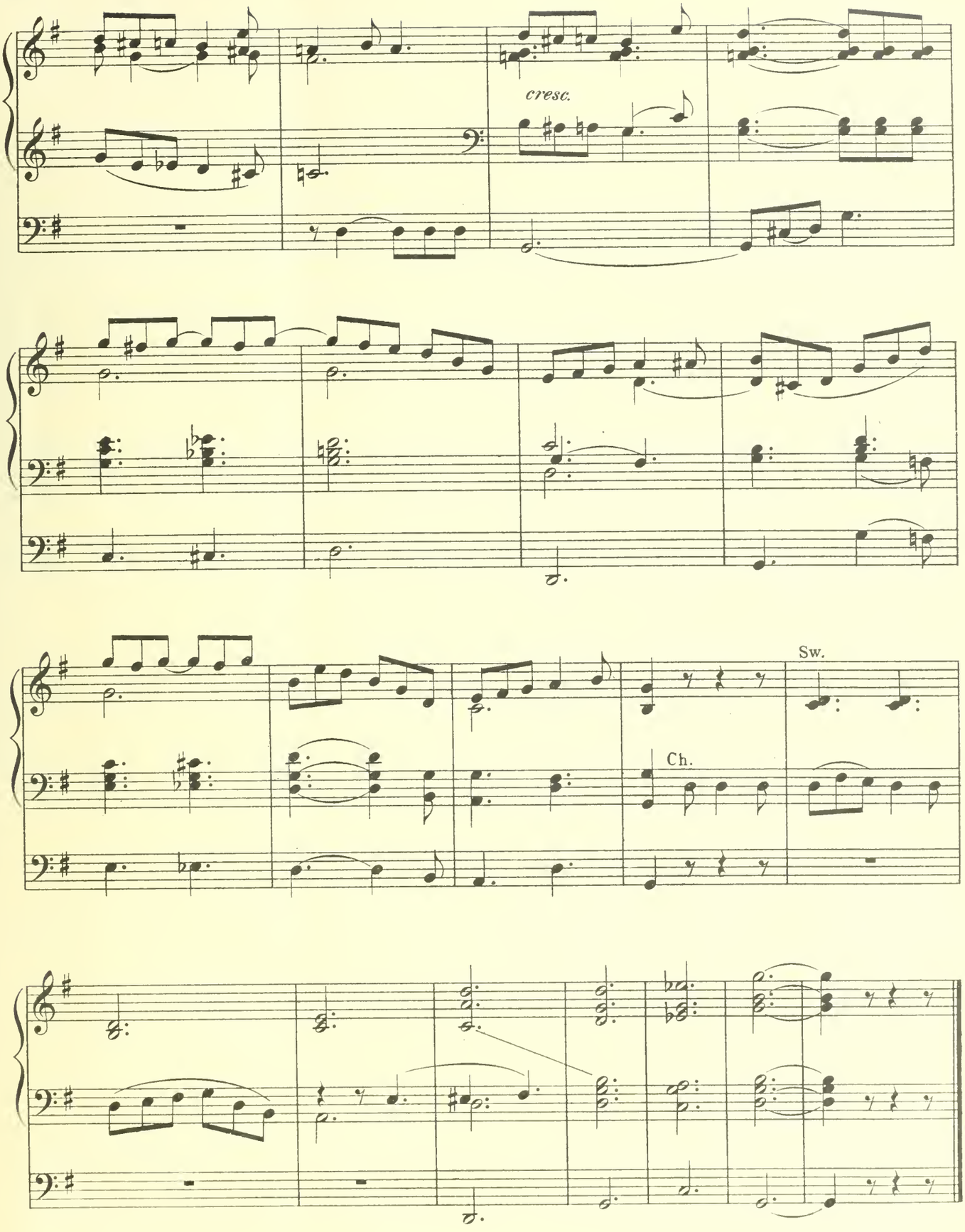


Melody in B

(From "Chants du Voyageur")

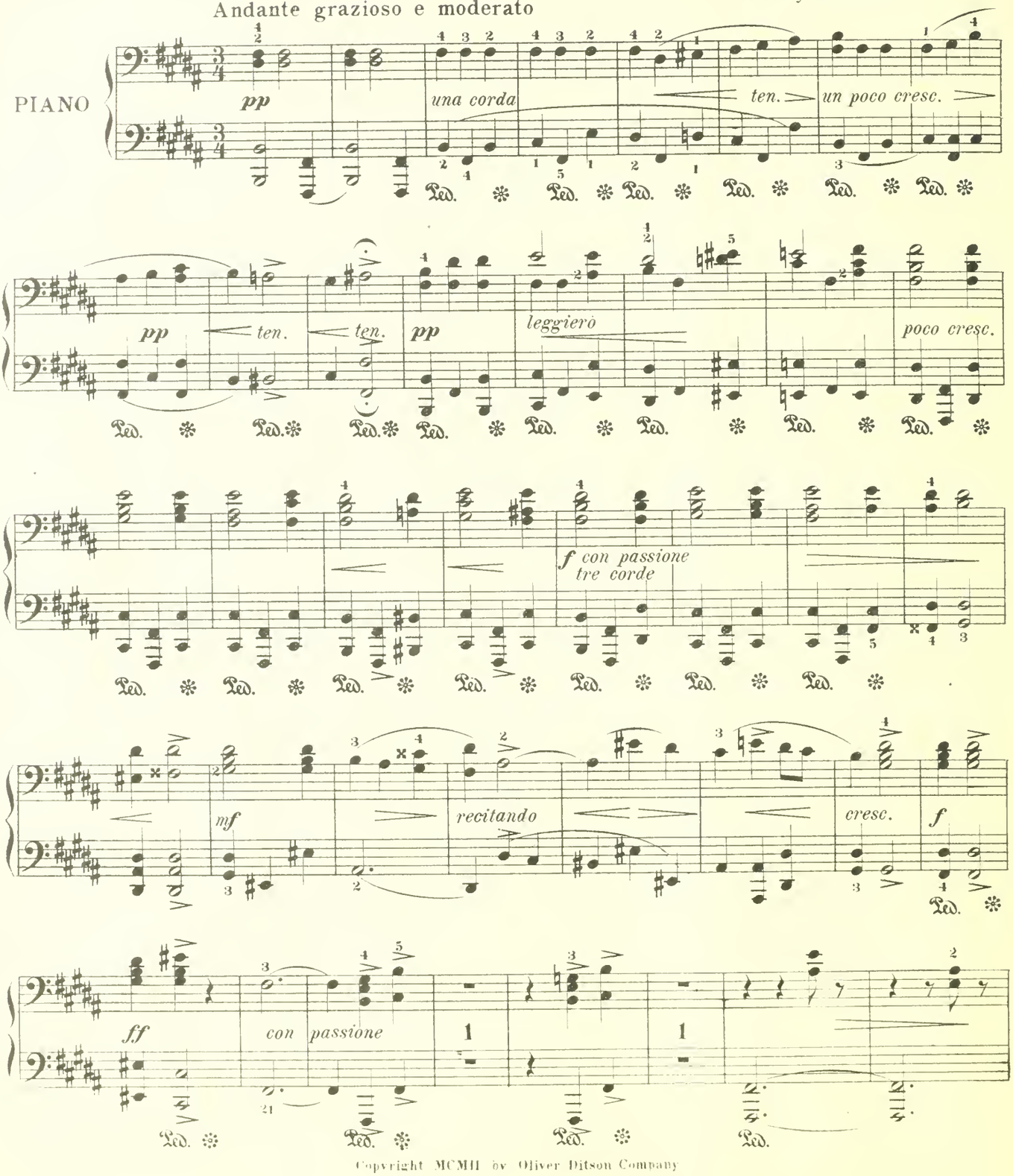
SECONDO

Edited by
H. CLOUGH-LEIGHTER

IGNACE JAN PADEREWSKI, Op. 8, No 3
Arr. by F. Brissler

Andante grazioso e moderato

PIANO



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Melody in B

(From "Chants du Voyageur")

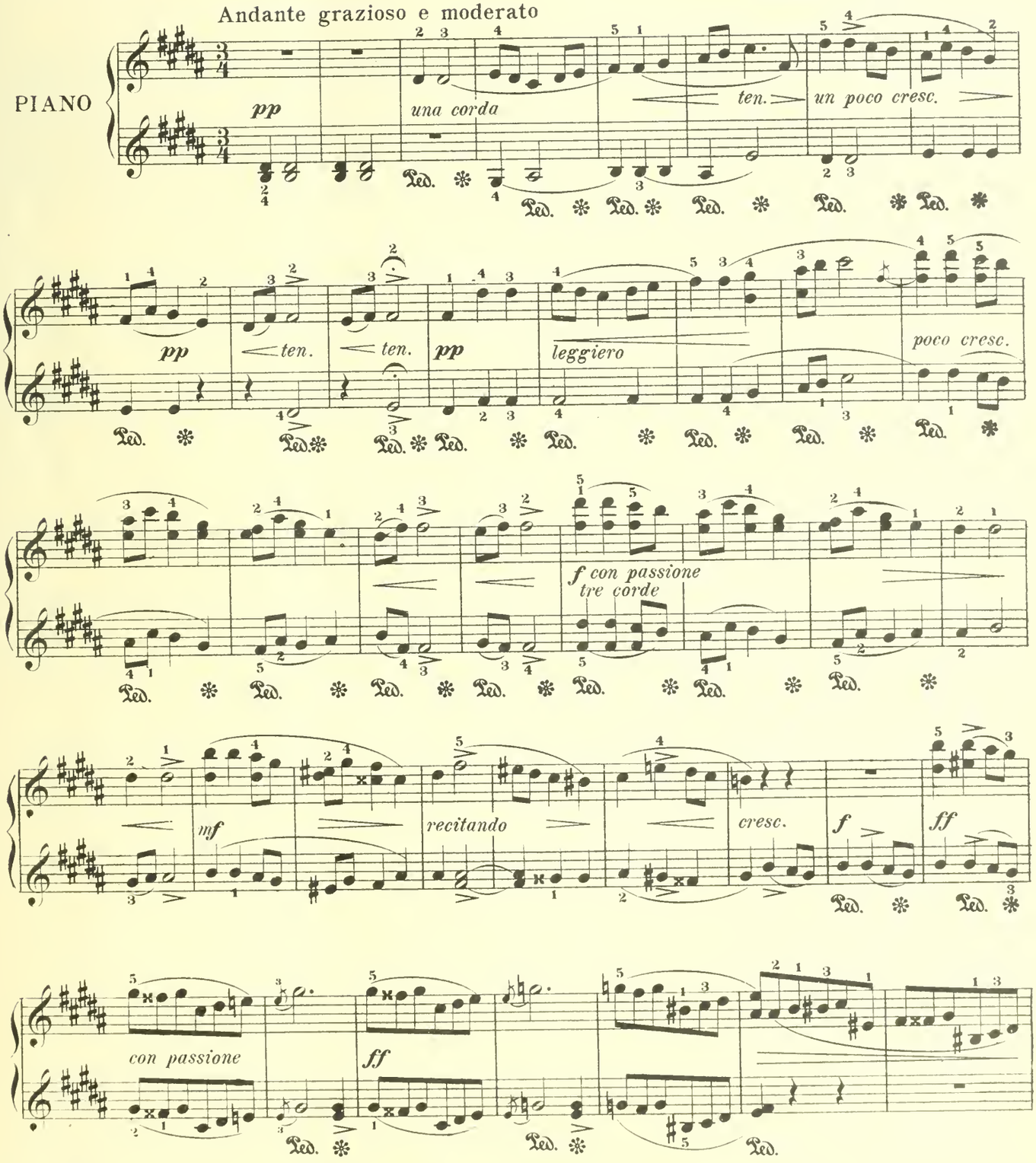
PRIMO

Edited by
H. CLOUGH-LEIGHTER

IGNACE JAN PADEREWSKI, Op. 8, Nº 3
Arr. by F. Brissler

Andante grazioso e moderato

PIANO



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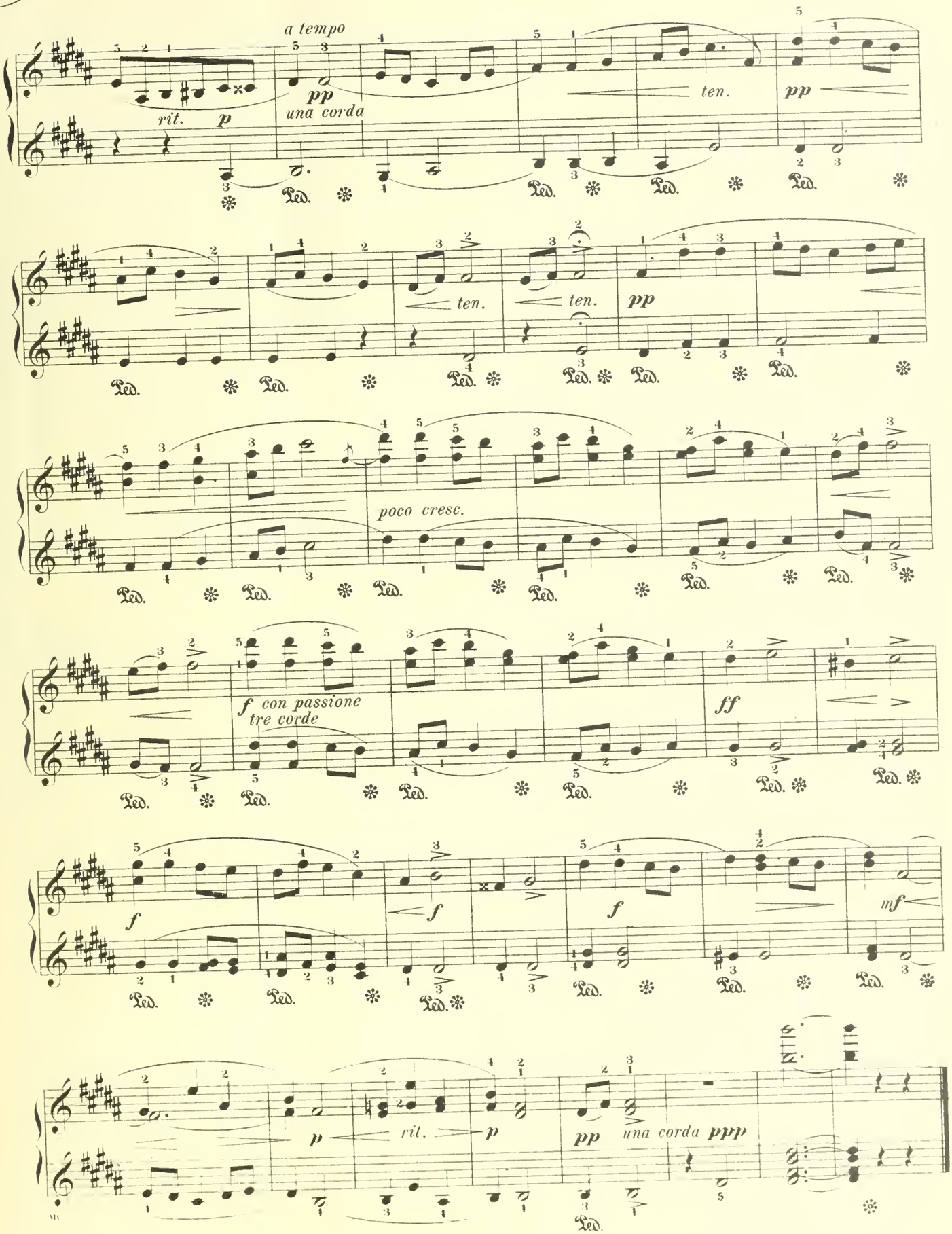
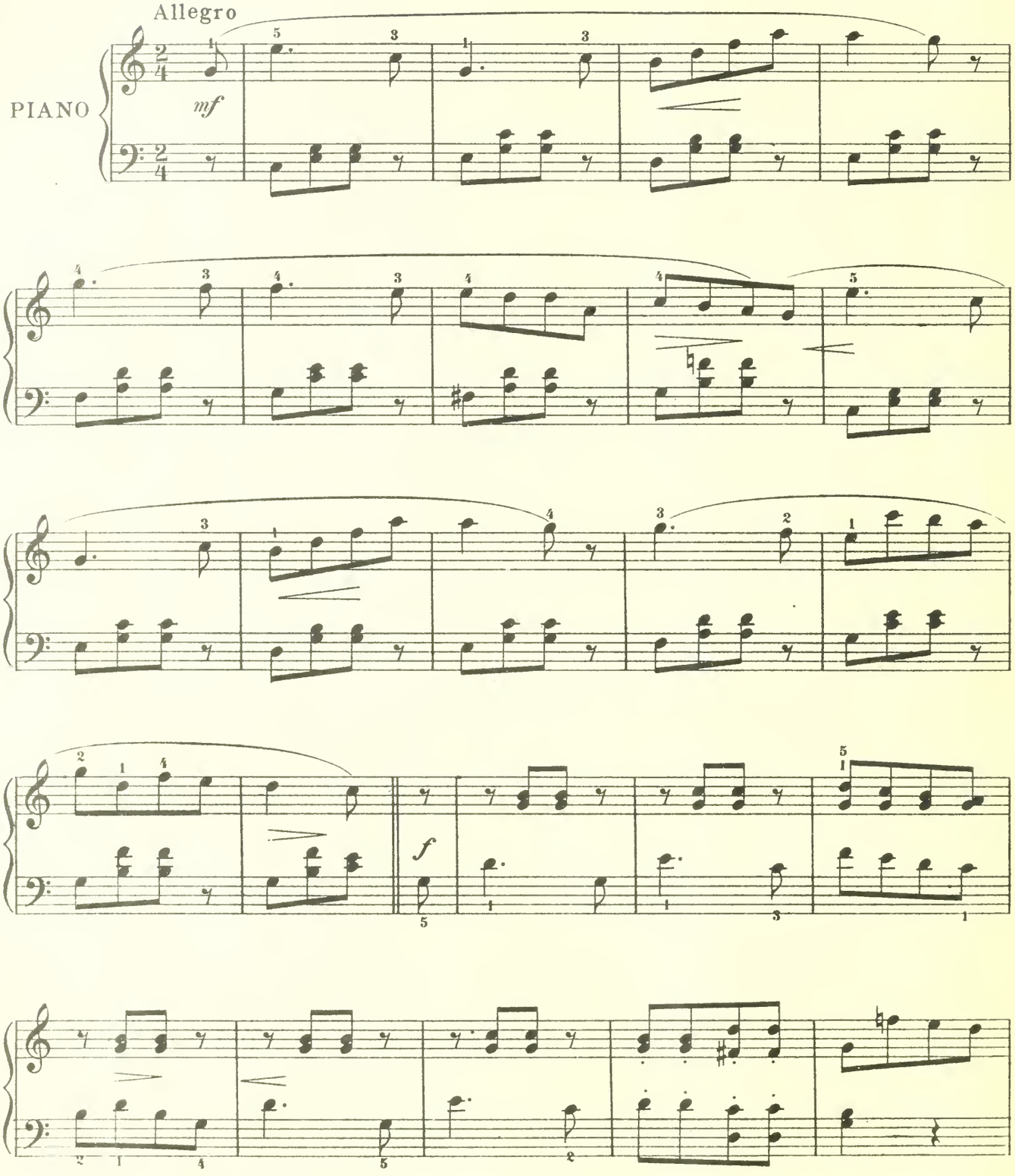
PRIMO



THE HAPPY PLOWMAN

FREDERICK A. WILLIAMS
Op. 45 No 2



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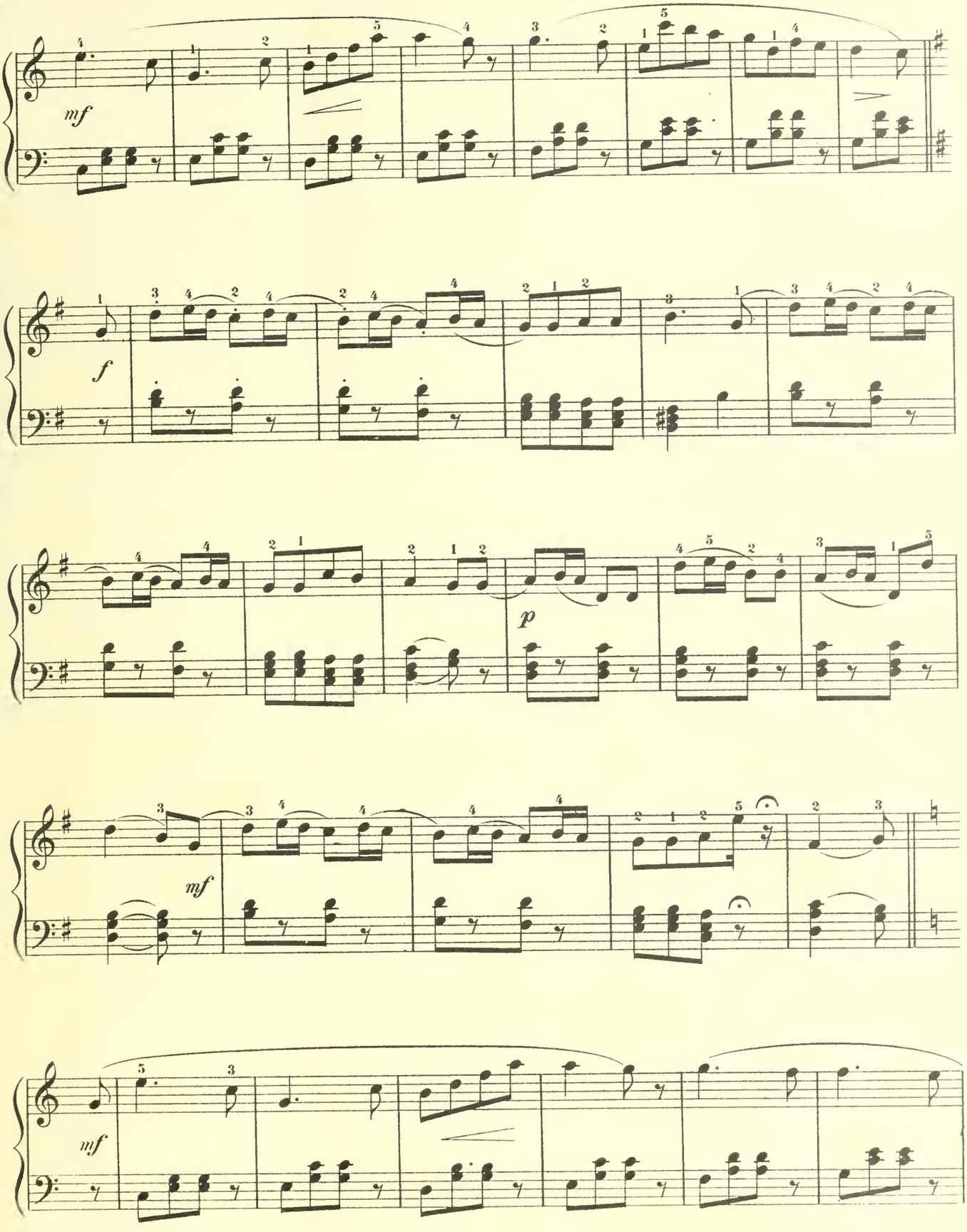

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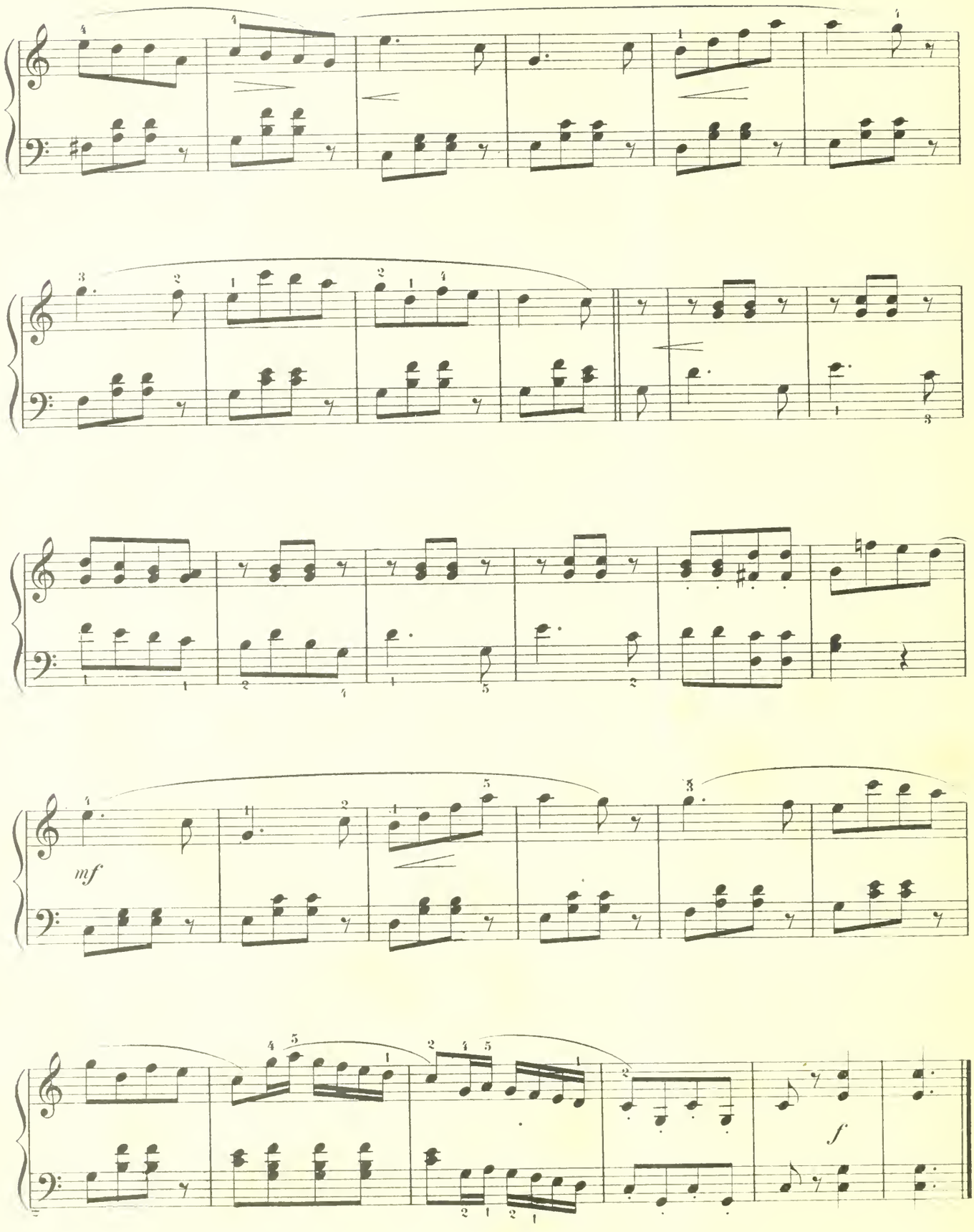
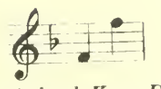


I love to hear my Saviour's voice



(Original Key, D)

C. SAUNDERS

STEPHEN GLOVER

Andante Religioso

PIANO

p

dolce

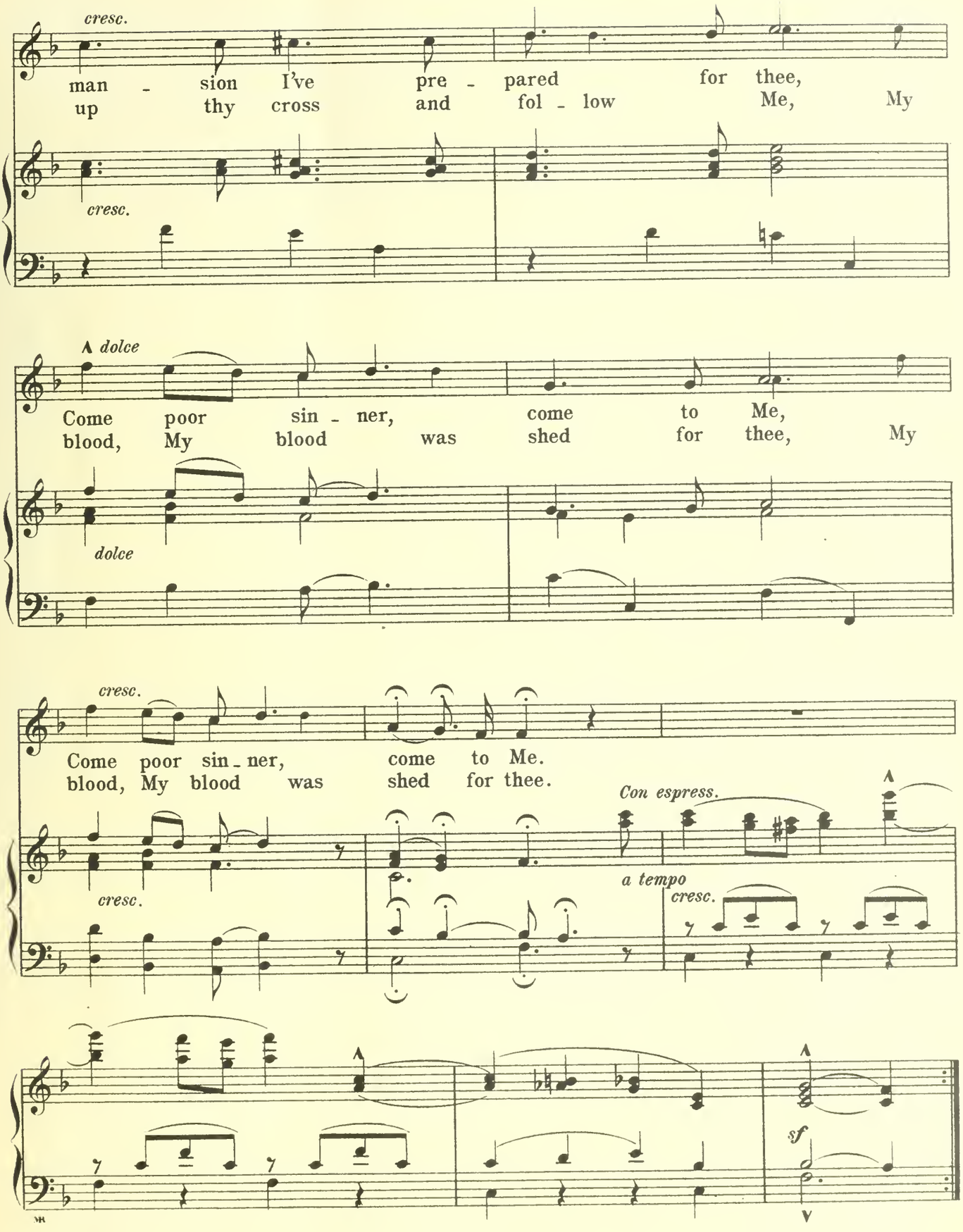
1. I love to hear my
2. I love to hear Him

decresc.

p

Sa - viour's voice, It bids my wear - y heart re - joice, I
kind - ly say I am the truth, the life, the way O

love to hear Him say to me
come to Me, be not cast down I'll
cresc.
decresc.
Come to the cross of Cal - va - ry, When
ran - som thee, give thee the crown, Cast
cresc.
decresc.
sin and grief my path sur - round, I
sin a - way in glo - ry rest, I
love to hear the bliss - ful sound, A
ran - som all by sin op - prest Take


cresc.
man - sion I've pre - pared for thee,
up thy cross and fol - low Me, My
cresc.
dolce
Come poor sin - ner, come to Me,
blood, My blood was shed for thee, My
dolce
cresc.
Come poor sin - ner, come to Me.
blood, My blood was shed for thee.
Con espress.
a tempo
cresc.
cresc.
sf

THE MUSICIAN
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OLIVER DITSON COMPANY
BOSTON

SLEEPY SONG

KATHARINE ROCHE

Moderato

VOICE

PIANO

mf

Go to sleep, Thumb_kins, that's One,

p

mf

Go to sleep, Point_er, that's Two, Go to sleep, Tall man, that's Three,

Go to sleep, Ring fin_ger, Four, — The ba_by will go with all — To the

rall.

land where the dreams are fair. — To the land where there's nev_er a care.

rall.

Ped.

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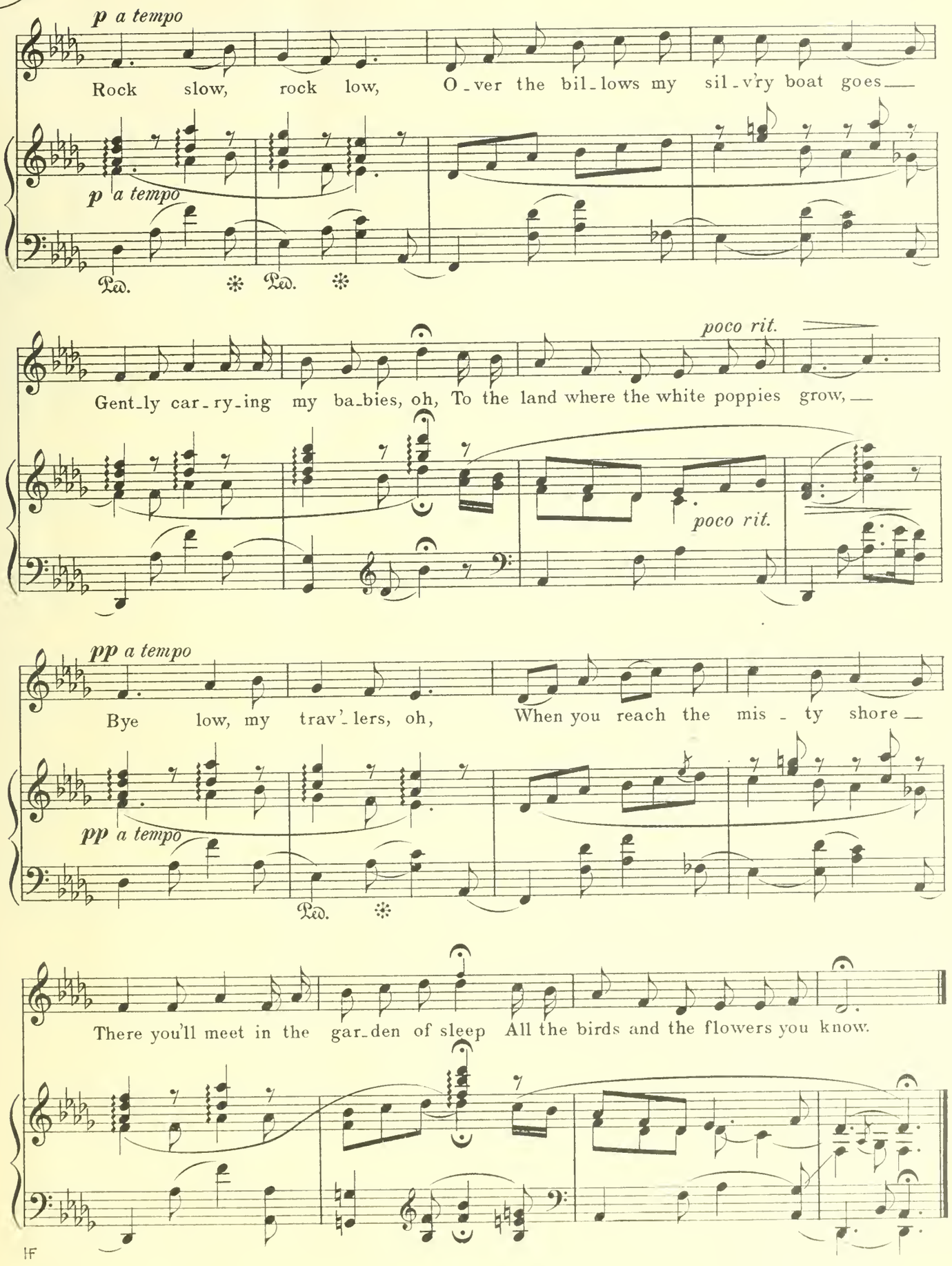
p a tempo
Rock slow, rock low, O-ver the bil-lows my sil-v'ry boat goes—
p a tempo
Ped. * Ped. *
poco rit.
Gent-ly car-ry-ing my ba-bies, oh, To the land where the white poppies grow,—
poco rit.
pp a tempo
Bye low, my trav'-lers, oh, When you reach the mis-ty shore—
pp a tempo
Ped. *
There you'll meet in the gar-den of sleep All the birds and the flowers you know.

THE SWEETEST FLOWER

LILLIAS C. NEVIN

GEORGE B. NEVIN
arr. by A. F. M. Custance

Andante con molto espress.

PIANO

mf *dim.*

p

The sweet-est flow'r that springs, my love, From earth's dark mould, so

p rit. *p*

cresc. *rit.* *p* *ad lib.*

fair and free, With - out thy ra - diant pres-ence here Is naught to

cresc. *rit.* *p colla voce*

me.

p a tempo *dim.*

Originally published for Men's Voices
Octavo No. 11,247 Price 10¢

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THE MUSICIAN
EDITOR THOMAS TAPPER
OLIVER DITSON COMPANY
BOSTON

mp *cresc.*

The bright - est day, with - out thy face To

p rit. *pp* *cresc.*

p

f

show the love I fain would see, And bless me with its

f

p rit.

trust - ing grace, Is dark to me.

p colla voce *pp* *mf a tempo*

mf

Thou

dim *p rit.* *mf*

THE MUSICIAN
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OLIVER DITSON COMPANY
BOSTON

art the flow'r up - on my wall, Thou art the light I

cresc.

cresc.

long to see, The per - fect jew - el crown - ing all Of

f

f

life to me, The per - fect jew-el crown - ing all Of

f

f

life to me.

p rit.

p rit.

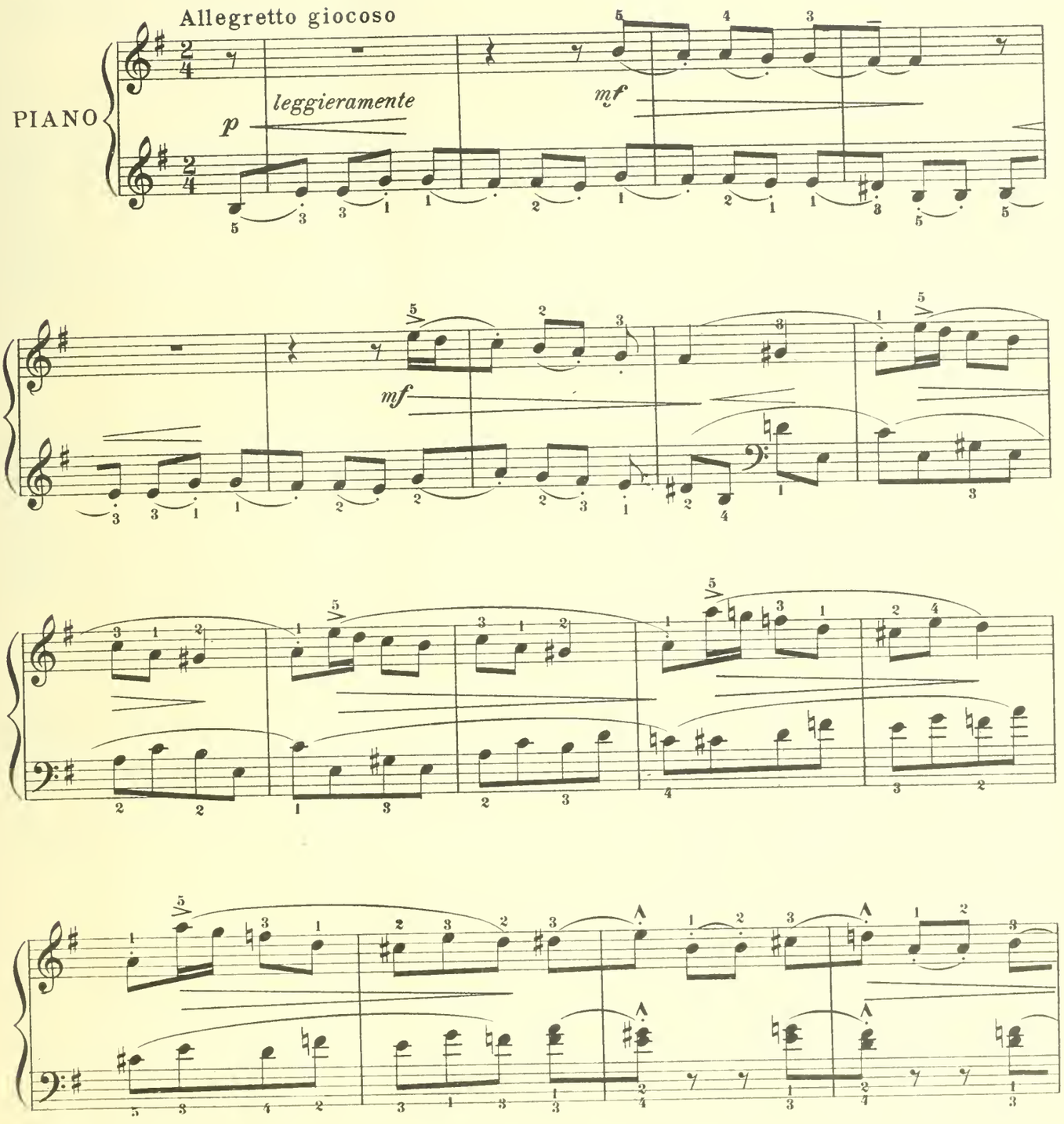
pp

Ped.

For Cosnett C-L

GOBLIN FUN

H. CLOUGH-LEIGHTER



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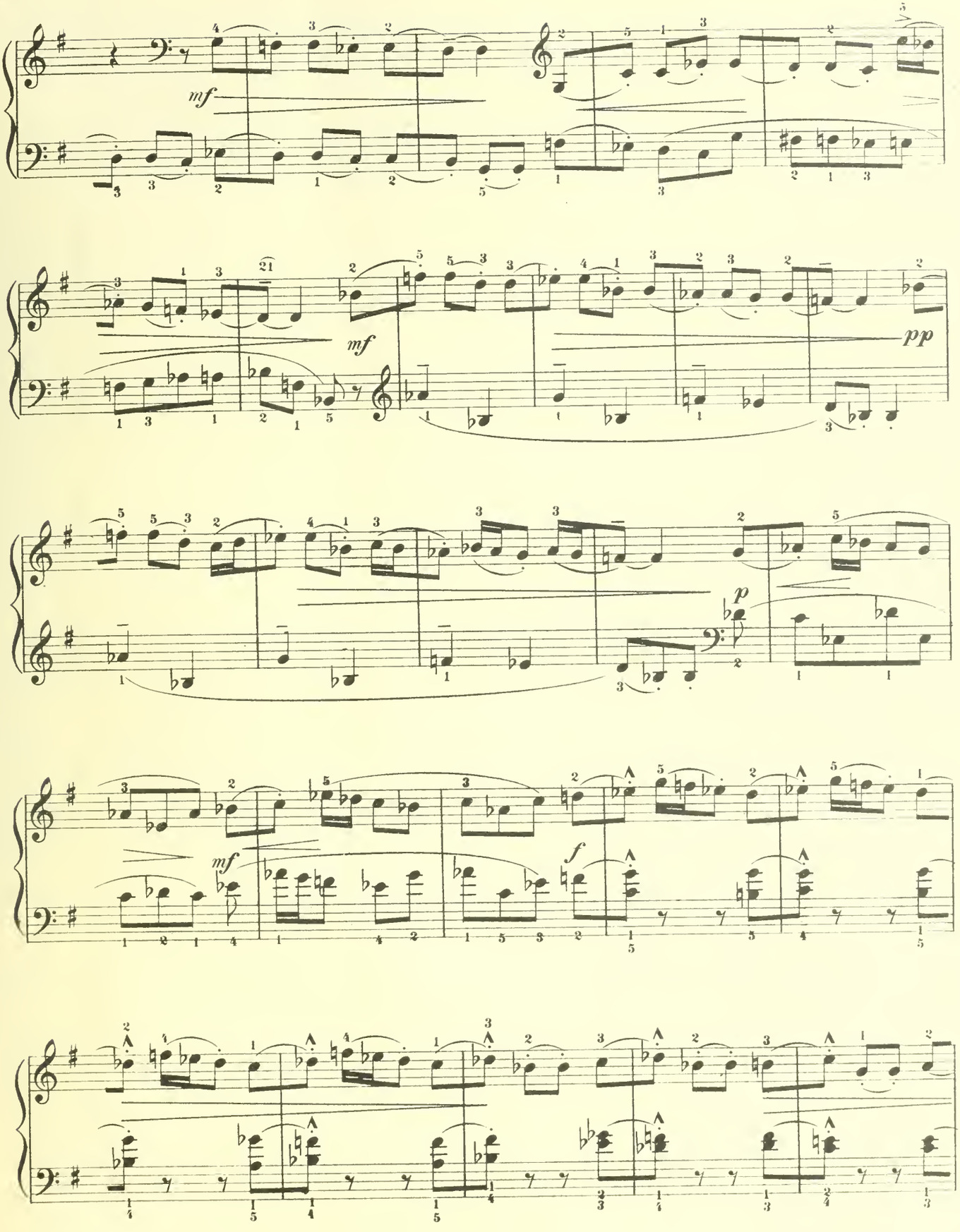
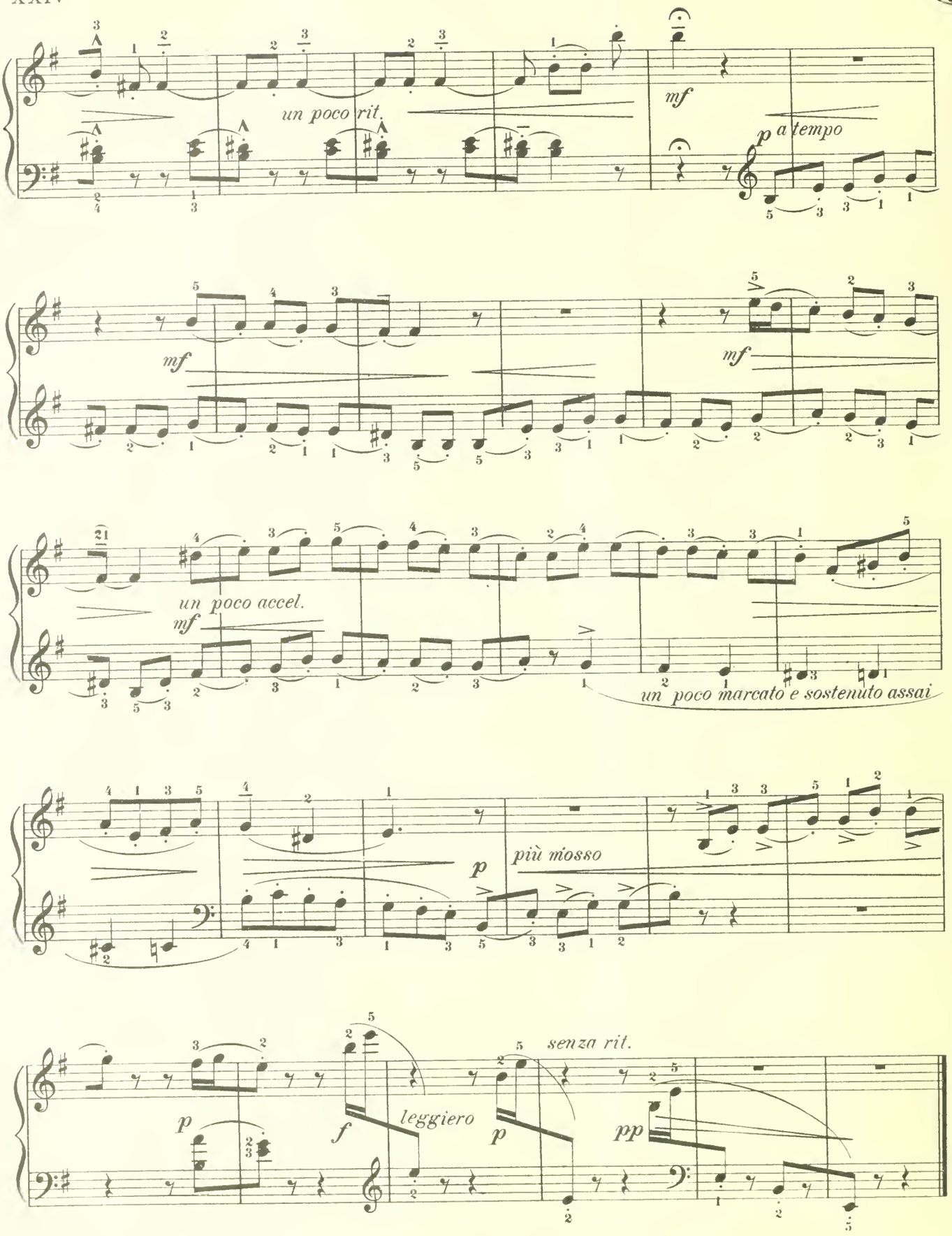
un poco rit. e dim.
p a tempo
mf
mf
mf
mp
senza rit.
p


mf
mf
pp
p
mf
f


un poco rit.
mf
p a tempo
mf
mf
un poco accel.
mf
un poco marcato e sostenuto assai
p
più mosso
p
f
leggiero
p
senza rit.
pp

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CATHOLIC CHURCH MUSIC REFORM

H. E. KREHBIEL

II

What is Gregorian Music?

In his *motu proprio* of November 22, 1903, Pope Pius X declares that the qualities which sacred music ought to possess — defining these qualities as sanctity, goodness of form, and universality — are to be found in the highest degree in the Gregorian chant, which is, consequently, "the chant proper to the Roman Church, the only chant which she has inherited from the ancient Fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to its integrity and purity." He therefore commands that it be largely restored in worship and that special efforts be made to bring back its use by the people, so that the faithful "may again take a more active part in the ecclesiastical offices, as was the case in ancient times." This means that choir and congregation are hereafter, should the Pope succeed in carrying through his reform, to take part as far as is possible in the ancient liturgical music of the church which is known as Gregorian.

Now, what is this music? Whence did it come? When? And how has it been preserved? These questions could all be answered with a reasonable degree of certainty if the accepted traditions of a thousand years were in all things credible. Modern scholarship has turned into myth a large portion of the chapters, still repeated parrot-fashion by the writers of musical handbooks, which tell how St. Ambrose first regulated the music of the church, established the chant which goes by his name, introduced the four authentic ecclesiastical modes, to which Gregory the Great later added the four plagal, making the eight tones or modes, which are at the bottom of Roman church song; that Gregory the Great further collected, collated, and revised the chants existing at his time (many of them of his own composition), had them copied into an antiphonary which was chained to the altar of St. Peter's and made the standard of the universal church; that he also founded a singing-school at Rome in which he himself taught boys how to sing the chants, reclining on a couch when he grew weary and threatening refractory pupils with a rod, in evidence of which facts couch and rod were still preserved at the palace of the Lateran three and even four hundred years later. We shall see presently that all these stories rest upon an unsubstantial fabric; that many of the chants credited to Pope Gregory I must have been composed long after his time; that the only authentic record of his active intervention in the musical affairs of the church shows him in the light of a restricter rather than a promoter; that the distinction between Ambrosian and Gregorian music is neither so great nor of the kind popularly ascribed to it; that the identification of the church tones with the classic Greek modes came long after Gregory I's time; and that all of the great services in

PIUS X

behalf of church music with which he is credited were in all likelihood performed under one, or several, of his successors, who were Greek, not Roman popes.

We know what Pius X considers the authentic Gregorian chant, and therefore the official chant of the church. It is that recovered by the musical and archæological scholars among the Benedictine monks, who have been working for decades to restore the melodies in the form in which they have with infinite patience recovered them from old manuscripts preserved in monasteries and libraries, and to have them put in the place of the form of the chants which has had the sanction of the Holy See for nearly four hundred years. In a *motu proprio* issued on April 25th of this year for the purpose of putting into effect the reforms outlined in his utterance of the previous November, he decrees that the melodies "known as Gregorian" shall be restored "in their integrity and purity according to the most ancient codices, by a commission appointed for that purpose, which commission shall also take into consideration legitimate tradition as contained in the codices of the different centuries" and the practical use of the liturgy. He then entrusts the editing of the chants to the French Benedictines, whose seat, before their expulsion from France a short time ago, was the monastery of Solesmes. This means that the new edition of the chant books which is to be issued from the Vatican press, and whose use is to be made obligatory upon the whole church, is to be one based on the results of scientific investigation and archæological study; the chants, in short, are to be those which were in use before they were revised, amended, and abbreviated at the end of the sixteenth century, — as near as practical considerations will permit. To explain this will require an historical excursion which will extend outside of the old-fashioned handbooks at times.

We are thrown wholly upon conjecture and analogy concerning the music of the Christian church during the first half millennium of its existence. Something of the musical practices of the early Christians, their singing of hymns, etc., we know; but we can only conjecture and deduce from the form of the hymns of Hilarius, Ambrose, Prudentius, and Sedulius (hymns which became part of the liturgy of the church at a much later period) and the forms of the antiphons as they are found in the earliest recorded uses for the Canonical Hours, that they were based on the simplest form of Greek melody as we know it. That form of melody and the varieties of scales, or modes, on which it was based could be learned by rote and propagated by tradition, and this is what must have taken place until a system of notation had been invented which would indicate and (with the help of tradition) preserve the more florid or ornate style of song which is found in the variable missal songs, such as the Introit and Communion. There is no evidence of the existence of such a system of notation until the eighth century, and that system (the neumatic, which indicated the general progress of a melody and the manner of its execution — its expressive embellishments, etc.) did not preserve the most essential feature in melody, which is the intervallic relationship of the tones to each other. The most important musical function at the Canonical Hours, which is found as completely organized in the sixth century as it is to-day, was the singing of the Canticles and Psalms through out the day and night, — the Vigil, divided into three night watches, or Nocturns, Lauds (at cock-crow), the three Little Hours (Tierce, in the middle of the forenoon; Sext, at noon; and Nones, in the middle of the afternoon), Vespers (at the

beginning of darkness), and finally Compline (before going to bed).

After the end of the persecution of the Christians these services were continued in the basilicas, and they were all described by Cassiodorus, who wrote about the middle of the sixth century in a manner that would fit, let us say, the monastic services of the Benedictines to-day.

The Ambrosian chant has heretofore been treated as if it were something apart from the Gregorian, as it would naturally be if it were an early phase of a service showing a consistent and logical development from the earliest days of the church down to the culmination of the Gregorian liturgy. It is supposed in the old books to have been not only strictly rhythmical, but also metrical, in contradistinction to the Gregorian chant, which was rhythmically free. But the Ambrosian chants, as they have survived in the churches of Milan, have been printed within a few decades; and if they are to be relied on as teaching us anything at all about the ancient chant, they teach us that the Ambrosian was essentially and practically the same as the old Roman. They are a dialect of the universal musical language of the church, — a local use like that of Sarum. The songs, except the hymns (which came into the liturgy at a late date) are not only in all the modes, one half of which were attributed to Gregory the Great, but they are also florid. Gevaert, who has written most sensibly and correctly on this subject, because he started from a scientific and musical point of view and ignored the fairy tales which have inspired so much reverence in the church, and are again, after centuries, the mainspring of the present reformatory movement, assumes that the earliest melodic forms were simple and syllabic, and that the florid forms, which demanded a notation so that they might be learned and preserved, were of later origin. The simple melodic forms are still found in the antiphons, etc., as they are sung in the canonical offices. The extension of the services, in the period of the florescence of the Roman church, discloses also a luxuriant growth in the music. The florid style shows an Oriental influence, — a fact which ought to be patent to every student of the natural history of music, — or, as we would say to-day, of national or folk music. This Oriental style, it is safe to assume, came in with the Greek popes and singers who were dominant in the church after the reign of Gregory the Great.

M. Gevaert does not rest his argument that what is called the *Gregorian chant* was not in any sense the creation of Gregory the Great upon this internal evidence from a musical point of view, but upon unimpeachable historical evidence. What I have elsewhere called the "Gregorian myth" rests upon the panegyric of Gregory the Great, written by Johannes Diaconus, who, as he wrote long after Gregory's death, could only have repeated legendary stories about him if he did not invent them; for he is not supported by a single writer who preceded him — not even by the great Pope himself. M. Gevaert has summarized his objections to the story which has received unquestioned credence for one thousand years so succinctly that I can do no better than enumerate them, and refer the reader to his lecture delivered before the Belgian Academy of Arts, and published subsequently under the title *Origine du Chant Liturgique*, for the detailed proof of his contention. In the first place the report of Johannes Diaconus (or John the Deacon, as we would say) is not confirmed by a single old document. Neither the epitaph of Gregory I, nor the notice of him in the *Liber Pontificalis* (which is the oldest record which we possess of the popes), nor a single one of the biographers of Gregory, nor the church historians who wrote before John, knew anything about the musical doings of Gregory the Great, though two of them, — Isidore of Seville and the Venerable Bede of gracious memory — were writers on music as well. Moreover, and even more convincing, Gregory, from whom we possess an enormous lot of treatises and homilies besides over eight hundred letters covering the entire field of his public and private activity during the thirteen and a half years of his pontificate, does not once refer in all this literary mass to music. More than that, there is but one official decree with which he is associated which touches the church chant, and in that decree (it was promulgated by the synod of A.D. 595, and at the end of it comes the threat of anathema for all who disobey) he ordains that the priest officiating at the altar shall not sing, but confine himself to reciting the Gospel, leaving the entire musical service to be sung by sub-deacons and priests of a lower order. Finally, says M. Gevaert, the documents upon which Johannes Diaconus bases his assertion touching Gregory's relation to the church service, are in no respect in harmony with the church calendar as it existed at the time of this canonized Gregory; they are in consonance, however, with the liturgy as it existed at the beginning of the Frankish period, *i. e.*, A.D. 750. That the so-called Gregorian melodies were completed after the reign of Gregory the Great and within the period covered by Gregory II (715–731) or Gregory III, who died in 741, is indicated by the remarkable fact that throughout the seventh century (and earlier, of course) and for some time in the eighth, the churches were closed on Thursdays because of the popular reverence for Zeus (Thursday = Giovedi = Jeudi = Jovis-dies = Donnerstag, *i. e.*, Torsday). Two hundred years after the official abrogation of the pagan worship and the closing of all pagan temples in A.D. 391, this custom still prevailed, — consequently, also, during the reign of Gregory the Great. The custom was solemnly condemned A.D. 589. Not until the eighth century, when the prohibition had long lost its pertinency, did Gregory II order its repeal and ordain that mass be celebrated on Thursdays in Lent, as we know from the *Liber Pontificalis*. There is confirmation of the liturgical books. The so-called *Gelasian Sacramentary*, from the end of the seventh century, does not prescribe mass for a single Thursday in Lent, whereas we find masses for Lenten Thursdays in the so-called *Gregorian Sacramentary and Antiphonary*. From the fact that the Ordinary — *i. e.*, the five fixed songs — for these Lenten Thursdays are taken from masses that had an earlier existence, M. Gevaert argues that this is proof that no new melodies were composed for the church service at the time of Gregory II and III, though they must have been for a hundred years after Gregory I; and he fixes the period within which they were created at from A.D. 425 to A.D. 700. Having fixed the boundaries of the three centuries of growth which he allows to the so-called *Gregorian chant*, M. Gevaert divides the period into two epochs; the first — that of the simple syllabic chant — comprising the last century and a quarter of the Western Roman Empire (A.D. 425–552); the second, — that of the florid chant — coincident with the reign of the Byzantine emperors in Rome. The subsequent history of the chant will have to be treated in a separate paper.

IN THE WORLD OF MUSIC

Henry W. Savage contemplates producing Wagner's *Ring Cycle*, as well as *Tristan and Isolde*, in English next season. His *Parsifal* success fully justifies the new venture.

* *

Caruso, the operatic tenor, says he received only $4.20 per performance when he first appeared at an obscure Neapolitan theatre some years ago.

* *

Madame Gadski prefers to sing only in concert this season. The financial returns are better than in opera and the labor greatly less.

* *

Paderewski will begin his coming recital tour at San Francisco on December 17. Will his hypnotic power over the gentler sex be as great as ever?

* *

The Olive Mead String Quartet will tour New York State and the middle West, beginning in December.

* *

Fernandez Arbos, late concertmaster of the Boston Symphony Orchestra, is again active in London. He gave a recital there November 12. He will also direct some concerts of the Madrid Philharmonic Society next April.

* *

Hans Schroeder, the latest "imported" baritone, made his first American appearance at New York, November 1.

* *

Walford Davies's *Everyman*, cantata for four solo voices, chorus, and orchestra, founded on the now well-known medieval morality play, was produced at the Leeds musical festival October 6.

* *

Eduard Colonne, the Parisian conductor, will direct the performance of Berlioz's *Faust* which the Cecilia Society of Boston will give this season.

* *

Eugen D'Albert will appear as conductor with the Chicago Orchestra, February 27, and with the Pittsburg Orchestra March 3–4.

* *

Alfred De Voto is the pianist with the Longy Club of Boston this present season, succeeding Heinrich Gebhard.

* *

The free organ concerts in Pittsburg will be suspended after January 12, as Mr. Lemare returns to England at that time. His successor has not been appointed and, according to present indications, will not be for some time to come.

* *

Henry W. Savage's recent presentation of *Parsifal* in Boston was so successful that it was given again in that city during the week beginning November 28.

* *

De Pachmann still keeps to his one concerto (the Chopin F minor), but he plays it as no one else can, and this may be full justification for his course in holding to one work.

WITH DVORÁK IN BOHEMIA

HARRY PATTISON HOPKINS

It was in the summer of 1898 that I arrived in Prague, direct from America, and bearing with me considerable uneasiness as to how I should be received at the hands of the great Slavonian — Dvorák!

We had each written a letter apiece, some time previous, — mine stating the desire to study with him, and his saying to come and he would see what could be done, — and upon this flimsy understanding I had made preparations to stay abroad for a year in an atmosphere of art and idealism.

Dvorák's greeting was cordial and spontaneous and in his hand clasp I felt a sincerity that placed me immediately at ease. Of rather stout physique and somewhat waddly, he had, nevertheless, fine shoulders and a well-set head. He possessed a rugged countenance expressive of great kindness and simplicity. He fell into speaking English at once with considerable fluency, remarking that scarcely a word of the language had passed his lips since he left America; in fact, he dwelled so long upon our synonyms, articles, etc., and took such an interest in consulting his Bohemian-English dictionary to extend his talk, that I had to suggest the original object of my visit.

I submitted some manuscripts, and a new sketch, which he looked over, and with his keen understanding instantly pointed out faults; but the whole synopsis seemed to please his fancy.

The Dvorák family were making preparations, at the time, to go to their country home in the mountains where they usually spent the summers, and I was asked to accompany them. As a part of my business I accepted the invitation. On the day and hour appointed, I arrived at the depot and found them a very animated and chattering crowd. We purchased third-class tickets and proceeded to the little coaches where Dvorák was happiest; for, despite his age, he was always ready to enter into the spirit of pleasant surroundings or of good company. During the trip he would pass up and down the aisles, talking to everybody, or else looking out the windows to point out places of legendary interest.

Arriving at Vysoka, and settling the question of living, we strolled to a dingy but picturesque tavern for a mug of beer. This tavern was also the dance hall of the village people, and one night later we attended one of their affairs.

The scene was one of intense excitement. I stood looking on, absorbed in interest, when suddenly Dvorák suggested that we should play some dances ourselves from an old album that was standing upon the piano rack. What! sit beside a famous composer in such a trivial task? My senses hardly credited it. Nevertheless, he led the way, and soon we were reading through Strauss waltzes and Bohemian schottisches, to the quick and unreversed whirlings of the peasants. Afterwards his wife exclaimed: "There now, if you go back to America and tell musicians that you and Dvorák played dances together, nobody will believe you!"

He was fond of long walks, and on proposing to visit some neighboring village, we would light cigars and set out. Dvorák humming: —

On our return the intense silence of the forest, and the sombre twilight would affect him visibly.

PAN ANTONIN DVORÁK

Then, if a distant church bell should ring, he would stop and stand in religious meditation, hat in hand, until vespers had ceased.

Every Saturday night he would make a positive engagement with me to attend church the next day; but would always forget it when the time came, or feign indifference, or invite me to take a walk with him instead. As the various species of birds seemed to please him, he would sometimes go out into the garden with opera-glasses and study the varieties which flew within range, often insisting upon my company. I have had to sit for an hour, at times, in perfect silence, and often motionless.

He seldom talked about what I wanted to hear of mostly, — color and instrumentation, — feeling, no doubt, the futility of trying to explain the inspiration of genius; and when I would try to elicit information by praising his exquisite orchestration, he would fly into a rage and declare that any conductor could score well, and that color was only subordinate, — the real idea being of principal importance.

However, he would occasionally relent, and speak of numerous matters pertaining to the art.

He once said: "When I first set about composing the New World Symphony, it was in a different key, — F major. The principal subject was like this: —

quite cheerful and bright, you understand; but then I changed it into E minor, — sadder and more dramatic, you know!"

Rubinstein's weakness was his orchestration, he said, — he was too conservative; of Brahms he thought very highly, but was somewhat prejudiced against him because of his skeptical religious attitude; Tschaikowsky, he declared, was an overrated composer, but this continual assertion made me infer that he was jealous; Grieg, though a most beautiful artist, was small in ideas and a very limited writer.

Essentially a great symphonist, he was purely a self-taught man.

"Why," he remarked, "I have never taken a lesson in my life. I have had to learn everything by the hardest kind of experience. Nobody ever told me to do this way or that way. Ah, it was no simple matter; but now I am sure of every note I compose."

Dvorák's ideas were always taken down in a small note-book, quite short and abbreviated, at the moment of inspiration. They were a scrawly lot indeed. I glanced over some of them, and here was one, —

afterwards used in the New World Symphony as follows: —

Of his private affairs I knew a good deal, for not only was I an intimate family friend, but always a welcome guest. He told me that when the invitation was sent him, offering the directorship of the National Conservatory in New York, he was so undecided that he finally had to put the matter to a family vote. Calling his wife and children into the garden, they were all made to assemble round a table beneath a large tree. He then explained the nature of the engagement, and listened to the opinion of each, even down to his little three-year old daughter.

"That settles it," he exclaimed, after the council had been held, "the majority wishes to go to America. I shall write a letter of acceptance to Mrs. Thurber immediately."

In Prague everybody knew him. His opera was performed weekly; his overtures and Slavonic Dances were played by every orchestra, while his bust decorated public places, and his name was forever in print. I used to feel honored to walk out with him, — he was so popular and well known. All people would bow, or stop to exchange courtesies, but just as often he would slip out of the throng of promenaders to visit some bird fancier, or to invite me to have coffee in some near by restaurant.

He loved art for art's sake, cared little for fame, was possessed of a nature easy to please and easy to irritate, and, above all, was a devoted father and a loyal citizen of his country.

"PARSIFAL" IN ENGLISH

RICHARD SAVILLE

Operas and ballads are of a kind, and from time immemorial have been made to sell in various ways. The Bohemian rogue, Autolycus, was an adept in the trade, and had great success with his song "of a fish, that appeared upon the coast on Wednesday, the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids." Five justices made affidavit to the facts, while another song related the odd fate of the miser's wife who longed to eat adders' heads and toads carbonadoed. Autolycus, the rogue, was an artist in advertising, but we doubt if even he could have imagined so stupendous a share of publicity as has fallen to a certain gigantic ballad of modern growth, — for such a term not inaptly describes the opera *Parsifal*. Superstition in many quarters had held this work as a fetich at Bayreuth. The daring Mr. Conried, of New York, boldly assumed a right, vindicated the claims of the world to hear Wagner's last work, and raised a storm of protest which gave it a publicity sufficiently great to carry any enterprise to success. A dozen or more German performances of *Parsifal* were given in New York last winter. The interest in its music remains unabated, and now we have a production of the opera in English. The memory of THE MUSICIAN'S readers has been refreshed in recent issues as to the story of *Parsifal*, and we may take for granted here that it is known to all.

Mr. Savage's production of *Parsifal* is well worth discussion, and discussion of *Parsifal* may take various forms. One may begin with the *Rig-Veda*, or the faith of Budh. If one's earnestness be less, the philosophy of Schopenhauer offers a convenient starting-point. The present writer confesses to a lack of earnestness on any phase of the *Parsifal* cult except the music. As a melodious opera, then, and not as a *Bühnenweihfestspiel*, he will give his impressions of the work.

KIRKBY LUNN

FRANCIS MACLENNAN AS PARSIFAL

In considering the music, one may take either comparative or absolute grounds. As *Parsifal* is the only Wagnerian opera with which the country may as yet become familiar, comparisons would seem to be superfluous. Taking, therefore, the absolute ground, one may say that the overture to *Parsifal* is a weak statement of beautiful themes which appear later. With his first words Gurnemanz threatens to be prolix, but also reveals a certain gracious musical personality. As the wounded Amfortas crosses the stage on his way to the bath, very inspiring measures of pity and reverence fall from the lips of the old knight. The entrance music of Kundry is forced and pedantic, but such an apparition would in any case find it hard to make a pleasing entrance. It was Wagner's custom to make war on the *prima donna* of classical opera, but surely in the Kundry of the first act, clad in rags and staggering in unseemly fashion, he has brought her to the lowest depths of humiliation. In the last act a decent black gown has taken the place of the rags (although one may wonder why), but the gift of song is denied her. Nevertheless, considering the subtly and sensationally planned entrance of Kundry's voice in the magic garden scene, one may suspect that Wagner had at times a weakening respect for the *prima donna's* time-honored prerogatives.

Kundry's own motive lends itself well to orchestral use, but is without characteristic significance.

After the king has passed to his bath, Gurnemanz relates the history of Monsalvat to four young squires. Titurel, the corpse-king, is spoken of in superbly grandiloquent phrases. As the story of Amfortas's seduction is reached, Kundry expresses her *ennui* by wriggling on the ground. Gurnemanz edifies the boys with tales of her truthfulness and ready help in time of need. In a passionate burst he reproaches her for not being at hand when Amfortas fell. Knowing the circumstances, one cannot wonder that the lady feels uncomfortable. The motive of sorcery adds a glamour to these passages, although its definite expressive power is very small.

Concluding his moral tale, Gurnemanz repeats the prophecy of the guileless fool. This is intoned by the quartet of boys, upon which a very exciting transcript from *Lohengrin* heralds the entrance of Parsifal. This youth, like the Ancient Mariner, has committed wilful murder upon a wild fowl. He has a tender heart, however, and after being reproached by Gurnemanz, he breaks his bow and hurls it on the ground.

Upon this follows some of the most beautiful music in the opera. The old knight asks him whose son he is, whence he has come, what name he bears. In exquisite phrases the lad admits his ignorance and solitude in the world. He speaks of his mother, whom he has deserted to follow a glittering cavalcade of knights. The boy's narrative here assumes a superbly impulsive rhythm. In the meantime the squires have carried off the dead bird on a litter, to the strains of the swan *motif* from *Lohengrin*. If Wagner were alive, it might be disrespectful even to think the thought we are about to express. Nevertheless, the agony and death of this swan seem to us very laughable and the orchestration of the episode utterly senile. Imagine a modern composer indulging in similar muted violin trills and flourishes in anything except nursery music!

The absent Klingsor now begins to work the spell of sleep upon Kundry, who has been nearly strangled by Parsifal after telling him of his mother's death. Her moans of helpless despair are composed with admirable imagination. As she falls in the thicket the procession of the scenery commences, to a stirring figure built upon the bell-motive. The inaction of *Parsifal* is so great that this advance of the rocks and trees affects us as a wholly charming and consistent interlude. It is as if they were discouraged by the lethargy prevailing among the characters and took it upon themselves to act and thereby diversify the drama. Similar to this, in his most despairful moments, Macbeth must have imagined the onward march of Birnam wood. Gurnemanz explains the incident to Parsifal by declaring that here Time and Space are one. It seems to us that no other cause is needed to show why Parsifal stands in so dazed a condition during the ensuing temple scene.

As the old knight and the boy approach the castle of the Grail, an exceedingly noble and passionate theme breaks upon the ear. It is the *motif* of suffering, sometimes called the *motif* of Christ's lament. No more pregnant theme of a few measures was ever invented by Wagner. It forms the basis of the great speech of Amfortas in the first temple scene, and although its development stops there far short of the possible, it is a memorable thought. If *Parsifal* had been composed twenty years earlier in Wagner's life, wonderful things might have been done by him with this theme. As it is, Parsifal's cry in the second act, *Redeemer! Saviour!* while praying for strength to resist temptation, derives a superhuman strength from the use of this *motif*. It brings dangerously near the sublime a passage which, on the theatrical side alone, would be puerile, if not disgusting.

KLINGSOR HURLING THE SACRED SPEAR (*Parsifal*, Act II, Scene III)

Excepting the speech of Amfortas referred to above, the temple scenes of *Parsifal* seem to us musically uninteresting. The themes of the Eucharist, of the Grail, and of Faith are themselves beautiful in a simple way; but the advance of the music is slow and a little boresome. The effect of the invisible choruses is theatrical rather than musical. The melody sung by the knights after the communion is in every respect unworthy of Wagner.

The second act of *Parsifal* introduces us to a musical Garden of Eden. Passing over the rather transparent terrors of Klingsor's castle, we enter his terraced lawn and find its atmosphere much more formidable. Crafty Autolycus, skilled in old-time advertising, beguiled his ballad customers to the "tune of Two Maids wooing a Man." Here, however, we find twenty or more young persons who undertake to captivate the ingenuous Parsifal. Learned commentators have tried to defame the slow waltz with which the flower-maidens circle about our hero. They have cast aspersion upon the elegance of its outline, and they exclaim against its easy popularity. Surely, however, they speak in the manner of the "unco' guid." The present writer has heard this scene many times, and denies that he may ever be disillusioned as to its supreme beauty. The years will bring him discretion, as he hopes, and gray hairs, as he fears, but Klingsor's singing ballet will remain to him an unapproachable musical ideal.

Of the singers who have taken part in the English *Parsifal* performances good things can be said in almost every case. Francis Maclennan sang admirably as the "blameless fool," and his acting was without the remotest approach to foolishness. Indeed, in the last act he quite did away with the usual *Parsifal* swagger. His last words in the temptation scene were uttered with masterly impressiveness. Further than that, he is young and able to maintain the appearance of youth on the stage. Alois Pennarini, in the same part, acted well and sang with imagination. He abused his brilliantly colored voice, however, and became hoarse almost invariably before the second act was finished. This is to be pitied, because his talents are undoubtedly great. Christian de Voss, who occasionally sang Parsifal, used a small voice with discretion. On the stage his naïve presence reminded one too distinctly of Andreas Dippel.

Kirkby Lunn's voice was a brilliant weapon in the second act, and her call to Parsifal from behind the bush, at the climax of the flower-maidens' importunities, a marvel of "linkèd sweetness, long drawn out." No less remarkable was the chaste languor of her tale of the mother and the child. Gurnemanz had admirable interpreters. The work of the company in general and of the chorus in particular deserved high praise. Mr. Savage is to be admired for his boldness in bringing out a great opera in the vernacular and to be thanked for the musical boon he has given the country. His material reward, we are glad to hear, is growing apace, and it is rumored that he will produce other Wagnerian works next season.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER

THE CUCKOO AND THE NIGHTINGALE

There heard I the nightingalé say,
"Now, good cuckow, go somewhere away,
And let us that can singen dwellen here,
For every wight escheweth thee to hear,
Thy songs be so elengé in good fay."

"What" (quod she), "what may thee
ailen now,
It thinketh me, I sing as well as thou,
For my song is both true and plaine,
And though I cannot crakell so in vaine,
As thou dost in thy throte, I wot never
how.

"And every wight may understandé mee,
But nightingale so may they not done
thee;
For thou hast many a nice queint cry,
I have thee heard saine, *ocy, ocy,*
How might I know what that should be?"

"Ah, foole" (quod she), "wist thou not
what it is
When that I say, *ocy, ocy, ywis?*
Then meané I that I would wonder faine
That all they were shamefully yslaine
That meanen ought againé love amiss.

"And also I would that all tho were dede
That thinké not in love their life to lede,
For whoso that wol not the God of love
serve,
I dare well say, he worthy is to sterve,
And for that skill, *ocy, ocy,* I grede."
—CHAUCER.

A DECEMBER CALENDAR

[WITH FACTS, QUERIES, AND HINTS]

REPLIES TO QUERIES MAY BE SENT TO THE EDITOR

Dec. 1. Agathe Backer-Gröndahl, born at Holmestrand, Norway, 1847.
" 2. *Name a distinguished woman composer of France, of America.*
" 3. *Name as many living Norwegian composers as you can.*
" 4. *What music by composers of this calendar have you played?*
" 5. J. F. Bridge, Organist at Westminster Abbey, born in England, 1844.
" 6. Luigi Lablache, born at Naples, 1794.
" 7. "*The love of music seems to exist for its own sake.*"
" 8. *Did Bach ever meet Handel?*
" 9. *Did Beethoven ever meet Haydn? Mozart?*
" 10. Theodor Kirchner, born at Neukichen, 1824.
" 11. Hector Berlioz, born in France, 1803.
" 12. *Which one of the great masters was born in 1770?*
" 13. Edwin George Monk, born in England, 1770.
" 14. *Name two operas by Carl Maria von Weber.*
" 15. *How many works by Beethoven do you know?*
" 16. Ludwig van Beethoven, born in Germany (at Bonn), what year?
" 17. F. Grant Gleason, born at Middletown, Conn., 1848.
" 18. Carl Maria von Weber, born at Eutin, 1786.
" 19. John Ella, born at Thirsk, 1825.
" 20. "*My language is understood all over the world.*"—JOSEPH HAYDN.
" 21. Ernst Pauer, born at Vienna, 1826.
" 22. Franz Abt, born at Eilenburg, 1819.
" 23. *In what city did Beethoven spend the greater part of his life?*
" 24. *Who wrote the* CHRISTMAS ORATORIO?
" 25. "*In music all hearts are revealed.*"
" 26. Franz Hünten, born at Coblenz, 1793.
" 27. Sir John Goss, born in England, 1800.
" 28. *By what music is Sir John Goss remembered?*
" 29. *What other English composers have written in the same form?*
" 30. *Who composed* O! PARADISE? ONWARD CHRISTIAN SOLDIERS?
" 31. Theodor Olsten, born at Berlin, 1813.

A STORY OF LISZT AND HIS HELPING HAND

KATHERINE MORGAN

In a corner of an old Paris paper, printed in the year 18—, may be found this notice: —

"Mademoiselle Amy Finck, a pupil of Franz Liszt, will give a concert in —— Hall, Thursday night. Mademoiselle Finck is an excellent pianist, one even Liszt is proud to call his pupil."

Under another heading in larger letters may be read: —

"Arrived from Rome, Franz Liszt."

The paper fell from Amy Finck's hand and a look of unutterable pain and fear came over her face.

"Liszt here in Paris, while I thought he was in Rome!" she exclaimed. "I, Amy Finck, who have never seen Liszt, to call myself his pupil. But what could I do, with starvation staring me in the face? I have ever found this a hard world; and just when I felt forced out, a manager has told me he will take me if I will say I am a pupil of Liszt. 'Your playing is good; it will attract attention with its dazzling technical facility. Your tones are gorgeous; they could compete with an orchestra of a hundred performers. Leave all to me.'"

And Mademoiselle had left it all to her unscrupulous manager, but she now felt more guilty than he. Had he not told her that others did the same? While he talked, she felt it might indeed be a plan worth trying.

Now in the light of cold reason she knew that fraud and tricks might be practiced by some individuals, but that it was a dangerous precedent to follow. What was her case? She had set honesty, sincerity, and the love of truth aside,—aside for what? — *Gold.* She had tried to bring music down to the level of *gold* and *business.*

Morning came, but with the light of day she experienced no feeling of rest. Conscience had pricked all sleep from her eyes.

She now knew there was but one thing for her to do — call and make a full confession to the one she had wronged. After that, she would see her manager and plainly tell him she could not be a party to the deception he wished.

The road was long; each step seemed like a mile but at last the journey came to an end.

She found the great pianist in a benevolent mood. His kind smile went down to her suffering heart and banished, as by magic, all embarrassment. She at once felt that it would not be so hard to tell this "past master of tact" her fraud.

With one great moral effort she handed him the paper.

"Read, read, and pardon, pardon me! You will never know how I have suffered, how I have wept. Can you not overlook and forgive?"

Liszt took the paper from her and read. At last he looked at her with a smile that spoke of his lofty soul power and his attitude towards all poor struggling students. He asked: —

"Will not mademoiselle take a lesson from me? First play something?"

Mademoiselle Finck began, and though her arms were powerful enough to have given expression to the loneliness of a soul in the night, or the uproar

of an orchestra, a bitter regret, or the wildest throbbings of a heart in anguish, her playing breathed a different spirit. It was her hand she called upon; her hand, delicate enough to lend grace and beauty to each tone, tones like vesper bells calling the soul to worship the God who "blotteth out thy transgressions."

Now she lingered, now softened, her music breathed almost of heaven, her soul was lifted into that dome where earth's discords become heaven's richest harmonies. She forgot the sombre and the tragical aspect of her future; forgot her crushing despair.

The music ended.

FRANZ LISZT

Liszt, the learned, the wise, the fearless, the man whose great heart was unparalleled among his contemporaries, spoke. With that delicate breeding born of broad education, he said: —

"Will mademoiselle please direct her manager to publish this?

"'Mademoiselle Amy Finck, a pupil of Franz Liszt, will play at —— Hall to-night. Mademoiselle Finck will be accompanied by her teacher, Franz Liszt.'

"After you have seen your manager, return, and we will arrange for to-night."

A FABLE

(Solution of the puzzle printed in November)

There was once a beaver, who made it his aim in life to help smaller animals across a very fast stream. He was noted for his ability in that line. One time the beaver chanced upon eighteen little creatures who were resting against a log that marked the crossing of the stream; they were talking fast and very loud about a way to reach the other side with least trouble. A man came along and said, "Here is my flat staff; rest it against the log, and this large beaver will show you how to scale it, and thus get on the log and across the water." The beaver took hold of the bar at the base and climbed halfway up; he threw a c(h)ord down to the little ones, and began to pull. But those below him were slow to take the other end of the rope, and he had to turn back and sign to them to come on.

They watched him tie the c(h)ord to a sharp place on the staff, and look at them entreatingly. He came down to the ground again, to show them how to help themselves, so they would not fall flat, and a few complied sweetly with his suggestions; but the rest seemed to be casting slurs at the ambitious ones, and at the large beaver. He trebled his efforts, repeated his calls to catch the rope; making them louder and with energy, till his throat was hoarse. Finally, the poor fellow had to tie each one, bodily, to the c(h)ord and pull with all his natural strength until they had scaled the height and were, in a measure, safe on the log.

Meantime the few who had gone on ahead were a third of the way across the log, but had stopped to take a rest. The poor beaver did not stop, but hurried on across the log, calling back for them all to do their very best; then they could take a rest with better grace at the other end of the line.

Of course the log was full of clef(t)s and had more dents in it than would have been pleasant, and they might accidentally have had to try hard to get across. The large beaver's pleadings were in vain, and he had to drag almost every one of them from beginning to end across the path, whereas, if each little animal had put forth its best efforts, the goal could have been reached more easily, and they would have been happier.

Yea, e'en the poor large beaver might have been much more pleased with life.

Moral: — Practice!

PROVIDENCE, R. I.

EDITOR OF "THE MUSICIAN": —

(Young People's Department)

Dear Sir, — Enclosed is something which you might perhaps make use of in the Young People's Department. It is original.

Yours respectfully,

DAISY SHERMAN.

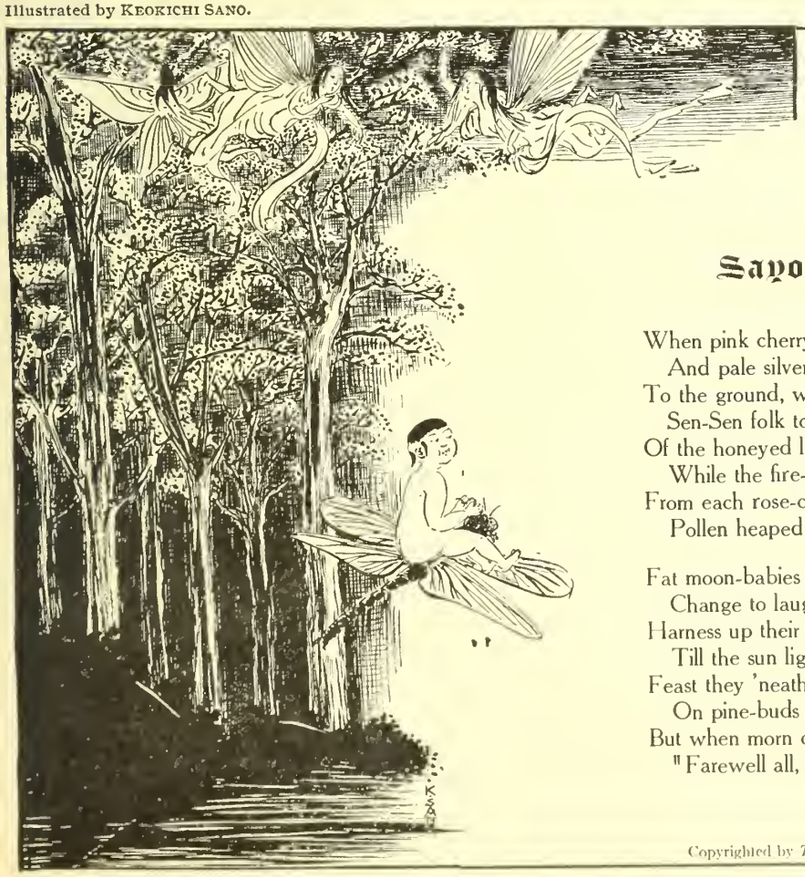
Upside down, the following phrase reads the same as right side up.

Dvorák, when asked, "Who was your teacher?" replied: "I studied with God, with the birds and the trees and rivers, and *myself*."

Jingles from Japan

Illustrated by KEOKICHI SANO.

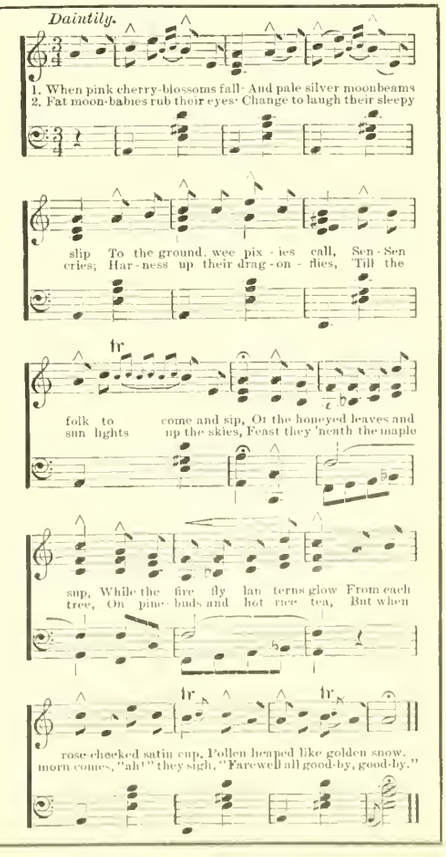
Verses and Music by CHRISTINE WOOD BULLWINKLE.



Sayonara

When pink cherry-blossoms fall;
And pale silver moonbeams slip
To the ground, wee pixies call
Sen-Sen folk to come and sip,
Of the honeyed leaves and sup,
While the fire-fly lanterns glow,
From each rose-cheeked satin cup,
Pollen heaped like golden snow.

Fat moon-babies rub their eyes,
Change to laugh their sleepy cries;
Harness up their dragon-flies,
Till the sun lights up the skies,
Feast they 'neath the maple tree,
On pine-buds and hot rice tea,
But when morn comes, "Ah!" they sigh,
"Farewell all, good-by, good-by."


Daintily.
1. When pink cherry-blossoms fall· And pale silver moonbeams
2. Fat moon-babies rub their eyes· Change to laugh their sleepy
slip To the ground, wee pix - ies call, Sen - Sen
cries; Har - ness up their drag - on - flies, Till the
tr
folk to come and sip, Of the honeyed leaves and
sun lights up the skies, Feast they 'neath the maple
sup, While the fire fly lan terns glow From each
tree, On pine - buds and hot rice tea, But when
tr tr
rose-cheeked satin cup, Pollen heaped like golden snow,
morn comes, "ah!" they sigh, "Farewell all good-by, good-by."

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THE JAPANESE NATIONAL ANTHEM

To the Editor of the "Musician": —

Dear Sir, — In the August number of the Musician appears an article on "The Music of the Japs," some of the statements of which prompt me to write something in defense of Japanese and Chinese music. It is doubtless true that a large majority of travelers acquainted with the music of China and Japan fail to see any beauties in it. If the qualifications of these travelers to judge good music may be gauged by their descriptions of the instruments upon which they have heard it performed, then it is quite safe to say that no music other than rag-time or the prevailing popular song trash would meet their approval unless it bore the name of one of the acknowledged great composers. These same travelers would probably be unable to see any beauty in an unfamiliar composition by Wagner — if the composer's name were not attached. A very large part of our enjoyment of European music is derived from the harmonic support. Take away these harmonies and give us our first hearing of European music — the bare melodies — played upon Oriental instruments, and I doubt if much of it would command a repetition, much less appeal to us as expressing anything. Notwithstanding that the music of the Orient is conceived and executed without harmony, it is full of expression and meaning. We have very little or no music in which the melody, pure and simple, begins to express as much as do these Oriental melodies. When I speak of melody pure and simple, I mean that it shall be not only unaccompanied by the real sounds, but that it shall be unsupported with harmonies supplied by the imagination. This brings me to another thought of which I wish to speak. I believe that the appreciation of unaccompanied melody is dependent largely upon one's ability to supply mentally an harmonic support, and carrying the thought a little farther, to orchestrate that support. Naturally, then, persons unable to conceive suitable harmonies to the melodies they hear and probably less able to imagine the orchestral coloring of the real and imaginary musical fabric, cannot appreciate the wealth of beauty which many of these Oriental melodies hold. The article to which I refer characterized the Japanese national hymn as "musically worthless." I submit herewith the music harmonized and with the Japanese words.

I am sure that the majority of the readers of the Musician will find it interesting at first hearing, and, like all good music, more and more beautiful upon better acquaintance. The ending upon the supertonic, while a little odd at first, soon becomes satisfying and seems perfectly proper notwithstanding our training to the contrary. In pronouncing the Japanese words, *i* has the sound of long *e*; *e* the sound of long *a*; and *a* the broad sound, as in the German.

A free translation of the words is, "May the empire of the Mikado stand till a thousand, yea, till eight times a thousand years roll; till the small sand stone of the brooklet shall have grown to a massive rock and by its moss covering be emerald made." Could anything be more poetical and at the same time full of patriotism?

In singing the hymn the Japanese usually repeat the one verse three times, singing the melody all in unison. I have never heard any people sing their national hymn with more fervor than do these "little brown men." They all have good average voices, and they all know the words and melody by heart and sing it with a will, each verse more full of fervor than the preceding. Japan has a national hymn of which she may well feel proud. The music, which is thoroughly characteristic, is very singable and well fitted to the words which so aptly express the love of the people for the Mikado and their devotion to their country.

The music of the Chinese does not differ much from the Japanese, — in fact, a great deal of the instrumental music performed in Japan is Chinese. I submit herewith a Chinese melody also, — one which was played for me by one of the joss-house orchestras.

The changes in metre strike one as being a little odd at first, but after a few hearings seem as though they could not be otherwise. As for the liberty the Chinaman has taken in making his music in this fashion, hasn't he as much license to do so as had Tschaikowsky in his *Andante cantabile* to write four measures in $\frac{3}{4}$ time when the rest of the subject is in $\frac{2}{4}$; or Mendelssohn, at the end of the first period of his *Spring Song*, to condense two measures into one, making fifteen measures instead of sixteen?

Very sincerely,

Albert Gale.

Seattle, Washington.

~ KIMI GA YO ~ HARMONIZED BY F. ECKERT ~

~ CHINESE MELODY ~ HARMONIZED BY ALBERT GALE ~

"TAKEN AT THE FLOOD"

JULIA M. KNIGHT

"Listen," cried Christie, lifting her hand in warning; while across the shining bay, now near, now far, soaring in sweetness and splendor, melting away in dreamy languor, mysterious as the music mariners hear in the rote of the sea, came the lilt of a swinging *barcarolle*, in a tenor voice so fresh, so young, so enchanting in its faintest intonation, that the merry party gathered on the moon-flooded deck of the yacht "Mystery" instinctively held their breath to listen. Now they caught the glint of a white sail, a flying phantom in the night, or the outline of a boat etched against the shimmering tract of light, as the singer sped onward through the moonlight.

"What a voice!" murmured Courtney, in hushed tones. "What a rare tenor for the operatic stage. Only on the dreamy lagoons of Venice, or the blue waters of the Mediterranean, could I look for such another — full-throated, golden, splendid. And how the fellow flings it forth upon the night; with what fire, abandon, and reckless prodigality. I believe we have made a discovery."

By the merest chance they had drifted in with the sunset for anchorage as the lighthouse swung its burning signal for the night; they were birds of passage, free as air to come and go on the mood of the moment, this light-hearted group of singers, who had toured the country many seasons in company, and now sped the summer hours on Courtney's dainty yacht. Courtney, the wealthy baritone, who had turned the richness of his tones to golden account, had won for himself an enviable footlight fame in all these years.

Christie Donald, the sparkling soubrette, the star of light opera, whose rare singing and winsome youth had witched the hearts of two continents, even at this early day, was perched above the deck in some mysterious manner, like a fair Loreley in her shining draperies.

"Wait, my child," cautioned Evelyn Ward, a statuesque soprano, whose impulses never ran away with her practical sense. "On such a night any voice on the water would charm and lead the judgment astray. Daylight will reveal your singing sailor as a mere commonplace mortal, quite unworthy your imaginative flights; it takes more than a voice to make a singer. Character, intelligence, ambition, the capacity for boundless work, — all these form the artist who is to charm the world."

Christie shrugged her white shoulders in a way that beggared description. "Give me a singer born and I'll risk the rest; there he goes again," as the music came trailing across the water with magical effect. "Think of those ringing tones in *Di quella pira*, those liquid accents in *Salve dimora*, or the love song from *Cavalleria Rusticana*. He is the coming tenor, — a second Campanini, perhaps."

The music came nearer, the sailboat slipped into view in the broad moonlight; a moment and it passed them like a swallow on the wing, but not too swiftly for the watchful group on deck, who scanned the careless young figure lounging in the stern with an eagerness not to be denied. Courtney waved his hand in friendly greeting and received a graceful salute in return, while a single flashing glance from a pair of dark eyes swept the craft and silent watchers on her deck.

On the following day the pretty, well-manned pleasure yacht attracted much attention in the little harbor, for the tide of fashion had not yet turned that way, and among other visitors the young sailor who had so aroused their enthusiasm swung himself over the side and paid his respects to the strangers with a charm and simplicity that won their admiring regard. It was an easy matter to continue the acquaintance, to secure his services as pilot along the rugged northern coast on their daily tours of exploration, until they drifted into warmer relations, and included him in all their pleasures, while the quaint old seaport seemed as a home after their wanderings.

And each day their wonder grew apace, and Christie's early predictions seemed nearer realization; though the frank, free-hearted sailor was as unconscious of the power in his hands, the marvelous possibilities of that wondrous voice, as of his superb physique, rich vitality, and manly beauty. Son of the sea, and destined to a restless, roving life, he seemed more akin to some dark-browed, picturesque Italian, swinging his gondola on the sunny lagoons of Venice, than to the stern Puritan stock from which he sprang.

Christie studied him with growing interest and the keen eye of the connoisseur, while in her warm imagination she already saw the honest sailor transformed to a hero of the footlights through their friendly intervention and aid. She sang to him the siren songs that had charmed vast audiences the length and breadth of the land; while he poured forth his voice at her bidding, to a graceful guitar accompaniment, in the simple songs and melodies which were all his musical lore.

"He a common sailor!" she said to her companions in a burst of indignation. "A man may rise to any height with such a voice."

Courtney smiled, and Evelyn shook her head in grave reproof.

"Don't bewitch the poor boy for a summer's holiday, Christie. Leave him free to make his own choice"; to which she made indignant response.

"Do you not wish my aid in the matter? Have we not all agreed as to the final outcome of this experiment?" And truth to tell, when Christie Donald lent her aid to any purpose, the result was a foregone conclusion.

She could not but see that he was a sailor born; follow his swift movements, calm courage, and easy grace of bearing with pleased admiration; associate him with blue leaping waters, the flash of brine, the joyous freedom of the open sea. But though she drifted with the tide like any pleasure-seeker or floated on the breeze like a bright-winged butterfly, she did not for one moment abandon the purpose that had taken such a hold upon her imagination, or cease to believe in the career of the singing sailor. She saw him in her mind's eye in the brave attire of some future Manrico, Otello, or Turriddu, under the glare of the footlights.

She spoke to him of the future with earnestness and enthusiasm, and from the depths of her own experience she painted the life of the great singer in glowing colors and touched the mimic world with the glamour of romance.

"It is a career worth the winning, my friend, believe me; all else seems tame and colorless beside it. The ceaseless work and striving, the splendid stir and excitement, the beautiful music, the royal rewards; it keeps one young, fresh, full of enthusiasm, even into age. To any one less gifted, less bold of heart, less resolute of nature, I would say beware! for the laurels of fame hang high and are not to be had for the asking. Where one succeeds a thousand perish. But for you —" she paused. The look in her eyes — blue and changing as the summer sea — was far more eloquent than speech.

The boy's dark eyes kindled, the hot blood burned in his olive cheek, he drew a deep breath. "I am only a poor sailor," he protested, though her words sank deep in his heart. "I can man a boat, I can weather the wildest gale that blows, I do not know the meaning of fear; but that of which you speak, — music, the stage, the world, — Miss Donald, I should shame you all with my ignorance."

She shook her head, laughingly. "You are not the first to spring from the people; the greatest singers who have charmed the world, and their name is legion, struggled from the ranks. Genius knows no station. It exalts the lowliest to the highest. That wonderful voice was not given you to be wasted and lost. It is a promise for the future; more, a sacred responsibility, which you cannot trifle with if you would."

To the sailor it was all wonderful — the society of these charming, cultivated people from the outer world so unlike the companions of his youth, their simple friendliness, the warm interest they took in his future, the thrilling words of the divine Christie, who seemed like a fair vision from an unknown world. From the hour when the "Mystery" dropped anchor in the home harbor, his life had been colored with the roseate hues of romance. He scarce recognized his own identity.

His voice, too, he regarded with awakened wonder and interest; was it all they affirmed in glowing speech? Dared he trust their promises and predictions for the future? To sing was as natural to him as to breathe; he could not recall the day in which it had not been an unexplained happiness; yet now that such possibilities were revealed to him, a new world of enchantment opened before his wondering vision. But he accepted it in the frankest faith; he could not doubt their sincerity more than their friendliness, and under the smile of the radiant Christie all things seemed possible.

Courtney, too, was very kind to the boy; honest in the counsel he gave, the help he proffered.

"'There is a tide in the affairs of men which, taken at the flood, leads on to fortune,'" he quoted one day to the sailor. "You have a fortune in that voice of yours, my boy, — a future. In a few years, if you will, you may have the world at your feet. My word for it; and I should know something of these matters."

The dark eyes that swept the blue horizon line flashed fire at the prophetic words. He lifted his head proudly as though that future were already won, even while he murmured, "You are so kind, so kind. If I could but believe you."

"You may," with grave assurance. "Why should I seek to deceive you, my friend? You are a born singer by the grace of nature; an artist you may become through time and training if you trust yourself to my guidance. Follow the sea, and a life of peril and hardship lies before you with little to show for it in the end; but the career of a famous singer might well be envied by royalty. What do you say?"

This was the question which rang in his ears, haunted his thoughts, colored his dreams through the long summer days when they cruised along the picturesque coast in the golden weather; in the enchanting nights on the moonlit deck of the yacht, when they "sang their songs together till the stars shook in the skies" — and he seemed to read his answer in the lovely eyes of Christie as they dwelt dreamily upon him.

He was free to choose, alone in the world, on the eve of a long voyage to foreign ports, which would determine his fate for evermore; yet was not this voyage into the unknown even more perilous and venturesome than the wildest storm on the wintry sea he had ever braved without thought during his reckless youth?

Whether it was the spirit of adventure, the bold heart in his breast that craved ever new experiences, the winning smile of the irresistible Christie, or the wondrous voice handed down from some singing ancestress that pleaded the cause and turned the scales, who can say?

The end was the same; it had been written in the stars; and when the "Mystery" set sail on her homeward voyage, the young sailor stood on deck, looking backward in a long, wistful farewell, as the old seaport sank into the blue waters. But the soft hand of Christie Donald was on his arm, and he had pledged his faith to Courtney for the coming years.

Though the restless sea was as his other self and called to him in a thousand voices, he had turned his back on all he loved and knew, and gone forth into the untried world like many a knight of old, with only his courage for armor, to meet the troublous career and win the hard-earned laurels of a great singer under the guidance of these new friends. The cruise of the "Mystery" was ended.

VIOLIN AND ORCHESTRA

Conducted by EDITH LYNWOOD WINN

REMINISCENCES OF STUDENT LIFE ABROAD

EDITH LYNWOOD WINN

It was in the Fall of '96, the year of my first acquaintance with "mine own insignificance," that I went abroad for music study.

JOSEPH JOACHIM

The first of October found me in Berlin, safely ensconced in a dingy *pension*, in close proximity to the Hochschule, the goal of my ambition.

I knew that the examination was at hand. My violin and I had just arrived on foreign soil, and neither of us "spoke the language" very well. My instrument was out of repair, — ocean use had not favored it, — my bow was useless, and I was homesick. The sky was gray and the weather was raw and forbidding. My room had a ghastly, white china stove in it, that neither warmed my fingers for practice nor improved my temper for the ordeal yet to come.

The day before the examination I repaired to the home of Professor Carl Halir, to ask his advice about trying for the Hochschule. He was giving lessons. We had a very pleasant dialogue in which, as neither party spoke the language of the other, our conversation was supplemented by signs. I inferred that he was looking forward with joy to his visit to America, and his season with the Boston Symphony Orchestra. Had I only possessed the feeble command of German which I now possess, how much I could have talked about *Boston* and its wonders of Art and Learning!

Professor Halir treated me with great kindness, and I was filled with a little more confidence when I left his home. If I had only known enough to ask him what to play at the examination! If I had only known enough to have stayed away from it altogether!

The morning came, rainy and uncomfortable. My violin sounded like a hurdy-gurdy. What demon possessed me? I decided to play de Bériot. *That was my death-blow.* I might as well have played Choctaw, in Berlin. It would have been better to have played a Kreutzer Etude!

I remember distinctly the long list of applicants whose names loomed up from the bulletin-board in the outer hall of the Hochschule. I remember, too, the long-haired, lank prodigies who, pale and wild-eyed, glared at each other and performed daring runs upon their respective instruments, as they waited for their turn. I remember how forlorn the girls looked on their side, and how nervous every one was.

My mind was in a whirl. Perhaps I was too old to enter, but Professor Joachim had once admitted a man who was forty-two years of age! Perhaps I was not ready. Perhaps I was an American and that would count against me. Perhaps — the door of the "King's Chamber" opened. A round-faced man, all too jolly for the time and the place, shouted, *Mees Vinn!* (V for W). I entered! Professor Halir smiled at me from his position among eight or ten other men behind a long table.

A kindly, keen-eyed, gray-haired old man sat at the head of the table. I knew him, for I had seen his picture. *He was Joseph Joachim.*

I was in the presence of greatness. My heart gave a thump. Then, when it was too late, I felt the incongruity of de Bériot and a Hochschule examination. They permitted me to play two pages. No one smiled. *No one frowned.* NO ONE GROANED. NO ONE FAINTED. At last Professor Joachim broke the solemn stillness of my "pause for effect."

"How old are you?" he asked.

He addressed me in the German vernacular. I looked at him blankly. He asked the question again in English. I told the truth!

They did not ask me to play the piano nor to submit to a test of absolute pitch. No, de Bériot had ended my chances. I went out. I heard five or six students play the ninth concerto by Spohr, then we had a dose of Romances and Adagios — and I went to lunch.

It was more than a week before I received a card stating that I was to appear at the Hochschule to learn the result of my noble efforts.

The first thing that greeted my young and ardent ambition was the news that only twelve out of forty-five applicants had been admitted. Was I one of the twelve? I repeated it as warmly as I once repeated the multiplication table.

My turn to go into the "green room" came. I was ushered in with as much pomp and ceremony as might have attended the entrance of the *Kaiserin*.

Professor Joachim sat before a desk, his fingers upon an open page in an ominous book. I saw red lines in the book. They made me think of Waterloo, Jena, and Gettysburg. My mind traveled over a great period of history. It stopped short all of a sudden. The Great Man was speaking. His voice was kind and his finger seemed unwilling to point to a particular red line that stared in defiance at me.

"I am sorry," he said, "but we had so many applicants and there were only a few places."

I had come all the way across the Atlantic for that!

"I will go and study, I think," I managed to say to the master of the violin.

"Not back to America?" he said, as he looked at me keenly.

"Never!" I ejaculated, and I meant it.

He rose from his chair, shook hands warmly, and recommending me to the second violinist

of his quartet, Johann Kruse, he bade me good morning.

Some years after when, in the beautiful summer time, I climbed four flights of stairs on Bendler Strasse to take my lesson in the house of Joachim, I thought of that day at the Hochschule, when I received my first blow at the hands of the kindest, most generous, and most sincere of artists. I would rather have suffered ten defeats than have missed knowing the man who has been called "the greatest living interpreter of violin classics in the world."

THE PUPIL'S QUESTION BOX

A. L. S., READING, PA. — While you may not be able to take lessons regularly, you should practice *daily*. Can you not find a good pianist who will read the sonatinas of Schubert and the Mozart and Haydn Sonatas with you? There are also classic trios, for 'cello, violin, and piano. Look over the Bohm trios also. If you cannot find a 'cellist and a good pianist, possibly you can find a violinist who will read the Viotti and Spohr Duos with you. To be sure, the Spohr Duos may be beyond you, but you can get an idea of them. Study orchestral bowing and play your duos like an old *ensemble* player. Do not neglect the three octave scales with varied bowings. These should be practiced daily. The third position scale runs of Sevcik (Book on Technique), and the scales and arpeggios of Schradieck are excellent. Above all, do not neglect the Casorti exercises for string transfers. These should be practiced daily for twenty minutes.

CANADA. — The *Witches' Dance* by Paganini is a difficult work. Comparatively easy for a virtuoso like Kubelik, it is not a valuable work for students of average technical equipment. It is bristling with difficulties, but much in the work is mere "clap trap" playing. Paganini hypnotized his audience by these clever effects of fingering and bowing, but well-rounded musicianship to-day receives its inspiration from other sources than the works of Paganini. The study of such works does not develop tone and style, nor does it train one to phrase in the highest artistic manner. It is true that Paganini studied the guitar, and so he tuned his violin down or up uniformly because he was accustomed to these little "tricks" in connection with the guitar. He forgot himself in the last note of the piece, for he wrote an octave, the lower note of which could not be played on the violin. Doubtless he was thinking of the guitar, or it is even possible that he played an arrangement of the *Dance* on the guitar, as he was very proficient on that instrument. You should read the work as if the violin were tuned legitimately. Play as you always play without regard to the new tuning.

Yes, the Paganini violin now in its beautiful glass case in Genoa has been played upon at least twice, once by Sivori, and lately, at the request of the city of Genoa, by Hubermann. It is said that the beauty of tone of this instrument is still remarkable. How unfortunate for the world that some great artist cannot use it. It seems indeed like hiding one's light under a bushel, if we can so speak, and poets have certainly said that violins had souls.

L., KANSAS. — If your teacher says you have not a violin hand, tell him that you are in earnest and go to work on the Sevcik studies. They are the best means for hand culture. The fourth finger should reach to, or above, the second joint of the third finger. If it does not, you will have to bring the palm of the hand in toward the violin a little so that the fourth finger may fall easily into place. There is no reason why you cannot release the thumb from the neck of the violin in the higher positions. It is a good plan, however, to study your hand; possibly by bringing the fingers over to the left, and raising the hand high, you can obviate this difficulty. People with short hands cannot play the F♯ major scale in three octaves. Let them acquire technique in other ways. The harmonic tones are made ***not*** by resting the finger lightly *over* the string, but at the ***right*** side of the string.

LETTERS FROM A COUNTRY MUSIC TEACHER

JEAN URQUHARDT

Country boys who are willing to organize themselves into a band, can get a surprising amount of pleasure and profit out of the experience. And when we say boys, let us not forget that there are many of them, with gray hair, who enjoy music as much as their sons do. As a rule, the younger men have fewer cares to make the miles seem long. The lad that pursues the nimble plow up and down the brown furrows all day long is not loath to knock off work. When the noisy robins begin the evening song that tells us five o'clock is coming, it is time to hasten home for supper, and something in the way of sociability.

I remember a little mountain village where the men of musical inclination, both old and young, used to gather every Saturday night to practice. We could boast only one street; because the town ran along a steep hillside in which was cut a slight ravine, with a boisterous brook at the bottom of it. The door-yards sloped perceptibly either upward or downward, accordingly as you lived on one side of the street or the other. When strangers asked us how big a place we lived in, we counted in all the outlying farm folks as citizens, and spoke of the "length" of our town. We forgot somehow to mention the breadth thereof.

To return to our subject: the band was mostly of the "brass" variety. Now and then we had an occasional fiddler with a wire E string. The rehearsals were held in a big loft, over the wheelwright shop, — a very important institution in a country place. An out-door staircase led from the street up to the concert-loft, and, up-stairs, a balcony ran the length of the building, like an upper piazza. There was also, at one side, a broad incline leading up to the loft, on which, tradition says, carriages were formerly drawn up to be painted. That was in the long ago, however, and the incline was sagging and in a rickety state with the years that had sped.

Each Saturday night the jolly crowd of music lovers came faithfully to rehearse. Weather permitting, the populace also turned out to view the performance. Natural conditions favored us, so that we could see as well as hear. The building was low and stood on the "down-hill" side of the street. Just opposite, on the "up" side, a broad stone retaining wall with a generous coping kept somebody's front yard from precipitating itself into the street. On this wall, so providentially placed, we used to dispose ourselves very comfortably, to look and to listen. Of a hot summer's evening the loft would become very close. The players would throw the doors and windows wide open, and thus we had an open-air theatre with plenty of seats and "no extra charge."

The duties of the amateur conductor were of so varied and arduous a nature, that he usually discarded his coat early in the fray. Shortly after he frequently removed his collar, and hung it carefully on a nail in the wall. He played the fiddle besides conducting, and when he rose to a point of order, he was apt to gesticulate violently, bow in hand. The cornetist was usually a shade flat, and the man who played the cymbals was a hopeless musical derelict, obstructing navigation seriously. Nevertheless, they had a beautiful time, and so had the rest of us.

After the players had learned a few pieces, they bought blue uniforms, gorgeous with gold braid. Henceforth there was not a picnic or a merrymaking for miles around that our band was not pressed to attend. The bandmaster was also general truckman for the village, when he was not busy farming. His open moving dray lent itself very gracefully to the office of band-wagon, especially when it was decked out in broad widths of the national colors. With the big bass drum going it behind them, and giant cockades on their bridles, even the low-spirited work-horses stepped as lively as ever a trolley-car conductor might wish.

When the bandsmen were invited away to spend an evening, we made it a point to see them start. They gave us a rousing tune when they went, and another one when they came home, — no matter how late it might be. We were so proud of all the martial show, and noise, and parade, that we talked about it every step of the way home, and went to bed feeling that we could sleep peacefully until they should rouse us from slumber on their return. We knew that we should be loudly and faithfully represented, wherever they might be, and that the name and the fame of our village were before the great public, even though we ourselves were not there to see it.

IN THE VIOLIN WORLD

Chevillard, the Parisian conductor, gave a concert of César Franck's music in Paris on October 23, with the Lamoureux Orchestra.

* *

Armand Parent, the French violinist, is to play Vincent d'Indy's new violin sonata for the first time, in Paris, this season.

* *

Jean Gérardy, the 'cellist, is said to have been very successful on his present tour in South Africa.

* *

The Bohemian String Quartet will give a series of Beethoven chamber concerts at Munich in the near future. All of the quartets of Beethoven will be played.

* *

David Popper, the 'cellist, now living at Prague, has been before the public for forty years. His first appearance was in 1864.

* *

Fritz Kreisler, the violinist, may become a British subject in the near future, as he thinks England the only place wherein an artist can dwell with comfort.

* *

Richard Hofmann will teach orchestration and composition at the Leipsic Conservatory this season.

* *

Henri Marteau, of Geneva, has composed a 'cello concerto.

* *

Her voice was tried by a famous singing teacher.
Was it found guilty? —*Exchange*.

TEACHERS' FORUM

Conducted by HAMILTON C. MACDOUGALL, Professor of Music at Wellesley College, Mass.

When you feel an unwillingness to rise early in the morning, make this short speech to yourself:— "I am getting up now to do the business of a man; and am I out of humor for going about that which I was made for, and for the sake of which I was sent into the world? Was I then designed for nothing but to doze and keep warm beneath the counterpane?"— MARCUS AURELIUS, Book V, Chap. I.

MUSICAL MATTERS AT WELLESLEY

EDITH SAWYER

DISTINCT ADVANCE IN THE STUDY OF MUSIC — LARGER OPPORTUNITIES AFFORDED BY BILLINGS HALL — CORRELATION OF THE ART AND SCIENCE OF MUSIC

Looking back, even five years, over the trend of musical matters at Wellesley College, one is impressed with the growth in every direction. Not only have the foundations of music study been effectually deepened, but also the place of music in the college has been sensibly broadened, its possibility lengthened along lines of future usefulness, and the whole ideal immeasurably heightened.

With the advent of Prof. Hamilton C. Macdougall, a process of reconstruction was begun. Wellesley's "School of Music" had been in existence almost since the early days of the college, having been ably built up and fostered under Prof. Junius W. Hill, whose increasing duties in Boston, however, forbade his further continuance of the Wellesley effort. There were many consequent changes in the *personnel* of the music faculty, and it was deemed best that a new start be made. The term "School of Music" seemed out of proportion with the readjustment. Accordingly "Department of Music" was substituted, and music was thus brought into line with the Art Department (also changed from "School of Art" at about the same time) and with the academic departments of the college.

The new Memorial Chapel, with its splendid chancel space and its fine organ, afforded an excellent starting-point from which to broaden the range of the music department. President Hazard — herself a cultivated musician — interested herself warmly in the formation of a college choir who should sing at daily morning chapel service as well as at the longer Sunday services and at all important occasions, such as Commencement Day and Baccalaureate Sunday. Vested in black robes, with dark, Wellesley-blue yokes, the college choir, averaging twenty-four members, is now a regular feature of all chapel services. The success of Professor Macdougall's untiring efforts is a matter of widespread knowledge. Hundreds of people in the vicinity of Boston have heard and appreciated the college choir, especially in the Sunday Vespers, which are open to the public through the liberality of the college administration.

Matters of practical music detail — the every-day routines of study — are broadly, admirably organized. In its instruction the department aims to lay a foundation of musical knowledge that shall lead to a rational appreciation of the art of music, and add a cultural element to a general education. The work consists of courses in musical theory, foundation principles, harmony, the development of the art of music, applied history, with advanced classes in counterpoint and musical form. A particularly interesting branch of study is that in the development of music, — a course designed to develop musical perception and the ability to listen intelligently to the best music. It includes the evolution of rhythm, harmony, and melody, and their powers and offices in musical expression; the principal musical forms historically considered; studies of the principal composers, their lives, their strongest works, their relation to the progress of musical art. Another notably comprehensive course is the one in applied history, which aims to realize synthetically at the pianoforte the development of music from the organum of Hucbald to the Wagner opera; and during the year's study specimens of the music of various schools and periods are played and analyzed.

No better summary of aims, ideals, and results in the department of music could be given than is set forth by President Hazard in her last annual report to the trustees of the college: "The work in practical music has gone on as usual. . . . The work in theory has been much assisted by the opportunities of hearing the Boston Symphony concerts, . . . one of the most weighty advantages of music study in Wellesley. By association with such splendid performances of the best classic and modern works, the study of musical theory and musical history gains dignity; while on the other hand, the performances gain very much in interest and impressiveness to those who study the music historically and structurally.

"One of the interesting discussions of the year in the Academic Council," continues President Hazard, "arose from the presentation of a plan by the Professor of Music to introduce courses in applied music in connection with courses in the history and theory of music, — briefly, to use laboratory methods, not presenting results to students through finished performances by their instructors, but making the students achieve them individually. These courses are not to be thought of as lessons in pianoforte playing, or as substitutes for lessons. The student must have sufficient technique to do the work of the course, and must at the same time elect the corresponding theory course. After full discussion such courses were voted by the Council. It is expected that theory study will gain in solidity, clearness, and interest through its association at every step with illuminating practical work at the keyboard. The results of the new departure will be watched with great interest. Music is taking its place more and more as a subject of serious study in schools and colleges. The problem has been the correlation of the art and the science of music. The scheme which Professor Macdougall has worked out is an original contribution toward solving this problem. It marks a distinct advance in the study of music at Wellesley."

In this same report the president called attention to the great need of a concert hall and of proper lecture rooms for musical work. By good fortune, the answer to this need was close at hand. The fund for Billings Hall — plans for which have already been described in these columns — was speedily forthcoming, and the summer has witnessed the rapid progress of this building. Billings Hall is in a sense an extension of the present Music Hall. It will contain ample offices, lecture rooms, a commodious library, and a good-sized concert hall,— all of which were expected to be ready for occupancy in the autumn. Thus Wellesley will have a quiet building for class work in theory, and for study, with its library amply and beautifully housed and enlarged.

In the new building, also, will be installed the Grover organ — now in College Hall Chapel — fitted with modern action and devices. There is something poetical, a redemption from the pathetic, in the fact that this old organ, for years reduced to silence through the force of circumstances, is now to be rejuvenated and made of use again. It is a beautiful-toned instrument, and with its new action will be twice the instrument that it was.

One more course has been added to the already full number in the department, this autumn — Course 14, History of Music. Under this comprehensive title are to be grouped the facts in the musical life of all countries and peoples. Four new courses were introduced last year, — 8, Foundation Principles; 9, Applied Harmony; 10, Applied History; and 13, The Symphony from Haydn to Richard Strauss. Professor Macdougall is especially interested in the last course, which appeals chiefly to graduate students, the work being of a most scholarly and careful nature.

Professor Macdougall and his able corps of instructors will be reenforced this coming year by Mr. Clarence Grant Hamilton, the newly appointed Associate Professor of Music and head of the Pianoforte Department. Mr. Hamilton — who with Mrs. Hamilton has already taken up his residence in Wellesley village — is a graduate of Brown University, 1888, and received his Master's degree in music, from Brown, a few years later. He is a member of the Phi Beta Kappa, is an expert pianist, trained in music under Arthur Foote and Edward Dannreuther of London. Mr. Hamilton is at present vice-president of the Music Teachers' National Association.

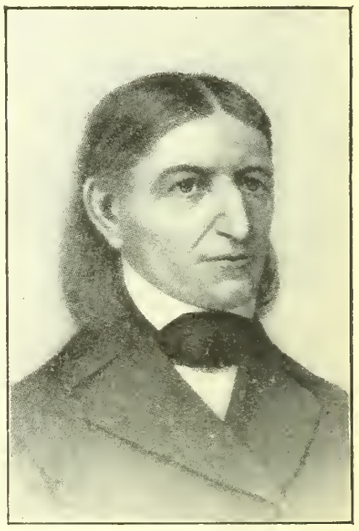
This brief survey of musical matters at Wellesley may fairly be said to show that steadily, during the past few years, the college has been adopting methods of administration and teaching that command the respect of the musician and are at the same time in accord with the best academic traditions. The outlook for the future, within the college, is most encouraging. And the department's gain is the world's gain, too. As Professor Macdougall says: "With Mr. Hamilton's advent we plan regular department recitals and a great deal of music *pro bono publico*."

MUSICAL MOMENTS WITH CHILDREN

I — FROEBEL IN MUSIC

DAISY FAIRCHILD SHERMAN

Froebel attaches the utmost importance to the training of the art sense in children, beginning at as early an age as possible. He specifies music as well as drawing. He dwells more at length upon drawing than upon music, perhaps; but what he has to say regarding the early beginning of musical development is very interesting because of the extreme simplicity and naturalness of the way he points out.



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FROEBEL

Froebel, who is universally regarded as the great apostle of play for children, is hardly credited, by those who have not given his writings much attention, with laying *the greatest emphasis* upon giving a child early "habits of work and industry"; but it is through play that the child is to be led "naturally" into work. At this point lies much of whatever misapprehension exists regarding kindergarten training. All play should prepare for some sort of useful work. Insight, an end in view, system, must be at the helm in Froebel's kindergarten.

Sometimes children enter kindergarten who are beyond the stage of development to which it is suited. They

have already lived through that period under other influences. Perhaps it is not a disadvantage to every child to miss the life in kindergarten, especially if he has plenty of the society of his equals in age. And there are, happily, and increasingly, I think, some mothers who are artists in knowing how to guide the child's experiences and to prepare him to enter acceptably into his future relations with his fellows.

Nevertheless, in every department of life and education "complete development at each stage depends on the *full* development of that one which precedes." Let us apply this principle to the inborn music sense; for one of Froebel's axioms is, that the art sense is a gift which every child has received from its Creator, and because He creates, the child must create, for we are "made in His image." Therefore, "all that the child will ever become is in him already." Henceforth, no one may claim that he has been entirely "skipped," musically, although he may have always believed that he was not in the least musical. Some adverse chain of circumstances originally diverted the course of the clear rills of song, or effectually choked and deeply buried the springs from which childish music wells.

An instance of this smothered music sense came to me lately. A lady of great sensitiveness and refinement of nature, born in Russia — I am thankful to say that the incident did not occur in our own enlightened land — was taken to a teacher by her mother when a young child, at an age too early to expect her to carry a tune. The mother desired the child to be musical, to play and to sing. After putting the little one's powers of song through some sort of test, the teacher (a woman!) exclaimed, "She has no more voice than a pig!" The lady tells me she has never attempted to sing in all the thirty or more years that have since elapsed. But, lo! The sequel is yet to come. Through her interest in the musical unfolding of her own little daughter she one day exclaimed during the little one's practice, "I believe *I* could yet sing!" Then she told me her story. Giving her every possible encouragement, we began at once. To sing? No! To try to make the dumb one open her mouth. She could speak, to be sure; but open her mouth with the idea of producing a musical pitch of any sort, she had no power to do at the first or second lesson. In two weeks she was able to sing the interval of an octave leaping upward or downward, and had begun to sing the scale downward. The interesting fact is, that the lady herself knew when her intervals and scale were incorrectly sung. Her undeveloped singing mechanism could not obey the dictates of her music sense except spasmodically and with uncertainty, but within a month there was a perceptible gain in cooperation of mind and muscles. She, as a child, had missed every opportunity of unfolding a music sense which was undoubtedly there. So, in the average or "unmusical" child we may not say there is little or *no* music. Many children are not given the opportunities they need for musical development.

Music is generally considered to be a special gift, a completed thing given to some who are favored by inheritance. It cannot be denied that with some the tendency toward music is much greater than with others, but that fact does not rob all the rest of mankind of their birthright, — good musical ability and good voices.

All who have the care of children should study Nature. Every perfect plant which she produces has had every opportunity to unfold. Others, deprived of proper conditions by circumstances, were early stunted or deformed. Man can frequently alter conditions and save the plant; Nature cannot do this except quite by accident. Early home training is the nursery where the human plant, if it is to breathe out musical sweetness freely and naturally, must be helped to make use of the needful opportunities for growth which surround us all unnoticed. As Froebel says, these opportunities are so simple that "their significance is recognized by few persons, and by still fewer persons considered and further unfolded." Yet it is in the mother's lap and at the mother's knee that the child's first musical utterances begin.

At a future time will be considered some of the simple ways by which the child himself will lead us, if we "will but notice the points where the germinating buds appear." Considering the ease and simplicity of the work, and the enjoyment which is experienced on both sides in thus training a little child's music sense, — which indeed gives him greater satisfaction than color or form, — it is a pity that such cultivation is not more general in the home, to which is entrusted the awakening of *all* his powers.

But what of those who do not like to hear music, those whose ears are pained by certain musical pitches, or who cannot tell one tune from another? A very fine music sense, inattention, malformation of the inner ear, or "some adverse circumstance" blocks the way. I know a child who stoutly maintained that she did not like music. It was impossible for her to practice alone, partly from lack of any sort of discipline. She has a naturally fine taste in music, but had seldom heard anything from the boarding-house piano that satisfied her inborn art sense. In the course of a year of study her admissions were of a different nature, although she could not work at the piano by herself.

This leads us to the consideration of Froebel's law of "all-sided activity of the whole being and consequent unfolding of the will power." The object of so engaging a child as to involve simultaneously the use of physical, mental, and spiritual powers, is not alone knowledge, but "development of the mind *from within*." Such self-activity makes the child happy. It gives him food for thought and feeling, as well as the delightful "something to do."

A mother's loving instinct leads her soon, even though gropingly, to begin some sort of training for the child. It is through the help of words, by listening and imitating, that his ideas become definite and he begins to learn. The starting-point of knowledge for any child must be something which is attractive to him and within his comprehension. These conditions will induce that spontaneity of action upon which Froebel insists, while at the same time the parent strives to so guide the child's occupations and adapt them to his powers that he may *self-actively* develop. "Were this done, a like self-activity would as soon show itself in music as it does at present in speech." Froebel does not for a moment consider that infants need to be surrounded by professional singers and players as a necessary condition for becoming musicians. He says that "even the plainest mother" can begin her child's musical training if she will let the child lead the way, remembering her own childhood and the steps through which she passed; also, that the entire household may carefully join in. A child may be taught to draw a straight line even by a person who has no special talent for drawing. Therefore a mother, though not talented in music, may develop the germs of the music sense in her child.

One great means of fitting a child for any future work is to "help him to see things definitely and to name them rightly." This period covers the time up to about seven years of age, during which time he strives "to represent his inner being outwardly." We may now expect imitations of all sorts of noises, outbursts of original melody and words, and great interest in the relations of the scale intervals to the tonic. From the age of seven to twelve is the period for drill and the beginning of instruction. This is the time when children delight in cipher alphabets, reading and writing — even writing music! Yes, they would rather write music than practice. But the child, especially at the beginning of this period, must not be left to work alone by himself. He needs the sympathetic presence of some one "doing with" him, daily.

All quotations are from Froebel's book, *The Education of Man*.

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DISPLACING A GIRL'S UNHAPPINESS

MRS. ALICE V. SKINNER

There is usually a time in a girl's existence when her temper tends to be as awkward and angular as her elbows. She has outgrown her toys and childish amusements. Everything seems one large round of discontented idleness. At this time happiness appears particularly out of her reach. It is then that she needs broader interests and deeper influences to fill her life.

One girl whom I knew suffered so much from this disquietude, this painful lack of "something to do," that she annoyed her friends, worried her family, and made her mother extremely unhappy.

"What can I do to make her more in love with the world that she must come in contact with every day?" her mother asked me.

"Give her some regular duty beyond her school routine and let it be something that will hold her interest. Then see that she does not neglect it," I advised.

A few months afterwards I met this girl coming from school and the discontent had disappeared from her face and from her manner. She was no longer dissatisfied with her friends, no longer criticized her teachers or caviled at the world in general; and she said, when with the frankness of older friendship I told her how much she had improved: "I haven't the time to be disagreeable. I'm too busy." She had been assistant editor of the school paper for three months, and this work had too much engaged her time to allow her to spare any of it for the proverbial employment Satan finds for idle hands.

What Charlotte Brontë makes one of her characters say about work is certainly true. "Take one day; share it into sections; to each section apportion its task; leave no stray, unemployed quarters of an hour, ten minutes, five minutes — include all; do each piece of business in its turn with method, with rigid regularity. The day will close almost before you are aware it has begun."

The solution for most of the trouble in this world is work. To fill her empty moments is the best discipline and amusement that a mother can offer her daughter. Let her be encouraged to join some club that has a certain earnestness of purpose. Let her interest herself in some charity, or advise her to begin, little by little, preparation for the career she hopes to make her own some day. Then, see that she "sticks" to what she has selected. All this, better than anything else, will keep her from the morbid restlessness that attacks so many girls of the present time. — *Congregationalist.*

A NEW ENGLAND EISTEDDFOD

SARAH S. TORREY

An old Welsh institution known as the *Eisteddfod of Wales* has been revived in the town of Andover, Massachusetts; and its first performance was celebrated on the 30th of April last, before an appreciative audience whose enthusiasm evinced the widespread interest this subject has awakened.

An opportunity for contesting for the supremacy in a musical performance was made possible for the musical youth of Andover by the kindness of benevolent citizens who, with the design of increasing interest in the study of music and of raising the standard of art in town, offered a prize of five dollars in gold to the pupils who should prove themselves superior performers in any one of the three grades — junior, intermediate, or advanced — in any department of musical study.

Piano and violin alone were represented this year.

Thirty pupils registered as competitors, and for ten weeks strove for perfection in the solos assigned them by their teachers. Selections were made from a list, published when the contest was announced, comprising some of the easier minuets, rondos, and sonatas by Mozart, Haydn, Schumann, and Beethoven for the junior grades, and others more difficult by Chaminade, Bach, Mendelssohn, and Beethoven for the intermediate and advanced grades.

In most cases good results, in some instances excellent ones, were obtained. Judges from out of town, six in number, decided the vexed question as to whom belonged most credit. To those counted second in degree of excellence, honorable mention was accorded.

It was a most enjoyable and successful affair, and while all were gratified with the ends accomplished, it is still hoped that even better results will be reached another year, when it is expected that both a greater variety of work and a still higher grade of excellence will be attained by the contestants.

So far as is known, Kansas City is the only other place in this country where any such attempt has been made; but we dare to hope that by making this good thing known to musicians through the pages of the MUSICIAN other towns will be the recipients of a similar benefaction.

That such experiments be widely made and with equal success, is the wish of the music lovers who have watched this venture to its satisfactory completion.

The Musician

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We decline to be responsible for unsolicited manuscripts. We shall always be glad to consider them for publication in THE MUSICIAN, and we will return them if postage and full address are enclosed.

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THE NEW "PARSIFAL"

A year ago, on Christmas eve, Wagner's *Parsifal* was sung for the first time outside of Bayreuth. The performance in New York was in many ways memorable; the excitement of the people was intense; vast sums of money changed hands. But twelve performances were given in all, however, and it is doubtful if the music-loving public gained any true and comfortable familiarity with the work.

A year after the first liberation of *Parsifal* we are presented with another interpretation of the opera in our own language. Mr. Savage's company is so strong in talent and numbers that daily performances can be given and many cities visited. The singing during the first two months was brilliant; the orchestral playing, the acting, and the scenic investiture were adequate and frequently much more.

The city of New York alone excepted, this is the first time that the country has had an opportunity of becoming really familiar with one of the purer products of Wagner's genius. Wagner the electrician, Wagner the egregious melodramatist, Wagner the author of certain hackneyed tunes and overtures, has gained unending notoriety and popularity. Wagner, the peer of great vocal writers, the creator of some of the most exquisite music for the solo voice yet imagined, is now for the first time brought to the hearing of all.

One may now hear *Parsifal* many times. One may acquire that familiarity with a great work which is the only solid basis of culture in art. One may learn the hideousness of mangled orchestral selections by comparison with a masterpiece in its unpolluted state. Though the scoffers at Wagner's expense are many, and though the foolishness of his life, his ambitions, his theories, his beliefs, his artistic formulæ, his libretti, and his poetry invite to indulgence in satire, the scoffers themselves speak only reverently of his music. Its peculiar greatness has not yet been superseded. It is a cloak wide enough and charitable enough to cover all Wagner's sins against our instincts of common sense and humor.

THE MUSICIAN prints in this issue scenes from the Savage production of *Parsifal* and portraits of some of the chief singers. It seems probable that Colonel Savage's ambitious plan of producing in English other great works of Wagner, particularly the *Ring* and *Tristan und Isolde*, will be carried out in the near future.

AGATHE BACKER-GRÖNDAHL

We Americans are used to regarding Russia not only as the chief, but as the solitary school of Northern music. Contemporary Poland, Finland, Sweden, Norway, and Denmark are too easily grouped together in the phrase "minor countries." To prove, however, that these smaller nations are at the present moment alive with talent one needs only to mention such names as Sibelius, Sjögren, Svendsen, Olsen, Schjelderup, Hallén, Stenhammer, Alfvén, Enna, and Sinding. Not the least flourishing is the modern Norwegian school, and from among its upholders has been chosen for illustration on the cover page of THE MUSICIAN this month, Agathe Backer-Gröndahl. Madame Gröndahl is a trained pianist of the most thorough musical gifts, but her talent as a composer separates her entirely from her sister artists. As one of the chief female composers of the day she holds a significant position both in Norway, the home of Grieg, and in the world at large.

Agathe Backer-Gröndahl was born on Dec. 1, 1847, at Holmestrand, Norway. The town, a little shipping centre, lies under wood-clad hills on the shore of the Christiania fjord. A beautiful view extends both toward the capital city and toward the sea. Agathe and her three sisters were not robust children. The short Norwegian summer is succeeded by a winter which holds Christiania harbor for three months ice-bound. The rigor of the climate drove them and their parents early from the annual summer sojourn in the country and kept them prisoners in the town house for the winter. During the months of confinement an old piano, left in the upper story by a musical grandmother, served as the chief toy of the children. Agathe was but four years old when she began to hew out musical ideals for herself on the battered instrument. At night the family in general, all of whom were talented, would play on a civilized pianoforte on the ground floor. The ambitious daughter would thereupon leave her crib, stretch herself on the floor, and through the cracks would gather into her four-year-old head notions of art for free working out next day on the attic piano. This may be regarded as a modern feminine counterpart to young Bach's moonlight escapade of copying of forbidden music, and Handel's guilty improvisation on the muffled spinet!

Agathe Backer's first piece was composed at the age of five. It illustrated a tale of adventure related to the children by their father. When she was nine years old the family moved to Christiania. For two years the little girl studied with the pianist With, for another two years with Otto Winter-Hjelm, and then for three years with the composer Halfdan Kjerulf, and the organist L. M. Lindemann. When sixteen years old she was advised to travel to Berlin. Theodor Kullack's academy was then at the height of its reputation; and here, as many others of her compatriots, — notably the brilliant Erika Lie-Nissen, — had done before her, she remained for a protracted period.

At the academy Agathe Backer's progress was very remarkable. While on a visit home after one year of study she performed Beethoven's *Emperor* concerto and other taxing pieces publicly in Christiania. After this she extended the range of her work even further, studying composition with Richard Wüerst. Upon completing her period of tutelage at the Kullack academy she was fully prepared for the next step, the entrance into the life of the virtuoso. At this juncture, however, a certain idiosyncrasy of temperament, which was perhaps a greater devotion to the quiet artistic labor of composing than to the nervous and tense life of a public performer, induced her, with her parents' approval, to live in quiet retirement at Christiania. She devoted herself to playing in the local concerts, teaching and composing.

During one of his visits to Christiania Madame Gröndahl became acquainted with Ole Bull. Her talent impressed the famous violinist to such an extent that he advised her to undertake a trip to America. This Madame Gröndahl shrank from, but to his earnest insistence that she travel for a while in Italy she was brought finally to consent. Together with her sister, Harriet Backer, the painter, Madame Gröndahl journeyed in 1871 to Leipsic, where she played at a Gewandhaus concert, and thence to Florence. In the latter city she sought Von Buelow, who, with his characteristic brusqueness, declined to consider the idea of instructing a mere girl. After such a rebuff there was no opportunity for presenting letters of introduction, and Madame Gröndahl and her sister withdrew. It chanced, however, that the poet Dall' Ongaro had heard her play in the home of the Austrian minister and he reported her exceptional musical talent to Von Buelow. When the latter again expressed his dislike to give instruction to an unknown girl from so far away and referred her to Sgambati, Dall' Ongaro exclaimed that "it were better that Sgambati should learn from this young lady than she from Sgambati." This made an impression even on the crusty Von Buelow; and upon hearing her play, he was obliged to confess that his indifference had been at fault.

With introductions from Ole Bull and Hans von Buelow, Madame Gröndahl subsequently visited Liszt at Weimar. He was delighted with her playing and her creative talent. After a prolonged period spent under his influence, Madame Gröndahl was invited to come to America and assume the piano professorship at the newly organized Peabody Conservatory of Music in Boston. This offer she refused, as well as subsequent offers from the same institution and from the conservatory of Helsingfors. In 1875 she was married to Herr Gröndahl, a noted singing teacher of Christiania. During her married life she has made a number of artistic tours through Scandinavia, and has also played with great success at London and Paris. A picked company of Norwegian singers under the direction of Herr Gröndahl visited Paris a number of years ago and with them went Madame Gröndahl. Their performances at the Trocadéro won the enthusiastic praise of all musical Paris, and Madame Gröndahl's interpretations of Norwegian music were applauded above everything else.

Madame Gröndahl's compositions, of which there are more than sixty opus numbers, consist chiefly of piano music and songs. Into the former class fall the *Fantasy Pieces* (Op. 36, 39, 45, 55) and the *Hungarian Studies* (Op. 38). Among the songs one may specify the settings of poems by Vilhelm Krag, Thor Lange, Zach. Topelius, Rosenkrantz Johnsen, and Camilla Collett, as well as the song-cycli *Barnets Vaardag* (Op. 42) and *Sommer* (Op. 50, text by Andreas Jynge).

Madame Gröndahl's personality is well-poised and very charming. The simplicity and contented peacefulness of her home life are quite exemplary. Although she possesses musical temperament in a high degree, it is unalloyed with any of the less admirable qualities which are commonly thought to be inseparable from artistic power of the first rank. The greatest delicacy and refined womanliness characterize her nature, and the utmost conscientiousness, her work. In this respect she has been an inspiration to her pupils on much more than the musical side. The dignity and purity of music are mirrored in the conduct of her life.

As a teacher, Madame Gröndahl's influence is widespread. Particularly effective is it in Norway, but to the other countries of Europe, and even to our own land, its power has been transmitted. Not the least gifted of her pupils are her children. One of them, a lad of seventeen, has already shown great talent as a composer. At Christiania, recently, he led a number of original orchestral works and achieved a success not unworthy of his mother's eminence.

EMINENT FOREIGN VISITORS

WEINGARTNER

Paul Felix Weingartner, Edler von Münzberg, was born at Zara, the capital of Dalmatia, on the second of June, 1863. He received his first musical education at Graz, Styria, where he studied under Wilhelm Mayer. The period from 1881–1883 he spent in the conservatory of Leipsic, and it was here that he first gave himself up unreservedly to his musical ambition. A season of further study followed in Weimar, and Weingartner was brought

FELIX WEINGARTNER

into close contact with Liszt. The latter appreciated his exceptional gifts and gave him the helpful encouragement that it was his custom to give to all young musicians of promise.

After a short career as a pianist Weingartner accepted at the age of twenty-one the position of *Kapellmeister* at Königsberg. The artistic conditions of the place as well as those of Danzig and Hamburg where he next conducted, gave him no chance to develop his powers. His first real opportunity came in conducting the *Ring* performances at Frankfort, after which he gained fame steadily for several years as *Kapellmeister* at Mannheim. In 1891 he was called to Berlin as conductor of the Royal Opera and of the royal symphony concerts. In 1898 he gave up opera conducting and moved to Munich, accepting his present position as leader of the Kaim Orchestra. Weingartner makes frequent tours to other cities, both on the continent and in England, and last winter visited the United States. He will lead concerts of the New York Philharmonic Society this winter, and with it he will visit a number of the Eastern cities.

Weingartner has written over ninety songs; chamber music for strings; three operas, *Sakuntala*, *Malawicka*, and *Genesius;* two symphonies; two symphonic poems, *King Lear* and *Das Gefilde der Seligen*, and a trilogy, *Orestes*, based upon the ancient tragedies of Æschylus.

COLONNE

Edouard Colonne, who will conduct concerts of the New York Philharmonic Society and of the Cecilia Society of Boston, in December, was born in Bordeaux in the year 1838. (His name is variously given as Jean, Jules, Judas, and Edouard.) He entered the Conservatory at Paris, studying the violin with Girard and Sauzay, and musical theory with Elwart and Ambroise Thomas. He took a number of prizes, and at his graduation, after a short concert tour in America, he became leader of the violins in the orchestra of the Opéra. In 1873 Colonne, with the assistance of Hartmann, the music publisher, established a series of concerts in the Odéon Theatre. Two years later a permanent association of artists was formed, with Colonne at the head, and the concerts were given henceforth at the theatre of the Châtelet, in direct rivalry with Pasdeloup.

For a quarter of a century Colonne and the Châtelet concerts have been prominent in the musical life of Paris. From the first they were particularly devoted to the music of Berlioz, all of whose choral and orchestral works Colonne has produced in their entirety. Colonne has been also a zealous propagator of French contemporary music, and has had no small part in bringing about that enthusiasm for Wagner which has seized Paris during the last decade. In 1892 Colonne conducted at the Opéra, making his début with a performance of *Lohengrin*. He conducts frequently in London, and has appeared recently in Vienna. His visit to New York last year was one of the chief events of the musical season.

GUSTAV KOGEL

Gustave Friedrich Kogel was born Jan. 16, 1849, in Leipsic. His father played the trombone in the Gewandhaus Orchestra. Young Kogel studied at the Leipsic Conservatory from 1863–1867. He then worked for a number of years as a music teacher in Alsace, but was finally driven home by the outbreak of the Franco-Prussian war. After a short connection with the Peters publishing house, Kogel became *Kapellmeister* at Nuremberg. He filled successively the same position at Dortmund, Ghent, Aix-la-Chapelle, Cologne, and Leipsic, remaining in the city of his birth from 1883–1886. In 1889 he became conductor of the Philharmonic concerts in Berlin. In 1891 he undertook the leadership of the Museum concerts at Frankfort-on-the-Main. Kogel has not been active as a composer, but has published edited scores of Spohr's *Jessonda*, Nicolai's *Merry Wives of Windsor*, and Marschner's *Hans Heiling*.

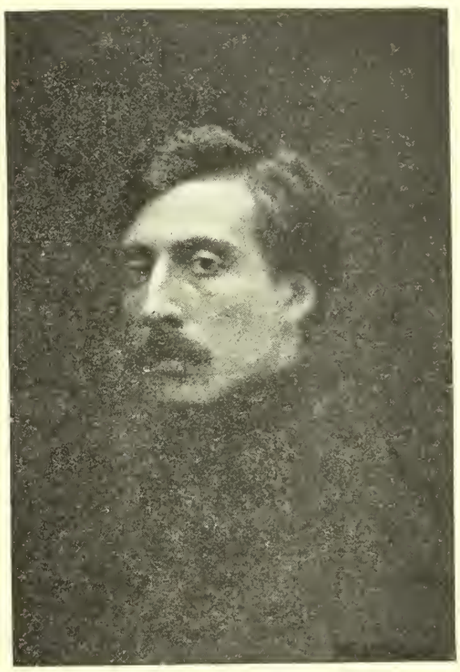
ERNEST SCHELLING

Among the musical artists who will visit us during the winter is one who should receive a special welcome from the two facts that he was born in the United States and that his musical progress was controlled and inspired by

GUSTAV KOGEL

Paderewski, — that idol and cynosure of all loyal American pianists. Schelling was the son of a professor in the University of Pennsylvania. As a boy he played before a group of admiring relatives in the quaint old town of Philadelphia. Paderewski had repaired thither to enjoy a period of freedom from the distractions of an American tour. He saw that Schelling was an unfortunate lad among many female rivals, — for the normal ratio of boy pianists to girl pianists is one to nine hundred and ninety-seven. He noticed his talent and undertook to instruct him and to launch him in the world.

Under such a tutelage young Schelling could not help but succeed. He has made his mark in Germany, France, Russia, Poland, South America, and even England. He



ERNEST SCHELLING

has composed sundry pieces, both in the orchestral and chamber-music forms. *A Symphonic Legend* has been played by the Berlin Philharmonic Orchestra. Emile Mlynarzki conducted a two-part symphony by Schelling, which has been characterized as "bold" (and therefore excellent) music. It is to be hoped that Schelling will himself show a boldness commensurate with the quality of his music and will introduce some of it on the programs of his American tour. Only a Spartan among pianists would hazard such an action, but Schelling's published photographs suggest that he possesses enough courage to do it. If such be the case, he will put his teacher, Paderewski, to the blush, for the latter has been but a stepmother to his own compositions as far as bringing them before the public is concerned.

Schelling will play in the spring with the Boston Symphony Orchestra. His *répertoire* is very large, including thirteen of the great concertos.

NOTES

Amintore Galli is Mascagni's successor as director of the conservatory at Pesaro, Italy.

* *

Audran's dainty little opera, *La Mascotte*, recently had its initial production at Stuttgart.

* *

Isidore de Lara has completed a new opera entitled *Solea*, but the date of its first performance is uncertain.

* *

Gwilym Miles, the baritone, with his family, will spend the winter in Berlin.

* *

Marschner's *Hans Heiling* was recently revived at Munich, but with indifferent success. *Hans Heiling* was once one of the most popular operas known to the stage.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

SELECTING AN ORGAN BUILDER

While organ building should be founded upon true art, it must necessarily be allied with its commercial aspect, and the trade side must be as well managed as the scientific and artistic. No business can be carried on without a financial investment in the expenses needful to make it successful. If the pecuniary returns are not more than equal to the expenses in the complicated business of organ building, it is more honorable to retire from the field than to cheapen the workmanship and materials.

In the selection of a builder it is not the lowest bid which should govern the decision, for too low a price indicates a corresponding quality of work. When a reliable builder gives his price, he will not hold out sensational inducements to secure a contract, because he has a standard value from which he cannot deviate without injuring his business. He would not add to his reputation by lower offers. A good and honorable builder does not present an unreasonable price in furnishing an estimate. He knows that he will be brought into competition, but that does not influence him in making his price. He rests upon the reputation he has established by the merits of his work and the faithful execution of all his contracts, united with a constant upholding of his standard and the adoption of every improvement which keeps him up to and in advance of the demands.

THE INFLUENCE OF MENDELSSOHN ON ENGLISH ORGAN MUSIC

The visits of Mendelssohn to London, and the fact that he was frequently asked to exhibit his remarkable powers of improvisation on English organs, as well as the publication of his Preludes and Fugues and Organ Sonatas, gave great impetus to the movement for extending the compass of the pedal keyboard downward. At the beginning of the nineteenth century it would have been impossible to find in Great Britain an organ on which the works of Bach could have been played as they were written, because at that time the pedals only extended downward to G or F, the G manuals then being everywhere used, and the first pedals in general use only coupling an octave or octave and a half of the manual keys. With few exceptions there were no pedal pipes. In 1836 Dr. Gauntlett began a crusade in favor of altering the old organs and using the C scale. He met with poor success in his reform movement until Mendelssohn exerted his influence in this direction and led to the establishment of the German system of manual and pedal compass.

AMERICAN ORGAN BUILDING

In my comments upon organ building and organ music in the United States, I am not inclined to write deprecatingly of any honestly applied efforts in the construction of organs, or of the attainments of organists. With rare exceptions, each builder is striving, according to his experience, to do his best with the amount of capital at his command, and takes an artistic pride in his productions. The smaller builders are content to work upon the old lines and methods of construction without exaggerating their claims, satisfied if they can obtain a sufficient number of organs to keep a few men employed without increasing their facilities or incurring heavy financial responsibilities.

Other builders develop their inventive genius in modes which they hold as their own, and prove the value of their improvements in mechanism by their instruments, to which they refer as testimonials.

Those who have large capital and facilities use every modern improvement which they can obtain to place their instruments in the front rank of meritorious work. They do this without interfering with the smaller builders, because their prices are necessarily higher on account of increased expenses. The artistic side of organ building is commingled with its commercial adjuncts, without which the business could not be carried on.

There are in the United States nearly eighty manufactories of church organs. Such will be the demand for organs that all may be filled with work. To-day more talent and skilled labor is employed in organ building than in any previous period of musical history.

CORRESPONDENCE

BACH'S LESSER FUGUE IN G MINOR

E. M. Z. — Your kindness in answering previous questions encourages me to write concerning a Bach fugue which I am learning, the proper registration of which is not clear to me. It is the short one in G minor, No. 7, Book IV, Peters' Edition.

Will you kindly suggest a registration for it? Should the theme be announced on the Swell, or is it better to use the diapasons of the Great coupled to the Swell throughout? In measures 29 and 30 the two hands meet on the same note (D). Would it be better to use separate manuals here?

Possibly I am asking too much, but there are many organists situated as I am, and obliged to study alone, who are ambitious to make some progress. I think that some hints concerning the rendition of this little fugue may be acceptable. Are there not mistakes in the last treble note of both the ninth and thirty-sixth measures of the Peters' edition?

I appreciate the Organ Department very much, and eagerly turn to it on the arrival of THE MUSICIAN. I am always glad to find some compositions for the organ among the music pages.

Comments. — Bach's organ fugues were not intended for changes of registration, except as indicated in the publications. This smaller fugue in G minor should be taken as an Andante or Moderato, not more rapid than 70 M.M. and you will find it interesting to give the announcing theme upon the Swell 8 and 4 ft. *flue* stops,— the Open Diapason, Salicional, St. Diapason, and Flute Harmonique, keeping the right hand upon the upper manual. At the sixth measure, take the left hand upon the Great Melodia and Dulciana with the Swell coupled, and thus play until the first note in the twelfth measure, and then take the tenor theme upon the Great with the Gamba added, in the left hand, the right hand playing the treble and alto notes upon the Swell. When the pedal part enters in the seventeenth measure, use the 16 ft. Bourdon with the Swell coupled to the Pedals. At the forty-fifth measure take the alto and tenor in the left hand on the Great. At the fiftieth measure add the Great Open Diapason and play both hands on the Great with the Swell coupled. Use the full Pedal organ throughout, but not coupled to the Great, excepting in the last five measures, where the pedal notes may be played an octave lower than written, with good effect. There should be a ritard in the last measure but one, and the final two notes should be given with the full organ. In the Peters' edition, the last note in the treble of the ninth measure should be E natural, and in the thirty-sixth measure the last note of the treble should be C.

* *

AMATEUR ORGAN BUILDING, NO. 1

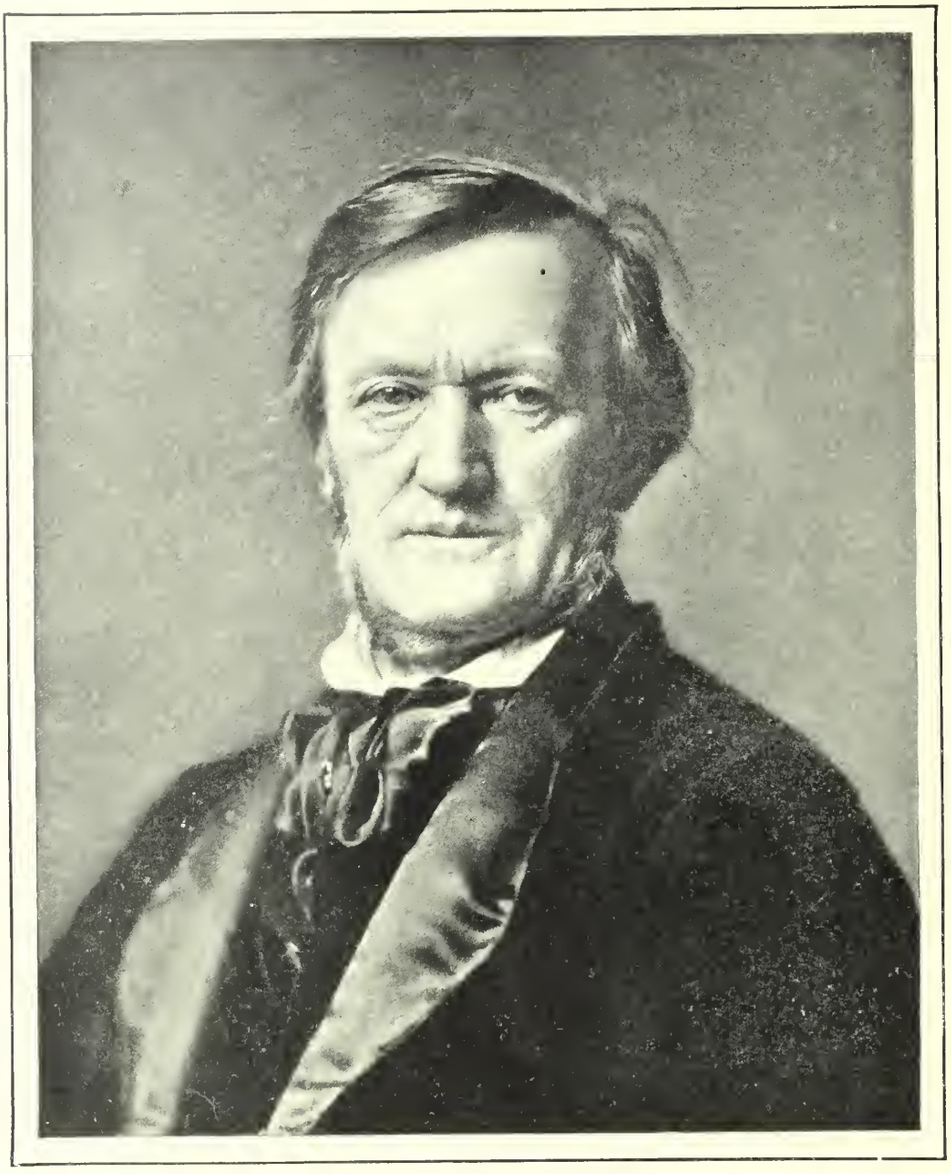
B. L. B. — If I am not asking too much, I would request a little advice. I am engaged in my spare time in building for myself a three manual and pedal organ with four stops in the Great, seven in the Swell, four in the Choir, and two Pedal 16 ft. stops. My bellows on which I am at present working, having just completed the reservoir, have three valve boards with five sets of valves to each, each set having twenty-four 1¼ inch holes.

It had been my intention to make three feeders for rotary motion with an electric motor, — but I have learned that the alternating current motor which I shall have to use, cannot be controlled by a rheostat similar to those in use where there is a direct current.

In looking over my files of THE MUSICIAN for possible suggestions, I ran across an article written by you on the subject of using a fan pressure-blower. By this proceeding, do you do away with the regular feeders; or what would be the method in detail? I note that in the article, you say that a speed regulator is not necessary.

I am using several sets of paper pipes in this organ, made after the manner described in Wick's *Organ Build-*

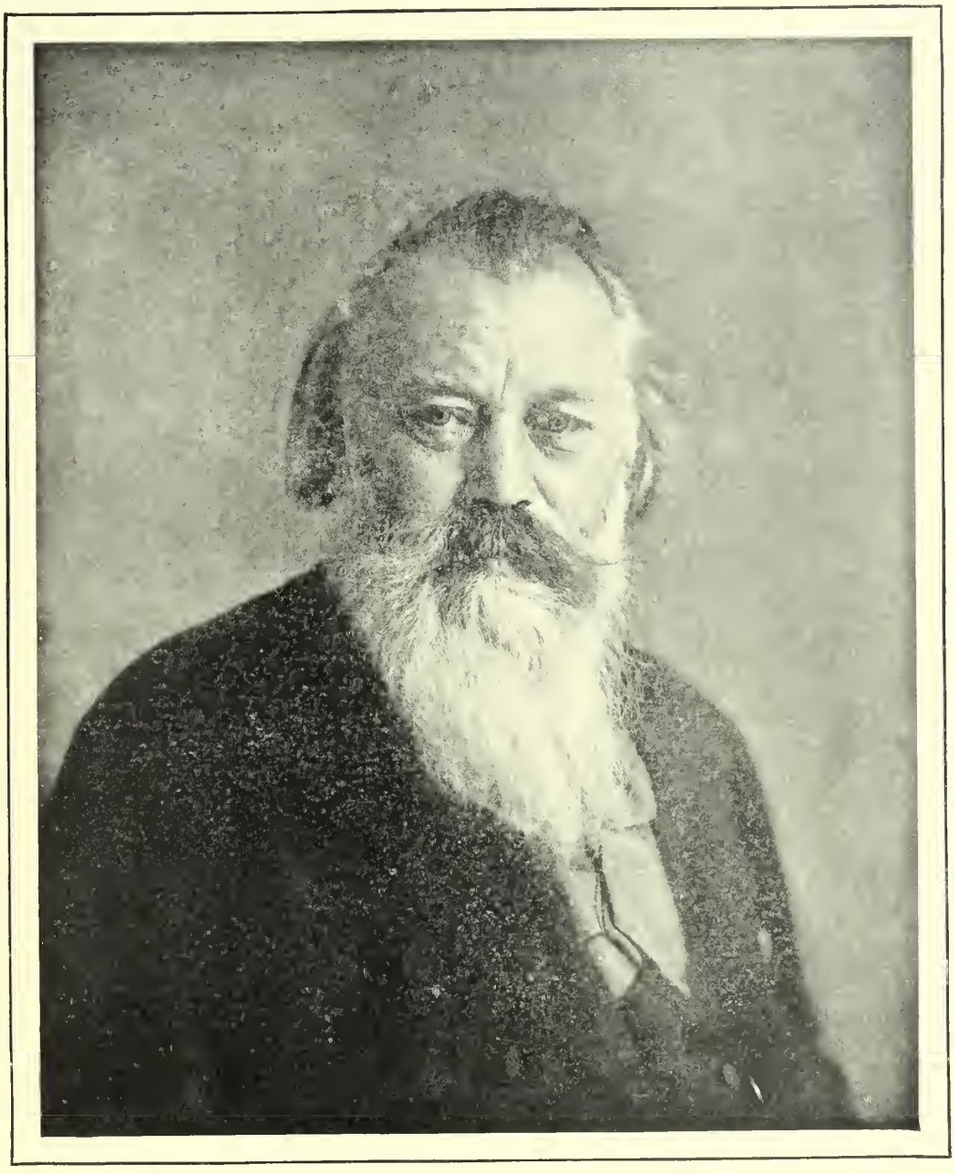
THE APPARITION OF KUNDRY (Parsifal; Act II, Scene II)



Bayreuth,
21 April 1873.

Ergebenster
Richard Wagner

WILHELM RICHARD WAGNER 1813—1883



J. Brahms.

JOHANNES BRAHMS. 1833 — 1897

(Brahms at Leisure)

PARSIFAL AND THE FLOWER-MAIDENS

(Parsifal; Act II, Scene II)

ing. I have had fairly good success in making two sets, — the Swell Violin Diapason and the Choir Dolce, although the smaller pipes were the mischief to voice. Several times I had to cast pipes aside and make new ones.

However, from 8 ft. CC to 4 ft. C they give much more easily a good and regular tone, and I intend to run all my stops with open paper basses. I have several metal stops which I bought from a builder who went out of business. They are in excellent condition for my use. With one exception, they run only from Tenor C upwards, so by using paper basses I can have complete sets and voice them so that the break cannot be detected.

Just at this time a reply on the bellows question will aid me greatly, and will be appreciated.

Comments. — In the use of a fan pressure-blower the regular bellows feeders are not needed, and you can have a solid bottom board. The blower should be in another room, and you can insert a wind conductor anywhere at convenience, either in the bottom board, wind-box, or wind-trunk, as the reservoir pressure will act throughout the organ. The blower should have double the capacity of wind supply that is needed. It is kept at a constant speed of the motor, and the regulation of the wind supply is effected by a connection with the top of the reservoir and a wind-gate in the conductor. When the reservoir is full, the gate closes down. The air at the fan is simply whirled around until the gate automatically opens to furnish the required supply, and the reservoir will not ever be lowered more than an inch. Please report your progress for the benefit of THE MUSICIAN organists.

* *

THE MIXTURE CONTROVERSY

S. U. G. — I am very much amused when I read articles against the use of Mixture stops. Doctors differ. The reason why some organ builders hate the harmonic-corroborating stops is because they do not know how to voice and regulate them, and do not like to tune them properly. In the light of those who oppose compound stops what a fool John Sebastian Bach must appear, and what bunglers all the great masters of organ building must have been! Really, the anti-mixture men should have lived in any age but this inartistic, competitive, and unscientific one! The omission of Mixtures in an organ of sufficient size betrays the ignorance and general incapacity of builders as far as their construction and treatment are concerned.

I will join you heartily in condemning the brutal, blatant, and tone-destroying Mixtures of to-day as used by the trade, but I shall go no farther, for there should be no tonal scheme without including a compound harmonic-corroborating stop. Organ building is to-day a *trade* and not an *art*, and the builders fail in their compound stops, because they do not know how to make and voice them. While the position you hold gives a dangerous weapon for such builders, your influence will, however, have a good result in largely stopping the abominations so commonly found in organs built by tradesmen.

Comments. — While recognizing the proper use of harmonic-corroborating tones in modern scientific voicing, very few organ philosophers look back to the era of Bach for information concerning pneumatic or electric action! Organ building progresses tonally as well as in mechanism.

* *

ARE BACH'S ORGAN COMPOSITIONS A FINALITY?

F. H. U. — Is it possible that any organ composer has equaled, or ever will equal, the standard given by John Sebastian Bach? I cannot believe that the possibilities of organ music were exhausted nearly two centuries ago. Is it the chief end of an organist to be able to play difficult pedantic fugues?

Melody and harmony are complementary colors, revolving in eternal beauty together. Bach, always serene and self-possessed, reverent and grave, mindful of the mighty Being to whom all homage is addressed, fitly represents the composer of the old German church. The germ of his organ music is endless variety in unity, and in his fugues one may hear the always beginning, never ending song of the glorified, the forever and ever Alleluia! I have heard fugue passages in which the parts come grandly rolling in after each other like waves on the beach, which vary and ennoble an organ composition, and yet there is a monotony which after a while becomes fatiguing.

Do not tastes in regard to harmonic modes and modulations change from age to age? It is so in art, literature, and science, and we must move with the world. How the scope of the organ has altered during the last century and a half! Nay, even within the past quarter of a century! Think of its vast increase of solid power, the variety of colorings and improved quality of tone! Then consider the great advance in the new mechanical appliances for giving expression, which expression is entirely omitted in Bach's organ music, because there were then no facilities to give it utterance!

Will not these new elements of power and beauty call forth more modern manifestations of genius to employ them? Has musical intellect ceased in development? Has not the hour arrived when inspired writers are ready to give to the world organ music as new, as various, as beautiful, as immortal as Beethoven's symphonies? Will there yet be a Beethoven for the organ?

Comments. — The possibilities of organ music are not only not exhausted, but all the organ music of the past is simply introductory to greater productions from composers whose intellectual and musical capacities will be equal to the tonal and mechanical progress of the development of the organ. Bach, with his contemporaries and successors, gave a conventional form to classical compositions built upon the pedantic lines of ancient counterpoint. Compare the orchestral compositions of those times as they developed through Haydn, Mozart, Beethoven, Mendelssohn, Wagner, and the yet living symphony writers, and the question may readily be answered thus, — that no expression of the past can be considered as a finality in music, any more than in sacred or secular literature, or in the development of science.

* *

REED ORGAN METHODS

C. E. A. — We teachers who work in small cities and villages have as many pupils on the reed organ as on the piano. When I began teaching more than twenty years ago I used Clarke's *New Method* and liked it very much. I have also tried other well-advertised "methods," which fall short of the mark, and which it is a shame to call "methods."

Now, I would like to know if there is any recent good, thorough, up-to-date, progressive method for reed organs? I want to find one wherein all the keys are fully represented, — where the musical selections are of an educational character, progressively arranged, and where all embellishments are intelligently used. I would like also to have the theoretical part of the work clearly and intelligently set forth. Judging from all the recent "methods" I have examined, it is unreasonable to expect the latter condition.

Comments. — Clarke's *New Method for Reed Organs* has had a remarkable sale of 150,000 copies, and has been well liked by teachers, but there is a demand for an inspiring, progressive method which contains musical selections which are fresh to teachers and pupils, which are not formal and pedantic, and yet are educational and encouraging in the development of musical taste. To meet such a demand from teachers of culture, the author has in preparation an entirely new work with the most modern gems of melody and harmony throughout and adapted to the present era of cultivated musical taste. It will be called Clarke's *Artistic Method for Reed Organs*, and will be adapted in every way to fill the desires you express.

* *

PRACTICAL SUGGESTIONS

H. F. F. — I am a subscriber to THE MUSICIAN and desire your criticism on the following organ specification. Any changes or suggestions that would be any improvement, even if they made entire reconstruction necessary, would be greatly appreciated: —

GREAT ORGAN. — 8 ft. Open Diapason; 8 ft. Viola da Gamba; 8 ft. Dulciana; 8 ft. Melodia; 4 ft. Principal; 4 ft. Flute d'Amour.

SWELL ORGAN. — 16 ft. Bourdon Treble; 16 ft. Bourdon Bass; 8 ft. Violin Diapason; 8 ft. Salicional; 8 ft. Aeoline; 8 ft. Stopped Diapason; 8 ft. Oboe; 4 ft. Flute Harmonique; 4 ft. Fugara; 2 ft. Piccolo; III rank Dolce Cornet.

PEDAL ORGAN. — 16 ft. Open Diapason; 16 ft. Bourdon.

COUPLERS. — Swell to Great unison; Swell to Great octave; *Swell to Great sub-octave; Great Octave Coupler;* Swell to Pedal; Great to Pedal; *Pedal to Great; Swell to Pedal, Octave;* Tremulant.

PEDAL ACCESSORIES. — Great Forte; Great Piano; Great to Pedal, Reversible Coupler; Swell Forte; Swell Piano; Balanced Swell Pedal; Balanced Crescendo and Diminuendo Pedal.

Would this scheme furnish in every way a modern up-to-date organ?

Comments. — The only change in the manual stops would be the substitution of an 8 ft. Quintadena in the Swell Section in place of the III rank Dolce Cornet, — which would add much to the richness of all the Swell combinations.

In the Pedal Section I would suggest having 42 pipes with both stops, so as to obtain an independent 8 ft. Octave and 8 ft. Bass Flute by augmentation, which would thus give four separate Pedal Stops.

There is a superfluity of couplers, which would throw the organ out of proper tone balance. I would suggest the omission of the *Swell to Great Sub-Octave Coupler; Great Octave Coupler; Swell to Pedal Octave Coupler;* and call attention that no such coupler as *Pedal to Great* is in use with organs of this capacity. In small pipe organs where a player cannot use the pedals, sometimes an octave of the Sub-Bass is brought into use by a Manual Sub-Bass Coupler, — as in Reed Organs.

There should be Tubular Pneumatic Action throughout for keys and stops, using the collapsible valve system rather than membrane valves, — an individual valve to each pipe, instead of the old defective slide chests.

With these suggestions adopted, your scheme, if carried out by a reliable builder, is in every way modern and up to date.

* *

AMEN AT THE CLOSE OF HYMNS

W. K. T. — I am organist and director of music in a Presbyterian church with a quartet choir, but our tenor has removed from town and I have not been able to fill his place. What can I do in such a case in my attempt to give good music? Do you think it would be a good plan to have a children's choir?

It has been suggested by one of the committee that I have the choir sing "Amen" at the close of hymns, but some say that it would be out of place after *all* hymns. Why is it ever used? Do the best choirmasters use it after every hymn, regardless of the sentiment?

I think that the music should be a part of the regular service. Comparatively few see the connection between the work of the minister and organist. Even the minister, sometimes, fails to see the importance of appropriate music.

Comments. — It is difficult to make good choir music with no tenor voice. Until you find one, write to the Church Music Department of the Oliver Ditson Company for a list of Unison Te Deums, Responses and Anthems for Soprano, Alto, and Bass. Play strong accompaniments in the congregational singing so that the harmony will be full. A children's choir would only be practical on special occasions, but would not be permanent, and would require much discouraging labor, with unsatisfactory musical results.

In the Episcopal service it is customary to close every hymn with the "Amen," independently of the sentiment. In other churches its use is optional. Where it is used, it is a good way to have the voices sing the tonic note in unison while the organ plays the subdominant chord on the first, and the tonic chord on the last syllables. It is a Greek expression, meaning "So may it be!" or "This is my desire!" a final ejaculation. Yes, music is an essential part of public worship, and there should be a sympathetic understanding between ministers and organists, but in the "nature of things" as we find them, if it does not exist, from lack of appreciation, the organist must do his best under adverse conditions, and imagine his ideal, always hoping for something better without becoming discouraged.

THE MUSIC STUDENT

Conducted by EDWARD BURLINGAME HILL

A MUSICAL CLUB OF THE SIXTEENTH CENTURY

LOUIS C. ELSON

In the library of the present writer there is a little manuscript volume that tells an eloquent story of musical life in a most trying epoch. The book comes from Holland, and its dates range from 1560 to 1588. When one remembers the terrific trials that Holland underwent during the generation represented in these years, the efforts of a musical society, surrounded by carnage and religious antagonisms, become doubly interesting. Merely to note a few of the events that occurred during the existence of this club, we can state that in 1566 Philip II established the Spanish Inquisition in Holland, William of Orange began his revolt in 1572, and was assassinated in 1584. In the early years of the terrible war which Philip brought upon Holland there were some 18,000 people (men, women, and children) executed, apart from the thousands who were killed in battle. The cruel Duke of Alva was the scourge of Holland during the early years of the sanguinary war. There was nothing musical about this general except a set of eight cannon which he possessed, which sounded the diatonic scale as they were discharged.

The musical society whose records we are to examine probably had its home in Amsterdam, which escaped the horrors of war which fell so heavily upon the neighboring cities. By the fact that some of the members have signed their names simply as "Anthonius," "Johannes," etc., we may judge that some monks were members of the singing club. Many of the club members also seem to have been of noble birth.

The long list of visitors to the club proves that it was held in some esteem during its existence. There are travelers from Antwerp, Leyden, Brussels, and other cities, who have written down their names as being guests of this ancient vocal society. There are no eminent musical names in the list, for Holland was too busy with internecine troubles to bring forth great composers at this epoch.

A few reminders of the dark days of the era are to be found in the little volume. The name of "Rogerino de Montmorency" is on the roll of visitors, — one of the family of Count Horn, who died on the scaffold. There is a page headed, —

"Extemporaria hæc oratiuncula in Musices laudem recitata est per puerum Joannem Gheys, Anno 1581, 7 Octobris."

An oration in praise of Music, delivered by a schoolboy named John Gheys over three centuries ago! The club evidently prized the effort, for they allowed the youngster to copy his speech into their records, where it is unfolded at wearisome length in a juvenile handwriting. (See Plate I.) The high character of the membership of the club is shown by the fact that such an oration, delivered in Latin, could be appreciated by the auditors.

The lad's brief allusion to the distress of the times is graphic enough, and occurs at the threshold of his address. He says, "The calamities of the present age might rather move us to sighs and tears than to music." But he commends the spirit that seeks to recreate itself with tones in times of misery. Beyond this, the "oratiuncula" of John Gheys is not very exciting. He quotes every

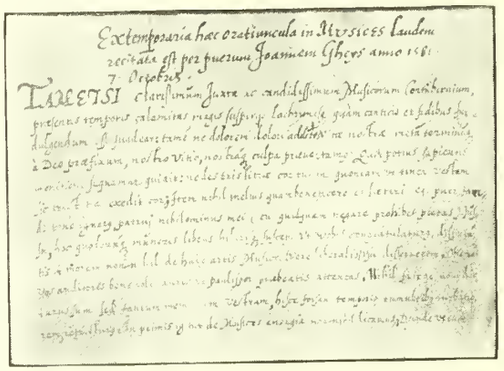


PLATE I

author of antiquity who has ever lauded music, and as Cicero, Plato, Seneca, Nero, Socrates, and a host of other ancients have praised the art, the young orator becomes rather prolix and fragmentary before he ends. We imagine that some of the members slept tranquilly through the long Latin sentences.

The preamble of the volume pleads that study and labor should be mingled with recreation and play, wherefore the members propose to form a society that shall come together each week at two o'clock and forget the cares of labor in the modulations of music. (See Plate II.) The rules go on: —

"Of the knowledge of music and the quality of voice of any candidate for admission the majority of the club shall judge.

"Members may bring a reasonable number of friends to the meetings if they desire."

But a later rule adds that the introducer is responsible for the behavior of those whom be brings. He is also to pay the scot of his friends, as well as any fines that they may incur.

That the club was not a dissipated one is shown by the following: —

"As our object is to enjoy ourselves in a reputable and moderate manner, drunkenness is forbidden."

Then comes a sensible rule against the custom that still breeds so much mischief, reciprocal drinking, — that is, "treating": —

"Whoever misleads a member in this respect, shall also pay a fine."

Nevertheless our club was not a total abstinence society, as can be seen from the next rule: —

"Only beer and new wine shall be set before us."

Now follow a number of rules such as may be found in any modern musical club, relative to the order of exercises. Books of music and musical instruments are to be kept in readiness constantly by their janitor. After three motettes have been sung, there are to be instrumental works interpolated, — a wise proceeding, when one remembers the intellectual and intricate character of the old contrapuntal vocal works. Our own Vocal Art Societies would be improved by following a similar alternation of numbers.

There are many rules regarding fines that are to be imposed under certain circumstances. In speaking of these, in Latin, the old Roman *assem* is specified, but it probably represented the Dutch shilling.

The sturdy singers would brook no interruption to their music: —

"Whoever by chattering, laughing, or otherwise, shall disturb the music shall pay a fine of one shilling."

And these old singers rebuked the loose manners of their age with —

"This is not the place for low, improper or vulgar stories. Whoever is accused of offending in this particular shall be fined according to the vote of the members."

We may hope that the members fined the culprit heavily as a tribute to the purity of St. Cecilia. They were a little more tolerant in the matter of disputes, for those were times when many subjects of contention might easily arise, spite of the comparative sobriety of "beer and new wine." The rules regarding this state: —

"Scolding or brawling shall be first admonished and then fined.

"He who is admonished and fined, and repeats the offense at the next Meeting shall pay double the previous fine."

As regards keeping up the attendance, the rules were strict enough: —

"Excuses for absence will not be taken; but one who is sick, or who is obliged to travel more than

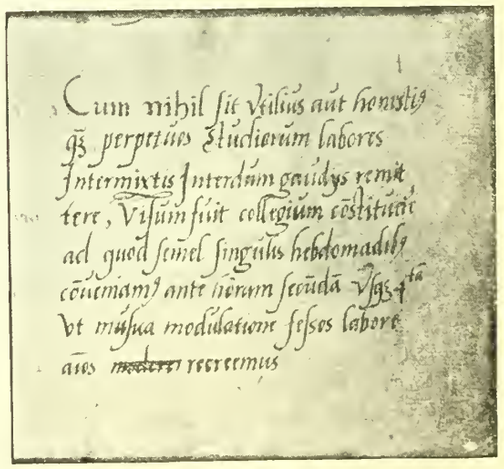


PLATE II

ten miles to attend, may be excused from paying any fine.

"He who comes late must pay a fine of one shilling.

"He who fails to come at all must pay six shillings.

"He who misses twice in succession must pay eighteen shillings."

It was the treasurer who was the monitor and censor in this old club, yet he himself was not above censure on occasion, —

"The treasurer shall be elected every six months. He shall warn and censure all who transgress the rules.

"If any one complains of his ruling, the matter shall be laid before the club.

"He himself is liable to a vote of censure by the members. He shall have charge and care of the constitution, books, and all things belonging to the society, and must read the records and accounts at every meeting."

One of the most ingenious rules of all comes last. It runs: —

"He who is admitted to membership in our society must pay an admission fee of ten shillings. Any member who wishes to *leave* the society must also pay ten shillings."

Therefore in this old Singing Club it cost ten shillings to get in and also ten shillings to get out!

The club took for its motto the old Latin line,

Musica lætitiæ comes, medicina dolorum

"Music, the companion of Pleasure and the Medicine of Sorrow," — a noble motto for so pure a club.

The volume also contains the coat of arms of the club and twelve other coats of arms, belonging to various members, all carefully painted in water-colors. The signatures of the members are appended to the constitution of the society, which is written in Dutch. A trace of an old custom is found in these, for some members have added their "sigilla," or secret flourish, which was as definite as the signature itself. But one jovial member makes light of this matter of undersigning: he has signed four times in the book and never twice in the same language. He appears as Karl Brooman, as Kaerel Brooman, as Carolus Broomanus, and finally as Charles Brooman. What he might have done with further signatures we can only conjecture. It may be significant that he has not used Spanish!

Altogether the little album gives us a pretty glimpse of a musical coterie of very long ago. When one thinks of the dreadful events transpiring all around them, one feels glad that there was, in Holland, a little spot at least where a purer atmosphere existed. The club was in all probability one of the Catholic party, but we feel reasonably sure that there were no bigots, no torturers, and no persecutors there.

Mr. Ad. M. Foerster has recently completed a concerto for violin and orchestra, and an *Ave Verum* for mixed voices.

* *

On October 20 took place the inaugural concert of the Troy Conservatory of music. A large chorus, accompanied by an orchestra, sang selections from Wagner and Haydn. Instrumental and vocal solos filled out an evening of much pleasure and instruction.

* *

A successful musicale was given by the pupils of Miss Josephine Stone at Whitesville, N. Y. Attractive numbers were those by Reinhold, Orth, Sartorio, Lichner, and Engelmann.

* *

Frank Slade Olver will again undertake a series of "Conversational Organ Recitals." Mr. Olver's well-rendered programs are made doubly attractive by the oral explanations with which he introduces them.

MUSIC AND HEALTH

EDWARD BURLINGAME HILL

It may seem an unjustifiable truism to say that the generality of great men have been remarkable for their powerful physiques and strength of constitution. We may indeed have heard this statement frequently, but at the same time we can recall enough exceptions to necessitate some reconsideration of the question.

Among the greatest composers, Bach, Handel, Haydn, Liszt, Brahms, and Verdi occur to one's mind as preeminent examples of health, exceptional mental endurance, and that capacity for hard work which is the most searching all-round test of strength. Bach with his massive features and solid body, the father of twenty children, the author of hundreds of musical works, who at last became blind through his incessant activity, must have possessed as rare a vitality of body as of mind. Handel, who also became blind through excessive use of his eyes, had much the same general physical characteristics as Bach, while the fertility of invention and spontaneity of conception displayed in his works are the best witnesses of his mental equipment. Haydn, though short and somewhat slightly built, must nevertheless have had proportionately a large amount of bodily vigor to have withstood the strain of constant productivity, lessened though it was by his cheerful and contented spirit. Liszt, the triumphant virtuoso, the founder of a new piano style, the champion of the symphonic poem as well as of Beethoven, the apostle of Wagner and his mission in dramatic music, as well as the enthusiastic exploiter of the inexhaustible invention and individual poetry of Schubert, led anything but a calm life from the days of his youth in Paris, when he was wrestling as with a demon over the problem of representing Paganini's technique on the piano, to those scarcely less agitating days when he took refuge in the priesthood. To conquer hostile or incredulous audiences, to annihilate dull and unconvinced critics, to produce out of one's life's blood at Weimar those works of struggling composers which were making for progress rather than popularity, all demanded exuberant vitality, nerves of steel, and the will of a giant. What Liszt accomplished is the best testimonial to the quality of his physical resources. Brahms and Verdi, equally disinclined to be revolutionary, did not attempt the "heaven-storming" career of a musical Prometheus, but their unique, though dissimilar achievements would have been impossible without the self-poise and concentration of energy which is the eminent trait of mental and bodily health.

It may seem unfair not to include Mozart, Beethoven, Schubert, Mendelssohn, and Wagner among the strong. Mozart, Mendelssohn, and Schubert left behind them almost unequaled records of fertility in composition, yet obviously their obedience to inspiration must have been in frequent opposition to the laws of health. To be sure, Mozart and Schubert died of infectious diseases (one might call them victims of luck), but it is far more reasonable to declare that they were undoubtedly over-susceptible to contagion through lowered vitality consequent on overwork, poor food, and generally unhygienic conditions. Beethoven had an iron constitution. There can scarcely be a question of this, for that one who combined certain inherited tendencies with an ill-regulated and unpunctual life extending over years should have given the world so many evidences of genius, shows that he must have had health as an assistant. A recent article on the health of genius, declares that Wagner, in common with many great men of somewhat hypochondriacal disposition, was a victim of defective vision; that all his troubles in life were due to eye-strain. We know that Wagner was irritable, at times morose; that he suffered from erysipelas; that towards the world of musicians "his habitual attitude was one of defiance," but no one who accomplished such immense reforms, who wrote the poems as well as the music for his stupendous operas, who fought so many financial, musical, dramatic, esthetic, philosophic, and political battles, could have done so without being the undisputed possessor of an indomitable will and mental energy arising from a fundamental strength of constitution. Chopin and Tschaikowsky, the sickest men who have been great composers, were hampered throughout their life by the ills of the body. Only their determination and nervous energy enabled them to persist in their creative work at the expense of a suffering body.

The slightest reflection upon the careers of great men in any sphere of activity to-day will show that they are all conspicuous examples of bodily vitality. Paderewski, Harold Bauer, Joseph Chamberlain, Emperor William, President Roosevelt occur to one's mind quite involuntarily in confirmation of this. The student who wishes to succeed to-day has to consider the laws of health more than in any previous age. Many of the present conditions of student life are diametrically opposed either to good, solid, enduring work, or continued health. Their hours are apt to be irregular, without consideration for the best time in which to work, or for proper rest in which to store up energy for future use. Their meals are too apt to be at different hours on succeeding days, insufficient in quantity or quality, often composed of indigestible or slightly nourishing food. They shun the fresh air as one would a poison, avoid exercise by every imaginable expedient, and frequently substitute very doubtfully beneficial recreations.

There is nothing more commendable for imitation by the music student than the self-denial of college athletes, some of whom remain "in training" almost the entire year. This means that they abstain from tobacco and all forms of intoxicating drinks, and that, moreover, they are in bed at a reasonably early hour. They eat their meals at a "training table," which offers a liberal diet, but does not recognize the tastes of a *gourmand*. There are hundreds, probably thousands, of college athletes who remain in training from two to six months at a time, partly for the sake of developing their own athletic ability to the highest point, but chiefly to bring honor to the college. Keeping "in training" at college is not a sentimental artifice for attracting attention; it

(*Continued on page 472*)

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"To declare that *form* is everything in a work of art, would be to imply that the body is the most significant part of a human being, and the spirit merely secondary. If beauty were only form, then harmony would be all sufficient in music, and we should not need melody, the real musical idea. . . . Not even the dance-art, which depends so largely upon essential beauty of form and movement, can subsist without inner purpose, without a certain suggested feeling of joy, love, or the enthusiasm of combat."
— LUDWIG ECKARDT (*Æsthetics*).

QUESTIONS AND ANSWERS IN MUSIC FORM

PERCY GOETSCHIUS, MUS. DOC.

11. THE RONDO FORM

Why are the "higher" forms so called?

Chiefly because of their greater breadth of design and the proportionately augmented demands upon the experience, skill, and breadth of view of the composer, in their successful realization. The term is used with reference to the rondo forms, of which — as we shall see — there are three wholly distinct grades; and to the sonata forms, which appear in two varieties.

Is there any other name for these designs?

Yes. Many critics object to the term "higher forms," as applied thus to the rondo and sonata only, because there are other classes or species of composition besides these that challenge the utmost proficiency of the writer, and are (or may be) quite as rare and lofty products of artistic mastership as the former, — for example, the fugue, canon, variations, and other scholastic types. Therefore the name "complex forms" has been suggested, and is often employed, for the rondo and sonata forms, to distinguish them from the song-forms,—which are usually entirely homophonic (simply harmonic) in texture,—and from the fugue and other contrapuntal forms, which are of almost exclusively polyphonic texture; while the rondos and sonatas (overtures, symphonies, and other broad designs) are supposed, in their more elaborate structure, to exhibit *both* species of texture, and to employ simple harmonic and ingenious contrapuntal devices impartially. Hence, the "complex" forms are those in which these two fundamental technical styles, the homophonic and polyphonic, are united.

What are the chief outward distinctions between the song-forms and the rondo forms?

First of all, probably, that of length. The song-forms may, it is true, be extended to considerable length, especially when compounded by the addition of a "Trio." But as a general rule even the smallest of the rondo forms covers more ground than the ordinary song-form.

Further, the rondo forms exhibit greater continuity (smoothness of progressive development) and closer cohesion of the structural members than is observed in the song-form. In the latter, the phrases, periods, and Parts are more strongly defined, both through decision of cadence (or separation of members) and through those resources of melodic delineation which serve, as has been shown, to individualize a phrase. One is therefore aware in these (the *song-forms*) of a succession of fairly distinct smaller units; whereas the entire rondo form creates the impression of one total unit, or, at most, of the association of two or three larger units. In a word, the *joints* are generally less perceptible in the rondos and sonata forms; and hence the need of greater skill in their treatment.

Are rondos always of a light, gay, brilliant character?

By no means. Though the compositions to which the title "rondo" is given are commonly light and cheerful in mood, there are many other classes, often extremely serious or pathetic, for which the design of one or another of the rondo forms is utilized. That is to say, not all of the rondo designs are called rondos. In Beethoven's pianoforte sonata in D major (Op. 10, No. 3), for instance, the last movement is called "rondo," and is of the typical gay mood commonly associated with the title; but the second movement of the same sonata, an unusually somber, almost tragic, tone creation, is also a rondo *in form.*

What internal, technical distinction exists between the song-forms and the rondos?

The structural basis of the song-forms is the phrase, or period. The structural basis of all the higher or complex forms is the *Theme.*

Phrases and periods are apt to be rather definite in form; but the theme is an indefinite factor, subject to many structural possibilities, and therefore scarcely definable, except in general terms. This accounts, sufficiently, for the greater continuity and smoothness of the rondo-structure, to which allusion was made above.

What is a theme as distinguished from a phrase or period?

A theme is a musical sentence of characteristic contents; indefinite in its structural conditions, ranging in design from the period form (seldom less) up to the Three-Part song-form (never larger), but usually perfectly distinct in its melodic, harmonic, and rhythmic effect. In any composition containing two themes, for example, each theme will be individualized, and thoroughly distinguishable from the other. The most favorable design is, probably, the Two-Part song-form, though, as intimated, the theme may be either smaller or larger than this. In the last movement of Beethoven's sonata, Op. 13 (C minor), the first theme is an extended period; in the last movement of his Op. 2, No. 2 (A major), it is a Three-Part song-form.

Does one not speak of the "theme" of a fugue?

The term most frequently applied to the thematic basis of a fugue is "subject." There is no essential difference; it is merely a convenient technical distinction. The "subject" is, as a rule, smaller than the "theme," being rarely more than a phrase.

What is the origin of the word "rondo"?

It is derived from the French *rondeau*, which was in olden time a form of verse, the first few words of which served as a burden and recurred, as refrain, two or three times in later lines. Set to music, this poetic form naturally became the type of the musical design which adopted its name. The rondo, in music, is distinguished by a similar recurrence of the first idea (the principal theme) after each digression from it into an alternating theme; and its name is quaintly suggestive of this "coming round" again of the principal idea, as refrain.

ELEMENTARY FRENCH

F. C. BURKART

TREIZIÈME LEÇON. LESSON XIII

ai in *semaine* (week) is like semi-long *è*. *e* in *semaine* and *samedi* (Saturday) is silent. *p* in *sept* (seven) is always silent; the *t* is silent when *sept* multiplies a word beginning with a consonant or *h* aspirate. Ex.: *sept jours*, seven days.

Ordinal numbers.

Le premier, la première, the first; *le second, la seconde* (also *le* [*la*] *deuxième*) the second; *le* (*la*) *troisième*, the third; *le* (*la*) *quatrième*, the fourth; *le* (*la*) *cinquième*, the fifth; *le* (*la*) *sixième*, the sixth; *le* (*la*) *septième*, the seventh; *le* (*la*) *huitième*, the eighth; *le* (*la*) *neuvième*, the ninth; *le* (*la*) *dixième*, the tenth.

With the exception of *premier* and *second* the ordinal numbers are formed by adding *ième* to the cardinal numbers; *quatre* drops the *e*, *cinq* changes *q* to *qu*, and *neuf* changes *f* to *v* before adding the termination.

In French the names of the days of the week do not begin with a capital. Ex.: *dimanche*, Sunday.

The interrogative *quel, quelle*, pl. *quels, quelles* (which, what), agrees in gender and number with its noun. Ex.: *quels jours*, what days ?

Read and translate.

Il y a sept jours dans une semaine. Les noms de ces sept jours sont: dimanche, lundi, mardi, mercredi, jeudi, vendredi, samedi. Dimanche est le premier jour de la semaine. Quel jour est-ce aujourd'hui? C'est lundi. Quel est le dernier jour de la semaine? C'est samedi.

Translate.

1. How many days make a week? 2. What are the names of the seven days? 3. What day is it to-day? To-day is Friday. 4. Wednesday is the fourth day of the week. 5. Saturday is the seventh or the last day of the week.

VOCABULARY

Il y a, there is, there are; *le jour*, the day; *la semaine*, the week; *le nom*, the name; *dimanche*, Sunday; *lundi*, Monday; *mardi*, Tuesday; *mercredi*, Wednesday; *jeudi*, Thursday; *vendredi*, Friday; *samedi*, Saturday. *aujourd'hui*, to-day; *le dernier, la dernière*, the last; *ces*, these (those).

QUATORZIÈME LEÇON. LESSON XIV

ei in *treize* (13) and *seize* (16) is like *è ouvert.*

oin in *moins* (less) is pronounced *o-in*. For the pronunciation of *in* compare Lesson VII.

g in *vingt* (20) is silent.

t in *vingt* is sounded (*a*) when carried over; (*b*) in all the numbers from 21 to 29.

x is like *ss* in *soixante* (60), but like *z* in *dix-sept* (17), *dix-huit* (18), *dix-neuf* (19).

11.	onze.	21.	vingt et un(e).
12.	douze.	22.	vingt-deux.
13.	treize.	23.	vingt-trois, etc.
14.	quatorze.	30.	trente.
15.	quinze.	31.	trente et un(e).
16.	seize.	32.	trente-deux.
17.	dix-sept.	33.	trente-trois, etc.
18.	dix-huit.	40.	quarante.
19.	dix-neuf.	50.	cinquante.
20.	vingt.	60.	soixante.

Read and translate.

Combien font 12 et 15? 12 et 15 font 27. Combien font 3 fois 16? 3 fois 16 font 48. Combien font 60 moins 17? 60 moins 17 font 43. Une heure a soixante minutes. Le jour a vingt-quatre heures. Sept jours font une semaine. Trente jours font un mois. Douze mois font une année. Combien de semaines y a-t-il dans l'année?

Translate.

1. How many hours are there in a day? There are twenty-four (of them). 2. How many days has a month? A month has thirty days. 3. Fifty-two weeks make a year. 4. Count from (*de*) 25 to (*à*) 35. 5. How many are 60 less 8? 6. How many are 55 less 18? 7. How many are 3 times 15? 8. How many are 4 times 11?

VOCABULARY

To be committed to memory.

Il y a, there is, there are; *y a-t-il*, is there? are there? *une heure*, an hour; *une minute*, a minute; *le mois*, the month; *l'année*, the year.

QUINZIÈME LEÇON. LESSON XV

Read and translate.

Quelle heure est-il, s'il vous plaît? Avez-vous l'heure, Monsieur? Quelle heure avez-vous? Il est midi. Il est midi et demi. Il est deux heures vingt (minutes). Il est trois heures moins vingt-cinq (minutes). Il est cinq heures et quart. Il est cinq heures moins le quart (moins un quart). Il est six heures et demie.

Translate.

1. What time is it, if you please? It is five minutes past eleven. 2. It is quarter past twelve. 3. It is eight o'clock. 4. It is half past nine. 5. It is twenty-five minutes past seven. 6. It is thirteen minutes to five. 7. It is ten minutes past three.

VOCABULARY

To be committed to memory.

L'heure, the hour, the time; *quelle heure est-il?* What time is it? *midi* (m.), twelve o'clock; *demi*, *demie*, half; *le quart*, the quarter.

Il est deux heures cinq (minutes).
It is five minutes past two.
Il est deux heures et quart.
It is quarter past two.
Il est deux heures moins le quart.
It is quarter of two.
Il est deux heures vingt.
It is twenty minutes past two.
Il est deux heures moins vingt.
It is twenty minutes to two.
Il est deux heures et demie.
It is half past two.

SEIZIÈME LEÇON. LESSON XVI

ai in *mai* (May) is like semi-long *è ouvert*. *août* (August) is pronounced like semi-long French *ou*.

ill has a liquid sound in *juillet* (July), and is pronounced like *y* in *year*.

s in *mars* (March) is pronounced like *ss*.

The numbers from 60 to 1000.

60.	soixante.	81.	quatre-vingt-un(e).
61.	soixante et un(e).	82.	quatre-vingt-deux.
62.	soixante-deux.	90.	quatre-vingt-dix.
70.	soixante-dix.	91.	quatre-vingt-onze.
71.	soixante-onze.	100.	cent.
72.	soixante-douze.	200.	deux cent(s).
80.	quatre-vingt(s).	1000.	mille.

quatre-vingt and *cent* (in *deux cents*, etc.) add *s* when they are directly followed by a noun or when the noun is understood.

mille is replaced by *mil* in a year between 1000 and 2000. Ex.: *L'année mil neuf cent quatre*, the year 1904.

Read and translate.

L'année a douze mois. Les mois de trente et un jours sont: janvier, mars, mai, juillet, août, octobre et décembre. Les mois de trente jours sont: avril, juin, septembre et novembre. Il y a un mois qui a 28 ou 29 jours. C'est février. Ce mois a 28 jours dans une année ordinaire et 29 dans une année bissextile. L'année 1904 est une année bissextile. Combien de jours a-t-elle? Combien l'année 1903 a-t-elle de jours?

Translate.

1. What month has 28 or 29 days? 2. When (*quand*) has it 29 days? 3. How many days are there in a leap year? 4. Has the year 1904 365 days? 5. How many days has February in an ordinary year? 6. How many months have 31 days? 7. What months have 30 days? 8. What is the first month of the year?

VOCABULARY

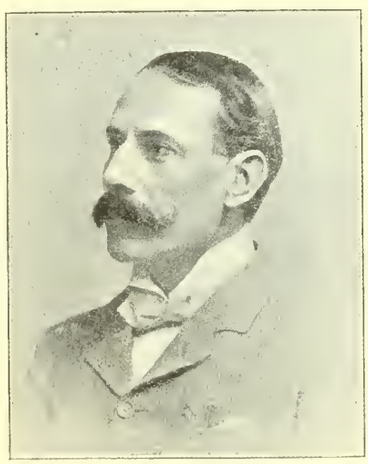
To be committed to memory.

L'année, the year; *le mois*, the month; *janvier*, January; *février*, February; mars, March; *avril*, April; *mai*, May; *juin*, June; *juillet*, July; *août*, August; *septembre*, September; *octobre*, October; *novembre*, November; *décembre*, December; *qui*, which; *ordinaire*, ordinary; *une année bissextile*, a leap year.

SIR EDWARD ELGAR'S EARLY YEARS

Relying on himself he discovered for himself, invented his own methods, evolved his own strategy of learning, losing precious time in cutting his path through the solid rock, yet gaining immeasurably in force of character.

His mother was a keen reader of the world's classics (in English) and spurred him on to general culture.



SIR EDWARD ELGAR

Left to pick up musical knowledge as he could, he studied the stream of music that passed through his father's warehouse, and taught himself to play six or seven instruments.

He was constantly in Worcester Cathedral, listening to anthems and services. Did a chord strike him as expressive? He would not rest till he had found out what gave it beauty above its sister chords.

He became convinced that diatonic counterpoint did not represent the last word of musical art. Mozart and Beethoven, as supremely expressive, were the best models of study.

"The worst of the old text-books," says Sir E. Elgar, "is that they teach building but not architecture."

Stainer's *Harmony* and Parry's articles in Grove's *Dictionary* helped him.

In youth he sat at the organ in the Roman Catholic Church where his father played; he kept up constant study; he played in the orchestra of the Festival Choral Society; he sang and played at the Worcester Glee Club; he played bassoon in a wind-instrument quintet; he composed music of all kinds.

From the age of fifteen he maintained himself.

HE MOVES TO LONDON

As a boy he had written for orchestras that he had never heard. He often scored a piece from the band parts to analyze effects which he had noticed in listening.

Struck with the symmetry of Mozart's G minor symphony he composed a symphony in the same key, following Mozart's form and modulations.

"The old writers," he once said, "were useful in their day, but are not entitled to lay down rules for composers to the end of time. I can't beat Bach in the Bach manner. It has been done, once and forever, by Bach."

"My idea is that the world is full of music, and you simply take as much as you require."

"I wrote part of *The Light of Life* six thousand feet above the sea-level. It has at least that claim to be called high art."

Musicians need good education, culture, outdoor life.

Elgar took down at dictation the Mus. B. exercise of his blind friend W. Wolstenholme, and acted as his amanuensis in the examination room at Oxford.

"To teach the right pupils was a pleasure, but teaching in general was to me like turning a grindstone with a dislocated shoulder."

"My conception of a composer's duty includes his being a bard for the people. He ought to write a popular tune sometimes."

"I never sit down and say, 'Now I will compose.' The thing is inconceivable to me. What comes, comes of itself. Of course I am often thinking in music."

"I never in my life said to myself, 'This shall be new; I will do something novel.' I mentally hear the instruments, and put down what the sentiment of the words demands. To make others feel as I do is the trouble." — ROBERT J. BUCKLEY'S *Life of Edward Elgar*.

ANSWERS TO QUERIES

S. A., W. VA.

1. You will find a ready answer to your question concerning different scales if you will form a definite conception of what a "scale" is. It is simply a line of tones in alphabetic order (the musical alphabet closing with G, and then recommencing with A). As these letters, one, or more, or all, may be modified by accidentals, it is evident that a very large — almost infinite — number of different scales may be produced. Of this large number the most common are the major scale, the three minor scales, and the chromatic scales. These are distinguished by certain established successions of whole and half steps; or, in other words, by the location of the half steps, — the majority of distances being whole steps in every scale excepting the chromatic, which contains half steps exclusively. This location of the half steps is established, in the major and minor scales, by natural and scientific conditions, and not haphazard, or by accident or whim; this accounts for their being so commonly recognized and accepted, instinctively.

2. A scale may, as is evident from the above, be so constructed as to confirm no key. For instance, the scale C, D sharp, E, F, G flat, A sharp, B, C, could not be defined in any one key; the consequence being, inevitably, that it is an unusual tone arrangement, and, unless corroborated by sensible modulations, an irrational and senseless one. The scale D, E, F, G, A, B, C, D, would confirm the key of C major, and one of the forms of A minor; that is, its tones are found in those keys. But it would not be a fundamental scale, because, not beginning with the key-note, it does not denote its real key.

3. Key relationship is the same as tone relationship, in a broader sense. If the two key-notes constitute a closely related interval (like the perfect fifth, or perfect fourth), their keys are next related. The degree of relationship is, as a rule, conveniently betrayed by the degree of *resemblance*, or similarity of tone, between the two scales. For instance, C and G major are related, because only one tone (F–F sharp) differentiates them.

MUSIC IN THE HOME

SUGGESTIONS FOR HOME STUDY AND FOR CLUBS

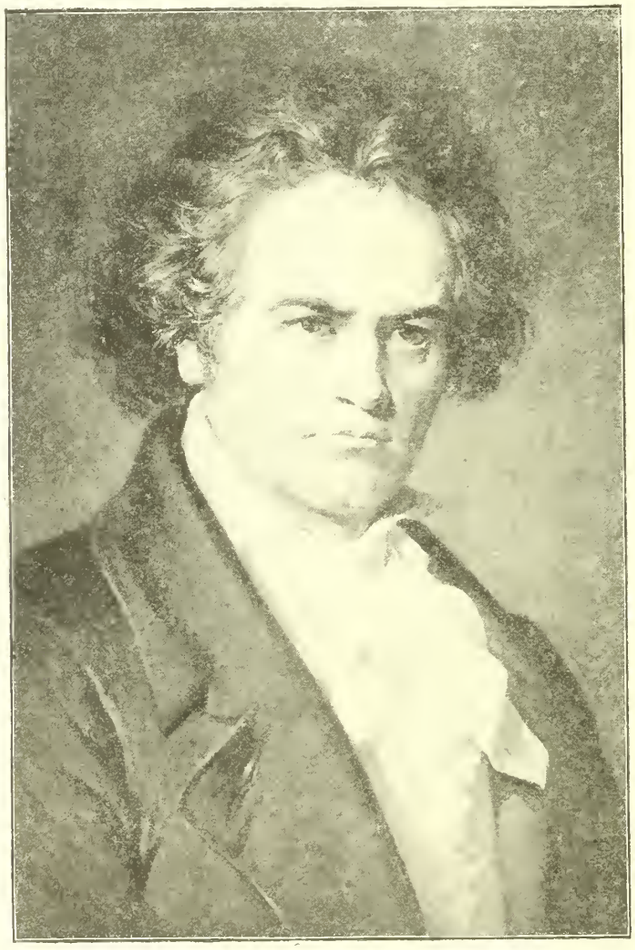
Conducted by F. C. ROBINSON

All readers of this Department are invited to write freely to the Editor, 150 Tremont Street, Boston. Queries will be gladly answered. If any form of article or illustration is wanted here, we shall be glad to consider it.

CHRISTMAS

December, the Christmas month, is with us again. Christmas and music, as we have remarked before, are inseparably connected. The old, yet ever new, story of Christ's birth tells of the song of the angelic host as it appeared with the angel who proclaimed the birth of the child Jesus to the poor shepherds keeping watch by night over their flocks. The good tidings were proclaimed to the accompaniment of music; the angel chorus sang first of *Glory to God* and then of *peace among men and good will!* And because of this idea — of *good will* — Christmas has become to the world the best and most beautiful season of the whole year. Few are there who can say aught in disfavor of the Christmas spirit; every one is the better for experiencing it, and we only wish it might be present with us during all the year.

Music students can scarcely think of this month without remembering the great December musician, — the revered Beethoven. Whatever musical events may be particularly associated with the month of December, none takes precedence of the birth of Beethoven, the probable date of which you will recall to be Dec. 16, 1770.



LUDWIG VAN BEETHOVEN

Beethoven should not be thought of, by pianists, as preeminently a composer *for the piano*, because his was chiefly orchestral work. No one can imagine the grandeur and magnificence of his symphonies who has never heard them played by a grand orchestra.

Bach, Chopin, and Schumann wrote for the piano; Beethoven wrote for the orchestra, and his piano compositions bear evidence of that. They are written in what is called *orchestral style*, whereas Bach, Chopin, and Schumann wrote in the peculiar style of the piano. Brahms' piano music is said to be in the organ style. Neither his nor Beethoven's compositions are written, strictly speaking, in the idiom of the piano.

So very much has been written of Beethoven that I shall not attempt the usual biographical style. I wish merely to refer to a few things that are not, perhaps, so commonly known as the general facts of his life and work. First of all, I desire to obliterate the impression, made by some writers, of Beethoven's peculiarities, or eccentricities. Some books leave us with the feeling that Beethoven, in certain moods, was so eccentric that his actions would appear to be those of one scarcely in his right mind. For example, one writer tells us that after finishing a great musical work Beethoven would pace the floor making all sorts of hideous noises that seemed to come from a roaring animal rather than from a human being. The impression made by such statements is distinctly harmful. We cannot bear to think of the master giving way, even temporarily, to such moodiness. For my own satisfaction I offer what I believe to be the explanation of these strange moods. Beethoven was deaf.

We all know the sad story; how, at the age of only thirty years, he began to lose his hearing, — the saddest misfortune that can befall a musician. He tried in every possible way to find a cure, or to arrest the disease, but without success. The malady grew until people could communicate with him only by means of writing. We recall that this deafness was not only a calamity beyond description as regarded his work, but that he was also extremely sensitive about it. He shrank from meeting people and from all social life, although he greatly loved it. He said: "I have been compelled, early in life, to isolate myself and lead a lonely existence. Whenever I have tried to overcome this isolation, oh! how doubly bitter has been the sad infirmity of my hearing. It is impossible for me to say to people, '*Speak louder, shout*, for I am deaf!'"

That Beethoven had many peculiarities not depending on his deafness is a known fact. He was so easily made angry and, at times, so lacking in appreciation, or understanding, of a joke (especially if the laugh were upon himself in any way) that his friends learned to be very wary of taking any liberties in this direction. With a strange inconsistency, he liked to make jokes himself. His fondness for doing so, we are told, "frequently pervaded his conversation." As one writer says, "No one had a sharper eye or ear for a joke *when it told on another*."

Beethoven's manner was brusque, amounting very often to rudeness. He was also "very ugly to look at," according to one writer of his own times. He was careless of his dress and always acted as he felt at the moment. There was never any dissembling with Beethoven. When we are told that he was "adored" by beautiful women in society, and his friendship eagerly sought after and prized by both men and women of culture, we know that despite his eccentricities he must have been very attractive and lovable.

I have alluded to the carelessness of Beethoven's dress. One writer tells us that Beethoven, in his early Vienna days, attempted to be like other young men and to "dress in the fashion." He wore silk stockings, a perruque, long boots, and a sword. He also carried a double eye-glass and a seal ring. But dressing in such a style was unbearable to Beethoven, and he very soon returned to his natural carelessness.

Sir Julius Benedict in his "Recollections" of Beethoven offers this description: "Beethoven had the breadth of jaw which distinguishes so many men of great intellect; the mouth firm and determined, the lips protruded with a look almost of fierceness; but his eyes were the special feature of his face, and it was in them that the earnestness and sincerity of his character beamed forth. They were dark in color, not large, but luminous and most expressive; when under the influence of inspiration they dilated in a peculiar way. His head was large, the forehead both high and broad, and the hair abundant. It was originally black, but in the last years of his life became snowy white, though remaining as abundant as ever. His complexion being extremely ruddy, the contrast between his color of skin and snow-white hair was strong. Beard or mustache he never wore. His teeth were really beautiful,—very white and regular, remaining so up to his death. In laughing he showed them much, but in ordinary conversation they added much to his fine expression."

People who knew Beethoven have recorded that few of the busts and pictures of the master really look as he did. The most trustworthy and reliable likenesses are said to be a miniature by Hornemann, taken in 1802, and photographed in Vienna in 1874; the head done by Letronne in 1817; a little full-length sketch by Lyser; and Stieler's painting which is now in the possession of Rosalie, Countess von Sanerma, née Spohr. The Stieler picture is the only one for which Beethoven actually sat. The little sketch of Lyser has been pronounced by Breuning as most accurate, excepting the position of Beethoven's hat; this, he says, should be *straight* on the head, as Beethoven never wore it on one side as represented.

EMMA ABBOTT

(Request Article)

In reading the life of Emma Abbott (Mrs. Wetherell) one can scarcely avoid wondering how many of the ambitious young vocalists of the present hour would be courageous enough to fight the brave battle against difficulties that she fought. Her father was a music teacher and very poor. He resided in Peoria, Ill., where, in 1850, his daughter Emma was born. During all her early life she faced hardships. Nevertheless she bravely met and fought each difficulty until she finally achieved honor and fame, both of which she richly deserved.

Emma Abbott's first ambition was to help the family finances and after that to secure, if possible, an opportunity for vocal study. Possessing, even as a child, a beautiful voice, she determined to give a concert, and actually carried it through, on her own responsibility, when only thirteen years of age. She was invited to Mount Pulaski to visit friends and while there put her idea into execution. She asked the printer to "trust" her for the programs and handbills. With her own hands she posted the notices of her concert, and we read with pleasure that she secured a good audience. The proceeds amounted to $10. She paid $3 in settlement of all bills and returned home in triumph to her parents with $7!

After this Miss Abbott taught a few pupils to play the guitar. When sixteen years old, hearing of a school vacancy in a neighboring town, she walked nine or ten miles to see the committee. They admired her energy and courage and engaged her to fill the place. After teaching a few months she gave a pretentious concert in Peoria, clearing $100. Upon this she began a series of concert tours. In one of the towns visited, she met an opera company from Chicago and was urged by the manager to join. It proved to be a wrong move on her part, for the company broke up, owing her money, and Miss Abbott found herself among entire strangers and penniless.

Fortunately a railroad man with a heart gave her a pass to Detroit and advised her to go to New York to interview Mme. Parepa Rosa. Her plan was to concertize in Canadian towns and cities, passing on, later, to New York. Very poor luck befell her. The concerts did not meet with the hoped-for success. Many times she was obliged to walk from town to town, and on one

EMMA ABBOTT

occasion, the weather being bitterly cold, both feet were frozen. Reaching New York after heroic efforts she missed seeing Mme. Parepa Rosa. She had $15 left, and with this small sum she turned her face westward again. In Toledo, Ohio, she met Miss Clara Louise Kellogg, who listened to her singing and who received her most kindly. Miss Kellogg was so pleased with Miss Abbott and so impressed by her vocal talent that she gave her a letter to Errani of New York, and enough money to pay for two years' study with this distinguished teacher.

Emma Abbott's bitter struggles may be said to have ended after her meeting with Miss Kellogg, for she had not studied long with Errani before the position of leading soprano in the choir of Fifth Avenue Church was offered to her and her salary fixed at $1500. Even better days awaited her. The wealthy people of the New York church where she sang, whose admiration she had won by her voice and noble character, presented her with a large sum of money which enabled her in 1872 to go to Europe. She made her début in Paris and created a sensation. It was there that she met and married Eugene Wetherell, a young druggist of New York. The marriage was a happy one, and her death in 1891 was really due to grief for the loss of her beloved husband a year or two previously. Miss Abbott's last and greatest enterprise in a musical way was her establishment of her own opera company. It was conducted most successfully for several years in America, and by means of it she made a large fortune.

THE HOME STUDY CLUB

MAKING USE OF "THE MUSICIAN"

It may seem superfluous to tell subscribers to THE MUSICIAN how to use their magazine as a means of self-instruction, but it is surprising how many people seem to overlook articles that would very often give them the information which they seek. It frequently happens that a thing asked for by a correspondent has been given, or is being given, already, if he knew how to find the same. THE MUSICIAN each month is full of instructive articles; subjects adapted to the use of clubs and individual students.

Let us, by way of example, take the September (1904) number. As specimens I will name three articles. First, that on Handel Literature. It gives the titles of a number of books of reference, some of which can easily be obtained by any one. Perhaps the best one for student use is Mrs. Julian Marshall's volume on Handel, published in the Great Musician Series. It has been spoken of (says Mr. Marling) as "a model of what a short biographical hand-book should be." The second article I shall name is the sketch of Carl Loewe, the distinguished ballad composer. The author of this article begins with an excellent explanation of the art meaning of the word *ballad*. The third article I shall mention follows the Loewe sketch very appropriately. It is *Books on Folk Music* (page 345). Here you have a list of books dealing with old songs of the people. The connection between folk songs, ballads, and the art song is apparent to any one. The book on *Chinese Music*, by Van Aalst; *Characteristic Songs and Dances of All Nations*, by James D. Brown; *Typical Airs of All Lands*, compiled by the well-known bandmaster, Sousa, and *Stories of Famous Songs*, by Fitzgerald and Son, offer information in a very interesting form. It will be observed that the three articles which I have selected at random may be used as guides or helps to point the way and will lead one into quite an extended, as well as interesting, study of important musical subjects. They offer hints for a course in musical literature.

Systematic courses in the study of musical literature have been given in THE MUSICIAN many times and by various writers. The department of The Music Student is devoted to students' work and needs. The Lesson Club contains lessons in Harmony, Music Form, and the languages. *Hints for Self-instruction* for students who may wish to practice (or study) Beethoven's sonatas without a teacher, have been given. So far as this department is concerned, I ask all Home Club members, and individuals, who wish to study by themselves at home, to turn back to the September MUSICIAN and use the *History of Music in a Nutshell* as a guide to a more thorough study of musical history.

Many will content themselves with taking modern musical history as their starting-point. That is, they will begin with the fifteenth or sixteenth century and read up to present times. They will require such books as: *The Student's History of Music*, by Dr. Frederic Louis Ritter, a most interesting work; or J. C. Fillmore's *Lessons in Musical History*. There is another very good and inexpensive little book, W. J. Henderson's *The Story of Music;* also by the same writer, *How Music Developed*. In *The Student's History* (which I particularly recommend) Dr. Ritter touches, first of all, upon ancient musical history, but only to lead up, in a fitting manner, to the music of the fifteenth century, and on to our own time.

Next to your study of history, or along with it, to be orderly and systematic, you will take up biography. Of the hundreds of books upon the lives of musicians I shall single out two little books for special mention here: Mr. R. Farquharson Sharp's *Makers of Music* and Mr. Thomas Tapper's *First Studies in Music Biography*. I would advise using the book by Mr. Tapper, for several reasons. It mentions contemporaneous events and persons, with the study of each musician's life,—a fact which greatly assists students to "place" and to remember each master and his achievements. There are also questions and a concise statement of facts, added in a supplementary way to each sketch.

THE VOICE

Conducted by ARTHUR L. MANCHESTER

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor as requested on the editorial page. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please send it to the Editor-in-Chief.

TWELVE LESSONS ON THE FUNDAMENTALS OF TONE PRODUCTION

ARTHUR L. MANCHESTER

Lesson Three

If the student has understood and properly applied the instruction of the two preceding lessons, he should be able to take breath with proper use of the diaphragm and retain it with an unconscious throat by means of his control of the diaphragm and the assisting muscles of the back and ribs. He should be quick to perceive the approach of tension at any part of the body or the throat. He should find himself becoming able to take a generous mouthful of breath and retain it for ten to twenty seconds without conscious effort. His will by this time should be establishing quite firmly a subconscious and adequate control of the entire act of breathing, which leaves mind and body free. He should have reached the point of instantly placing himself in singing condition.

But thus far no effort has been made to produce tone. We have been concerned solely with the task of preparing body and mind to perform the physical acts necessary to tone production. Beyond the natural tendency of the muscles of inhalation to contract after breath has been taken, and of the exhaling muscles to drive out the air from the lungs, no demands have been made upon breath control. We have had only preliminary training. When breath sufficient to cause the vocal bands to vibrate is to be delivered to them, still greater control will be required, and the test of the work already done will come. Our present work will serve no purpose unless it has been so perfected that it is ready to stand these severer tests, and to meet every emergency. That this is so, makes clear the importance of this preliminary work.

This lesson will be devoted to preparing the student for these greater tests. Before proceeding to the making of vocal tone, we will give the breath control acquired in the first lessons further practice, by making somewhat larger demands on the muscles which we have trained to regulate the outflow of breath. As a prelude to the exercises which follow, review numbers Eleven and Twelve. Retain breath as in Exercise Twelve while moving about the room. Be certain that the entire body is free from rigidity, that the mind is easy, the face comfortable, the lips parted, and the throat entirely unconscious that breath is being retained. After this self-examination, proceed to the work of the present lesson.

Exercise Fourteen. — Take a weight in the hands — a heavy book will do — and inhale with a free extension of the waist, back, and sides. Keep the throat open and retain breath while lifting the weight above the head and lowering it until the arms are straight down. The effort involved in moving the weight must not produce any tightening at the throat, or any rigidity of body. The muscles act only strongly enough to move the weight steadily. The breath is retained because the tendency of the exhaling muscles to push out the breath is controlled by the will of the student. Do the exercise deliberately, with easy concentration of the mind on the control of the body. The tendency one has to shut the throat when lifting a weight must be overcome.

Exercise Fifteen. — To test further the breath retaining capacity, take a book and in a whisper read as far down the page as you can without losing control of the breath. The conditions established in previous exercises must not be disturbed; read slowly in a distinct whisper, with pauses between every few words. Permit no rigidity to arise anywhere, keep the face pleasant in expression, the eyes smiling, the throat open. Place a mirror before the mouth and see that its surface is not moistened. With increased control of the breath will come power to read longer paragraphs. The movement of tongue and lips in pronouncing words must be free.

This action of the organs of speech and the delivery of enough breath to form the whisper increase the tendency of the exhaling muscles to drive out the breath, and power to prevent moistening the surface of the mirror is a step quite in advance. It indicates a control which insures the use of all breath allowed to escape from the lungs, a control which, if continued as more severe tests come, will prevent many troublesome faults in tone production.

Exercise Sixteen. — Taking breath as in the previous exercises, blow the flame of a lighted candle, so controlling the outflow of breath that the flame does not flicker, but is pressed steadily away from the mouth by the breath. This exercise goes a step further in our progress toward a control of breath which will meet the requirements of tone production. More breath is used than in previous exercises; and as more breath is permitted to pass out, the more vigorous is the activity of the exhaling muscles. Consequently a severer demand is made upon our control. Hence it is that a steady outflow of breath, keeping the flame continuously bent over, indicates an increased ability to control the action of the exhaling muscles by opposing to them those which are used in inhalation. When breath is delivered to the vocal bands in sufficient quantity to make tone, this power to oppose the one set of muscles to the other effectively is vital.

Exercise Seventeen. — Take breath as before, establish control and aspirate (whisper) *ah*, with throat open, jaw hanging loose, tongue lying limp in the mouth. Again use the mirror. Decrease the amount of moisture on the surface until none mists it. Make the *ah* audible across the room. Be sure of conditions, and that breath control is the same as in Exercise Sixteen. Do not permit the upper chest to collapse. Keep the soft spot under control.

This exercise embodies all the conditions of tone production, except the pressure of breath on the vocal cords necessary to make vocal tone. And the same conditions should obtain later, when tone is made, that are now existing when this exercise is practiced. The aspirated *ah* should be heard across the room, but should be made without the escape of a particle of waste breath.

Exercise Eighteen. — Go through the motions of counting *one*, *two*, *three*, *four*, *five*, *six*, adding *ah*, without sound. Do this three times in the one breath. Permit no escape of breath, keep the throat open, jaw loose, tongue limp, and face easy. Make movements of jaw and tongue free, breathe all the while undisturbed by the activity of the organs of speech. Use the mirror, keeping it free from moisture. There should be no break between the counts and the *ah*. This exercise gives plenty of activity above the throat with undisturbed control below.

The mastery of these lessons prepares us for the next step in our work, namely, tone production. As has been said in a previous paragraph, we have been doing preparatory work. Future success depends on how well it has been done. It is certain that if the control of breath which relieves the throat from strain and delivers just the right quantity of breath to the vocal cords and insures steadiness has been gained, many of the troubles which so persistently block progress and cause discouragement will be entirely avoided.

Instead of appending questions we suggest the following: —

Review the three lessons, put the instruction they contain in such shape as you would present it to one whom you wish to teach, describing each exercise and deducing the result it is intended to achieve. Then formulate your idea of what the entire eighteen exercises are expected, if properly applied, to do.

MAKING THINGS CLEAR. — III

ARTHUR L. MANCHESTER

Continuing the line of thought opened up in October, we face a series of questions to which satisfactory answers must be given by every teacher of voice culture.

I. What are the essentials of tone production which the teacher must explain in such unmistakable terms, must present in such tangible form that they will reach the "interior light of the mind," awakening the student to accurate perception?

II. In what manner do these essentials touch the physical activity of the student, and how shall this relationship be made clear and properly applied to the act of tone production?

Volumes have been written in attempts to answer these questions. The abundance of literature about singing and the voice attests both their importance and the readiness of those who are interested in voice culture to attempt their answer. As the present series of articles does not aspire to finality in any sense, it is not our purpose to enter into an extensive analysis of tone production, or to answer these questions in detail. Only so far as is necessary in fulfilling our intention to assist young teachers to make things clear will they be considered. There are many details involved in singing, each important in its place, which must have elucidation when they are reached. And this suggests another question closely related to those already propounded. It is: —

III. In what order must these essentials and their relationship to the physical activity of the student be taken up?

So far-reaching is this simple query, so serious is the weakness of much vocal teaching, so fatal the errors which it brings instantly into mind, that we are almost tempted to give it first place in our thought. The failure on the part of the teacher to discover the base on which his student's vocal progress must rest, his failure to deal with the essentials in proper order, is a large contributing factor in the establishment of the gulf too often existing between the instruction of the teacher and the understanding of the pupil. To the initial obstacle — the inherent difficulty in presenting so intangible a thing as tone making in so material a form as to give the student something which he can firmly grasp — is added the bewilderment arising from illogical instruction, which causes the pupil to attempt to recognize and control conditions for which he is entirely unprepared.

No teacher can give helpful instruction unless he is able to understand the pupil's mental attitude. It is trite to say that that method which causes the teacher to start invariably from a given point, without reference to the mental and physical condition of the pupil, is certain to produce bad results, yet failure to perceive what this particular pupil needs as a foundation is the most practical demonstration of such faulty method.

What is the mental attitude of the student when he presents himself to the teacher? Probably he has been singing more or less. He possesses a voice which is flexible in conversation. So far as he knows, his vocal apparatus is normally constructed, his lungs are good, he is healthful, and his intelligence is equal to mastering complex problems. When he sings, he becomes conscious of unevenness in the production of his tones, he feels a constantly increasing strain upon both throat and body, which, despite his most earnest efforts, he cannot relieve. He finds the range of his voice small and the quality of the tones unsatisfactory and uncertain. It may be that he has also noticed that at certain places there are breaks in the voice which trouble him. Altogether, he knows that something is the matter with his method of producing tone, he hears and feels the results; the causes are hidden from him. He goes to a teacher for help.

The teacher has his theory of tone production, of breathing; he knows these troubles are the result of certain faults in the student's manner of making and sustaining the tone which must be eradicated, and he depends upon certain tone studies to rectify them. The student is told to breathe properly, possibly much is said concerning the merits of some particular mode of breathing, and serious warning is given regarding certain others. Work is at once begun on tone production, the faults are boldly and abruptly attacked; the student is drilled on certain vowel sounds, which are intended to bring about right conditions. These are repeated with great persistence. The teacher, by explanation, warning, and example, strives most earnestly to establish the student in proper tone production. He points out patiently, and with care, each fault and its antithesis. He even devises new studies to aid in the good work.

But has the primal cause of the train of faults been discovered, and is it understood by the student? Does he know when and why he is doing wrong? That rigid throat, that tense body, that stiff tongue, that throatiness of tone, that staring look, what causes them? Must each be taken in detail, or is there an underlying cause? That stubborn break between the registers, that trouble with the upper tones, are they materially lessening by this repetition of the stock tone studies? Have we gotten at the basic fault? What about the student? Have we touched the interior light of his mind? Do we know what he thinks? Do we understand his viewpoint?

This brings us to our three questions regarding the essentials of tone production, their relation to the physical activity of the student, and the point of attack.

DEBUSSY DEFENDS HIMSELF

Claude Achille Debussy is the name of the French composer who has set to music what the author Maeterlinck called an "incomprehensible version" of *Pelléas et Mélisande*, the mystical play which American audiences know of chiefly through Mrs. Patrick Campbell's presentation of it during her first American engagement.

One critic wrote: "The composer's system is to ignore melody altogether, and his personages do not sing, but talk in a sort of lilting voice to a vague musical accompaniment."

Another stated that "the vocal parts have been composed without the least reference to the capacity of the human voice, and there is no evident attempt to make the music of the singers beautiful in itself or capable of revealing the beauty of the voices that may sing it."

Now the author comes forward in the *Figaro*, and defends himself and his method of "placing the statue in the orchestra and the pedestal on the stage." He writes: "Gauthier-Villars reproaches me that in my score the melodic phrase is always found in the orchestra, never in the voice. I wished, — intended, in fact, — that the action should never be arrested; that it should be continuous, uninterrupted. I wanted to dispense with parasitic musical phrases. Melody is, if I may say so, almost antilyric and powerless to express the constant change of emotion or life. Melody is suitable only for the song (*chanson*), which confirms a fixed sentiment. I have never been willing that my music should hinder, through technical exigencies, the changes of sentiment and passion felt by my characters. It is effaced as soon as it is necessary that these should have perfect liberty in their gestures as in their cries, in their joy as in their sorrow."

SCENE FROM "PELLÉAS ET MÉLISANDE" AT THE OPÉRA-COMIQUE

BOOK SHELF

WITH COMMENTS ON NEW BOOKS, NEW MUSIC, AND MUSICAL PUBLICATIONS

Choir and Chorus Conducting. F. W. Wodell. Published by Theodore Presser, Philadelphia.

This volume is a treatise on the organization, management, training, and conducting of choir and choral societies. Mr. Wodell goes far into his subject, treating it both on the artistic and the practical sides. In the opening chapters he takes up the classification of voices. Then follow pages devoted to the business management of choirs, the duties of a choirmaster, program making, the problems of secular choral societies, the traditions of conducting and singing, and other allied matters. The author thinks clearly and his book reveals intuitive and acquired skill in those branches of music about which he writes. Since books of this nature are published infrequently, the volume will prove very useful.

History of Music. An Investigation of Causes and Results. Arthur L. Judson. President of Denison University, Granville, Ohio.

Mr. Judson, the professor of music at Denison University, proclaims in his preface the importance of the history of music as a subject for serious study at universities. He emphasizes, and with great justice, the value which non-technical musical study has for the average undergraduate, who has little time to devote to the mastering of an instrument. In an abbreviated but very comprehensive style he has written an exposition of the history of music within a few more than a hundred pages. The book indicates directions rather than expresses facts in their completeness. References are given to other works, by the aid of which a broader and more thorough survey of musical history may be obtained. The book is the result of an eminently intelligent effort. Although the ideal college text-book of music has not yet been written, the publication of this volume is one step toward making it a possible thing.

Ten Hungarian Rhapsodies. Franz Liszt. Edited by August Spanuth and John Orth. Oliver Ditson Company.

This volume, published as part of the Musicians Library Series, and distinguished therefore by exceptionally beautiful typography and general workmanship, contains those rhapsodies numbered as second, sixth, eighth, ninth (*Le Carnaval de Pesth*) tenth, eleventh, twelfth, thirteenth, fourteenth, and fifteenth (*Rákóczy March*).

There are certain things in music that, from one cause or another, never grow old. A Bach prelude is one, and derives its persistent youth from the vast abstract musicianship of that father of twenty children. A Hungarian rhapsody by Liszt is another, while in this case popularity is due to more ingratiating qualities. Manifestly these piano tone-poems, filled with Magyar fury, are not "heavy music." They bear to works of greater complexity the same relation that the sombre, liberty-loving gipsy bears to his civilized brother. Yet the wild Hungarian music moves us, whether plagiarized from Kéler Béla by Brahms, or incorporated in brilliant stanzas by the unsurpassable Liszt. Its power is direct and elemental. It moves with an aboriginal strength of rhythm. Its appeal is emotionally subtle in proportion to its absolute freedom from artistic subtlety.

Liszt's application of Hungarian music to the creation of piano rhapsodies was that of a master of the keyboard. He befriended the pianist in these works, and he wrought so that the musical idea found its brilliance not dulled but trebly enhanced. All players know that the beauty of a good piano work is far greater than the beauty of a great orchestral work reduced to pianistic dimensions. In the Hungarian rhapsodies we have the inspiration of the piano pure and simple. They stir us with patriotic feeling, they bewilder us with frenzied rhythmic excess, they enchant us with splendid and radiant effects of tone. He who knows them not is exiled from one of the most charming fields of musical literature.

New Technic. Daily Exercises to produce a Perfect Piano Technique in the Shortest Possible Time. Hugo Mansfeldt. Leo Feist, publisher, New York and Chicago.

This work, based upon the older Mansfeldt *Technic*, gives material of all kinds for the development and preservation of a highly efficient piano technique. The exercises are strictly mechanical and have undergone a severe process of sifting. In a condensed form they solve nearly every problem which confronts the human fingers. The first part gives mobility to the thumb and develops the weaker fingers. The second part effects the emancipation of the hands and fingers from each other; it endows each with that brain faculty which produces independence. The third part offers material of a general nature, upon the arrangement of which for daily practice much thought has been spent. A new method of fingering the chromatic scale in ascending minor thirds is given. Part four contains new versions of the first two Clementi-Tausig studies. The work as a whole is intended to supersede the general use of studies. It provides the technical groundwork, and leaves the broader questions of style to be mastered in the practice of music itself. The comprehensiveness and thoroughness of the work are beyond dispute.

The Pilgrim Fathers. A Cantata. George F. Root. Boston, Oliver Ditson Company.

This, an extension and revision of George F. Root's *Pilgrim Fathers,* has been made by J. C. Macy who, with the collaboration of Frances J. Crosby, is also author of the words. Real and imaginary incidents from the history of Puritan New England comprise the plot of this musically grateful work. The cantata is divided into three parts and contains in all thirty-nine numbers. The solo voices required are as follows: soprano, contralto, tenor, two baritones, bass.

The Way I'd Go. Song for a low voice by Kate Vannah. The White-Smith Music Publishing Co.

This song, dedicated to Miss Muriel Foster and illustrating three gently plaintive stanzas by Marie Van Vorst, will be exceptionally grateful for a low voice of moderate power. *Patetico* is the composer's guide to the manner of rendering it, and its artistic intervallic progression and quiet rhythm prepare for a pathetically impressive effect. The accompaniment is easy; the voice part rises only to D flat.

In May Time. Song for soprano by Jules Jordan. The White-Smith Music Publishing Co.

Mr. Jordan has written both the words and music of this lively May song. The rhythm is infused with jollity; grace and spirit characterize the melody. Much delicacy may be expended without loss upon the vocal phrasing. The accompaniment, without presenting any special problem, is clearly written and brilliant.

Tone Picture Piano Studies, for Expression. Op. 22. Francis M. Paine. The Hodgdon Music Co., Boston.

These pieces, being ten in all and furnished with picturesque titles, are in the easiest grades and the lighter style of piano music. They show freedom and spontaneity of development and occasionally, as in the *Little Nocturne*, betray a genuine, latent feeling. The set will find a special usefulness as matter for teaching reading at sight.

(*Continued from page* 465)

is a very genuine *sentiment*, and those who infringe or attempt to quibble with its rules find to their cost that they have run up against "a point of honor."

The feminine student of music is not likely to have much difficulty in refraining from tobacco or intoxicating drinks, but when it comes to forswearing candy, unnecessarily rich food, and late hours merely to be *in better condition to work*, it is not such a simple thing as it sounds. Then when it comes to getting up early in order to make time for some simple exercises and a cold bath before breakfast, and renunciation of this and that mild dissipation in order to get into the fresh air for an hour or two, it will be seen that being "in training" amounts to something after all.

The music student who is truly ambitious will make every effort to further his development, by a constant and rigorous attention to the *simple laws of health.* A sleep of eight or nine hours with plenty of fresh air in the bedroom, a few exercises followed by a cold sponge bath, constitute the best preparation for good work, the best steadier of the nerves, and a true stimulant to the brain. The student will derive the most energy for his work from a simple diet of wholesome food. It does not cost much to buy genuinely nourishing, tissue-repairing meals. Repeated experiment has proved this. Food that is extravagant both in point of view of its actual expense and of the slight amount of strength it furnishes comes under the heading of pastries, rich desserts, and other dishes for which we have cultivated an exaggerated and artificial appetite. Incidentally, over-eating is the greatest possible enemy to the student's success. Any responsible engineer controls the quality and supply of fuel which his machine needs.

It may seem unnecessary to prescribe such everyday details as important ingredients in ultimate musical success, but such facts govern the conditions of health. Moreover the interest in physical culture is one of the vital movements of the present time. The successful magazines that deal exclusively with this topic, the numberless advertisements in all the prominent journals offering health and strength by various methods, prove amply the general appreciation of the values of real health.

To conclude, exercise and recreation form the greatest element in rebuilding body or mind for the "hard pan" of daily work. Exercise in any way you can, except *irregularly.* Walking, if possible in the country, is one of the simplest and best of exercises, especially when accompanied by a moderate amount of deep breathing. Always keep, however, within common-sense limits of fatigue. Honest recreation, which should never degenerate into vicious frivolity or dissipation, can scarcely be equaled for resting the brain through change of occupation, and consequent shifting of standpoint. Occasional banishment of "shop" is second in necessity only to actual work itself. Finally, a steadfast observance of the simple laws relating to sleep, bathing, food, and exercise will speedily convince the music student of the value of being "in training."

EUROPEAN LETTER

ORTON BRADLEY

The musical season is again with us, — a little later perhaps than usual and a little less congested with programs of minor interest, but none the less a busy season and one full of variety and novelty. The last week of the Promenade Concerts is announced, and will end the most successful series of smoking concerts that the Queen's Hall has yet seen. The first week of the new Italian operatic venture at Covent Garden coincides with the last week of the "Proms." It has started most auspiciously and all musicians are hoping that the same good fortune may follow the promoters of the enterprise through its short six weeks' season. Several well-known artists have already given recitals and others are announced very shortly. It was Kubelik who started the ball rolling with a most successful and happily selected program which he played with his usual graceful charm. Hambourg followed with another success, in which he displayed his wonderful piano technique with perhaps a little lack of sentiment. After all, that is better than an overdose of that quality. We are to hear Sarasate next and Plunkett Greene, not forgetting Bronislaw Hubermann, who has just given one of two violin recitals at St. James's Hall. Ten years ago he was a prodigy here in London, but now he is an accomplished and charming player with a pure tone and great artistic restraint.

Henry J. Wood will conduct his usual series of eight symphony concerts with the new Queen's Hall orchestra during the season and also the Sunday afternoon concerts. The Broadwood chamber music concerts will take place as usual, but the Saturday and Monday "Pops" are at last things of the past. They have taken many years to die, but Kruse was surely not the doctor to revivify them. In any case, St. James's Hall is too large a place for chamber music, and apparently smaller halls do not hold enough money to make such a series really pay. Mr. and Mrs. Charles Phillips (Miss Ethel Barns), however, have been so far successful with their annual series of chamber music concerts at Bechstein Hall. They are now beginning their tenth season, and the Schulz-Curtius "club" will have twenty concerts during the winter at the same hall.

Of choral music, Londoners will have a plentiful supply. The Albert Hall will be occupied as usual by the Royal Choral Society, which will give eight concerts. At the Queen's Hall the London Choral Society will open its second season with Elgar's *Dream of Gerontius*, which is shortly to be performed at the "concerts populaires" at Brussels. It will be followed later by Dr. Walford Davies's setting of *Everyman*, which has only just been heard for the first time at Leeds. Outside the immediate centre of London there are many good choruses, three of which are offering for the season programs of exceptional merit. They are the Bermondsey Settlement choir and orchestra, the Highbury Philharmonic Society, and the Brixton Oratorio Choir, which has only been in existence four years and has already given thirty-four concerts. Mr. Hollander's orchestral concerts at Kensington Town Hall are also worthy of more than a passing mention. He brought his orchestra to St. James's Hall last week and gave a very good account of the accompaniments to three piano concertos that a pianist of the gentler sex was courageous enough to tackle.

So much for the present season. For the future the Norwich Festival committee for 1905 is already at work. The performances which they are organizing will take place on October 18, 19, 20, and 21, under the bâton of the veteran Alberto Randegger. The Lincoln Festival will take place late in June, 1905, or early in July, and will last three days. The program will include Dvorák's *Te Deum*, Parry's *Voces Clamantium*, Brahms' *Requiem*, and *Israel in Egypt*. A second Canadian tour is to be undertaken by Sir Alexander Mackenzie, who is going to produce in Canada his cantata *The Witch's Daughter*, which he wrote for Leeds, and a *Canadian Rhapsody*, of which the themes are said to be selected from "genuine Canadian airs." It is to be hoped that they bear no resemblance to the *Maple Leaf Forever*.

Enough of London. Let us turn to the European cities and see what news they have for us. What will the faithful do next summer with no festival at Bayreuth? It is all very well for New Yorkers. They can hear *Parsifal* in German or (with a reduced orchestra) in English, but nowhere in Europe can it be heard during the sad summer of 1905. *Tristan* has only recently arrived at the Paris Opéra. It must be strange to hear it in French. At present the most interesting subject at the Paris Opéra is the novel prize competition which is to close at midnight December 31. Competitors must be French composers who have never had a work produced at the Opéra. They are to submit an orchestral work lasting not more than fifteen minutes which has not been published or performed. The successful work will bring its composer 1500 francs, and will be produced at one of the usual performances between the opera and the ballet. There will be also a second prize of 500 francs. There is nothing else new at the Opéra at present, unless perhaps it may be the success that Alice Verlet is making. Many Americans remember her well, and will be glad to hear that she is surely attaining the position which her friends prophesied for her a few years ago.

The Opéra-Comique's popular performances were given during October with the greatest success at the Montparnasse, Grenelle, and Gobelins theatres, a week at each theatre. The opera performed was Gounod's *Mireille*, excepting at the Sunday matinée, when *The Daughter of the Regiment* and *Le Médecin malgré lui* filled the bill. The prices were from 3 francs to 50 centimes. It is to be hoped that M. Albert Carré will see his way to letting this good work go on.

A matinée was recently held at the Comique at very different prices for the purpose of endowing a bed for the Opéra-Comique at the "maison de retraite des comédiens." The prices ranged from 25 francs to 2, and the opera was *Tosca* (Puccini), with Eames, Marchi, and Scotti in the principal rôles.

The Colonne concerts began their thirty-first season on October 16 with the César Franck program. They promise a magnificent series of works by Beethoven, Schumann, Mendelssohn, Charpentier, Bach, and Berlioz. Among others a new work by G. Pierné will be brought out, — *La Croisade des Enfants*, which won the prize at the last competition of the Ville de Paris. Some of the concerts will be conducted this winter by Nikisch and some by Hans Richter. The latter, by the way, has discovered a new wind instrument called the *tárogató*, according to the *Neue Musik-Zeitung* of Stuttgart, which is the only instrument which can properly play the gay motive in *Tristan und Isolde*, Act III. It is a Hungarian instrument made by one Joseph Schunda, and is to be used at the Paris Opéra and the Brussels Monnaie.

The constant interchange of conductors which seems at present to be the fashion is interesting to audiences, but not inspiring to the players. The Lamoureux concerts, which have also just started their new season, will be conducted as usual by Camille Chevillard, but occasionally he also will step aside for Mascagni (who has promised to conduct two concerts), for Weingartner, and probably for Siegfried Wagner. It seems difficult to believe that these changes can be for the good of the orchestra as a whole, but there is no doubt that it has become a fashion. We have the same principle carried out in the London Symphony Orchestra and again in the Scottish Orchestra at Glasgow, where Colonne, George Henschel, and Fritz Steinbach are each to conduct one concert of the present season.

The musical interchange between France and Germany is growing more marked each year, and not the least interesting phase of it is the revival of ballet at the Berlin and the production there of *Coppélia*. The Berlinese are very cosmopolitan in their musical taste and are looking forward with great interest to the production of Leoncavallo's *Roland von Berlin*.

Space will not permit the reproduction of half the continental news that is being reported, but I cannot refrain from illustrating the question of interchange once more by referring to an announcement from Magdeburg to the effect that *Sigurd*, by Reyer, is to be produced for the first time in Germany at the municipal theatre of that town. Do the Magdeburgians know that the French call Reyer's *Sigurd* "rival français du *Siegfried* de Richard Wagner"?

NEW PUBLICATIONS RECEIVED

From the John Church Co.: —

For Piano, —

Napoli. Ethelbert Nevin.

Sweet Music in the Air. Stafford Roe.

An Easter Flower. B. O. Worrell.

A Summer Girl. John Philip Sousa. Transcribed for the piano by Charles Kunkel.

From the Macmillan Co.: —

Grove's Dictionary of Music and Musicians. Edited by J. Fuller Maitland. Vol. I.

(This volume will be reviewed at length in a succeeding issue of The Musician.)

From Harper Bros.: —

Phases of Modern Music. Lawrence Gilman.

From the Physio-Psychic Society, New York and Berlin: —

Duality of Thought and Language. Emil Sutro.

From Longmans, Green, and Co.: —

Modern Musical Drift. W. J. Henderson.

From L. C. Page and Co., Boston: —

Modern Composers of Europe. Arthur Elson.

From the New England Conservatory of Music: —

Melodia, an Exhaustive Course in Sight Singing (Solfeggio). Samuel W. Cole and Leo R. Lewis.

From Oliver Ditson Co.: —

Modern French Songs. In two volumes. Edited by Philip Hale. Vol. I Bemberg to Franck; Vol. II Georges to Widor. The Musicians Library Series.

Modern Graded Piano Course. Thomas Tapper. Studies, books I–III; pieces, books I–III.

Six Little Duets for Two Violins, or Two Violins and Piano. Pleyel. Edited by Benjamin Cutter.

From the Delineator: —

Love Songs from the Wagner Operas. Rendered into English Verse by Richard Le Gallienne. Illustrated by J. C. Leyendecker.

NOTES

Mr. Conried intends to bring out Johann Strauss's operetta *Die Fledermaus* (*The Bat*) at the Metropolitan Opera House this winter.

* *

JACQUES HOFFMANN

The Hoffmann Quartet, comprising Jacques Hoffmann, violin, Adolf Bak, violin, Karl Rissland, viola, and Carl Barth, 'cello, enters this season upon its third year of activity as an organized body. At its former concerts much music of contemporary interest has been performed, — notably works by Smetana, César Franck, Arenski, Strauss, and Duvernoy. The announcement for this season includes the names of Lekeu, Arenski, and Strube.

The work of the Hoffmann quartet has been of distinct value in the world of chamber music. Players of quartets are peculiarly liable to musical fossilization, and it is to the credit of the Hoffmann players that the spirit of modernity has characterized their programs. The vitality of present-day developments has been well represented on them. One can only hope that the present success of their musical policy will be continued.

* *

An opera by Friedheim, entitled *The Dancer*, will be brought out at Cologne shortly. The characters include Diogenes, Alexander the Great, and Thais, — surely a trio of rich dramatic possibilities!

PUBLISHERS' PAGE

The current number of THE MUSICIAN completes the volume. On pages 477–479 will be found the list of contents for the year, and on page 479 a complete index of the advertisements and the music supplement. Our circulation has increased extraordinarily over what it was a year ago. We take this opportunity to thank our friends for their valuable assistance in securing new subscribers, by which we have been enabled to widen our sphere of usefulness. We realize with pleasure and satisfaction the fact that our growth is mainly due to the influence of patrons in our behalf, and that a gratuitous recommendation by our readers is the best possible kind of advertising. Many teachers have informed us that they have adopted THE MUSICIAN as a part of their course of study, and that they find it useful for beginners as well as advanced pupils.

The music in each issue provides a constant supply for sight-reading purposes and represents a variety of styles and grades. The vocal supplement is especially worthy of mention, offering as it does new material to vocal teachers and singers and giving practice in accompanying to piano students.

Our advertising pages contain the announcements of the leading music and educational publishers, music schools and teachers.

The many tokens of appreciation which we are receiving encourage us to even greater endeavor in the future than in the past. We have much to offer in the coming year, and we shall feel amply rewarded if our efforts continue to inspire the same assurances of confidence which it has been our pleasure to receive thus far.

HOLIDAY BOOKS

The list of holiday books on page 482 contains many suggestions for gifts of sterling worth. The Musicians Library Series, a complete list of which will be found on the inside page of the back cover, will be especially appropriate in either cloth or paper binding. The Music Student's Library (see inside page front cover) is a set of authoritative educational works, two of which are already in the fifth edition. They are written in clear, concise language and are suitable to the requirements of the average student. They will prove most acceptable to all earnest workers in the field of musical art. *Opera Singers* by Gustav Kobbé is a new edition of a popular book that will be of interest to all lovers of music and the opera. Fine photographs and interesting biographical matter as well as anecdotes which give an insight into the characters and personalities of some who heretofore have been known only across the footlights are points of special attraction.

The paper bound books have attractive and durable covers and, in most cases, cloth backs. Many of the volumes are bound also in boards or cloth.

A BOOK FOR THE CHILDREN

Folk Songs and other Songs for Children, by Jane Byrd Radcliffe-Whitehead, is a collection of one hundred and forty-one songs that have been written for and sung by children of all nationalities for generations. It is as a fragrant wreath of flowers gathered from an old-time garden. Its cover and contents will delight the little ones.

The gift of music to a greater or less extent is natural to most children, and there is nothing more acceptable to a musical child than this book of simple beautiful melodies.

THE MUSICIANS LIBRARY

May be justly termed an epoch-making series. No other edition combines such excellence of workmanship in music printing with essays by writers like W. F. Apthorp, James Huneker, Rupert Hughes, W. J. Henderson, Henry T. Finck, Philip Hale, and others of equal prominence. Their literary value entitles them to a place in the library as well as the music room, and they compare favorably with the elaborate *éditions de luxe* of the works of Shakespeare, Goethe, Virgil, and Milton. An undertaking of such magnitude augurs well for the future of music in this country. Nothing less than a universal demand would justify it, as the expense incurred in its preparation is enormous. The eagerness, however, with which each volume is anticipated and received shows the spirit of true appreciation characteristic of the twentieth century.

There are twenty-two volumes now ready, and upwards of fifty more planned. The Musicians Library, when complete, will comprise all the masterpieces of song and piano music in uniform binding and the best obtainable portraits of the composers. The paper, typography, and printing leave nothing to be desired.

FIFTY SONGS BY SCHUBERT

In the first quarter of the nineteenth century Franz Schubert created the lyric art-song, and to-day, almost a century after, he still stands unrivaled and unsurpassable. In his particular field he was both originator and perfector. As in the best of folk songs, his melody always mirrors the mood of the poem to which it is wedded, and the pianoforte part is as important and eloquent as the vocal melody itself.

Fifty Songs of Schubert, edited by Henry T. Finck, is the latest and largest volume of the Musicians Library Series. The editor has shown his usual good taste in making the selection, and has written a description of each of the fifty songs. This, with the biographical introduction, makes the book of exceptional literary value. It is further enriched by a reproduction of the original water-color portrait of the composer by Wilhelm August Riedel. The volume contains two hundred and nineteen pages in all, and is bound in heavy paper with cloth back, and in full cloth, gilt. The prices, post-paid, are $1.50 and $2.50 respectively.

CHARLES FONTEYN MANNEY

CANTATAS FOR CHRISTMAS

Choir leaders and singers will find timely suggestions in our list of new Christmas music on page 475. The following effective cantatas will be found appropriate for the Christmas program, and may be prepared in the rather limited time which still remains.

The *Manger Throne* by Charles Fonteyn Manney, composer of *The Resurrection* is a musicianly work of moderate length and difficulty. The text is largely scriptural and tells the Christmas story with directness. The narrative portions are in melodious recitative for baritone. A soprano solo with chorus, a dignified choral, and a duet for alto and baritone are noteworthy numbers. It is written for four solo voices with organ accompaniment and requires thirty minutes for performance.

The *Prince of Peace* by John Spencer Camp is an interesting cantata with scriptural text for four solo voices, chorus, and organ. It consists of eight numbers and requires an hour for performance.

The Hope of the World by P. A. Schnecker is a short and easy choral cantata with a brief soprano solo. The introductory chorus, *Ring forth ye Bells*, is followed by Part I, *The Shepherds*, and Part II, *The Wise Men*, after which comes the jubilant closing chorus *Hail, Royal Babe!* It is a melodious work and requires twenty minutes for performance. Copies of any or all of the above will be sent on examination if requested.

A NEW CHOIR BOOK

Short and Easy Anthems, compiled and edited by Charles H. Morse, is now published and the advance offer withdrawn. Some of our patrons took advantage of the introductory price offer to order from five to twenty copies, the editor's name being a sufficient guarantee of the value of the collection. We are now ready to supply the book in any quantity, and will send copies on examination when requested. It is especially designed for the use of small choirs with few or no soloists, and contains thirty-six numbers by Maker, Gounod, Stainer, Barnby, Ouseley, Wesley, Farmer, Gadsby, Tours, Gaul, Garrett, King Hall, Calkin, Martin, Sullivan, Lord Somerset, and others. Anthems for all special occasions and general use, including responses, are among its contents, and the editing is such as to make possible a most effective rendering. It is bound in heavy paper covers with cloth back, and the price is seventy-five cents, post-paid.

OUT OF DARKNESS

A new edition of Gounod's *Out of Darkness* (the 130th Psalm), adapted from the *De Profundis* by Rev. J. Troutbeck, D. D., calls attention to the great popularity which this work has enjoyed in England. It is for baritone solo, quartet, and chorus, and requires a half hour for performance.

THE HAYMAKERS. BY GEORGE F. ROOT

This favorite operatic cantata has successfully withstood the test of time and now appears in a revised and enlarged edition. It has seven leading characters, — two sopranos, mezzo-soprano, tenor, two baritones, and bass. The chorus of mixed voices may be as large as the stage will hold. The story is founded on scenes and incidents connected with the hay-field and farmhouse in haying season, and flowers and shrubbery are all that the stage setting requires. The music is bright, spirited, and not difficult, abounding in pretty solos, trios, quartets, and choruses.

The editor, Vincent M. Charles, has added several numbers, notably a humorous quintet, and has slightly altered the text to make it more suitable for present-day performance.

It may be given with or without costumes or action and will occupy an entire evening. The price is $1.00 post-paid.

THE MODERN GRADED COURSE

The first three books of Studies and Pieces of Mr. Tapper's MODERN GRADED COURSE are now published and the advance offer withdrawn. The Fourth Grade books and the *Teacher's Manual* to accompany Grades I, II, and III, are due at an early date. We will now take orders for them at the introductory price of thirty cents each, post-paid, if cash accompanies order. This offer will hold good until publication.

The first three grades of THE MODERN GRADED COURSE may now be had on examination. We wish to call particular attention to the books of Recreation Pieces. They are carefully graded so as to be used in conjunction with the Studies, but they will form a valuable supplement to any course of instruction, or they may be used as independent collections of pieces. The standard composers are well represented, and many new works are included which cannot be found in any other collection.

Grades V, VI, and VII are in preparation, and the date of their publication will be announced later.

MASON'S PIANOFORTE TECHNICS

Teachers who have used MASON'S PIANOFORTE TECHNICS will be interested to know that they have been revised by W. S. B. Mathews, whose repu-

tation as an able teacher and writer is well known. The revision has been carefully and thoroughly done, and large photographs showing the various positions of the hand have been added.

This work is a complete system of technical study from the very beginning to the most advanced grades. It is in preparation, and the price will be announced later.

BURROWES' PIANO PRIMER — The newly revised and enlarged form of Burrowes' celebrated Piano Primer will greatly increase its usefulnes for teaching purposes.

The edition is by Frederic Field Bullard, and is thoroughly modern and up to date in every respect. It will be found adequate to the needs of all pupils and is unsurpassed in typography. This primer is so widely known as to require no further comment, and the editing shows the same carefulness and earnestness that characterized Mr. Bullard both as teacher and composer. It is now in preparation and the price will be announced later.

ENGLISH DICTION — *English Diction for Singers and Public Speakers*, by Louis Arthur Russell, is a long step in the right direction. It is intended to cultivate the art of enunciation and an appreciation of the beauty and strength of our language. The author considers the variety of vowel and consonant sounds, on account of which foreigners call English unsingable, its chief beauty. That it is the most difficult language to sing is proven by the fact that many Americans who can sing Italian, French, and German acceptably cannot be understood when using their native tongue. Faulty language which would pass unnoticed in ordinary conversation is a serious offense in singing, and can be overcome only by systematic study. Speech, though involuntary, is to some extent subject to control, and the object of the present work is to show how even the involuntary action of the vocal organs can be brought into subjection to the will by a course of culture which will fix habits of correct enunciation. This work is in preparation.

A NEW VIOLIN METHOD — *First Lessons on the Violin* by John Craig Kelley comes nearer to being an ideal method for beginners than anything which has yet appeared. It is all in the first position and comprises both exercises and melodies. The introduction contains twelve illustrations and explanatory text, showing clearly the correct and incorrect manner of holding the violin and bow and the position of the left arm.

The first two lessons deal with the open strings, the third with open strings and the first finger, and the fourth and fifth with the second finger. The fourth finger is not used until the ninth lesson.

Melodies are introduced, beginning with the third lesson, and have accompaniments for second violin or piano. Most of them are familiar tunes which will interest any pupil of average intelligence. The last part consists of exercises for the development of fingering and bowing and such solos as the Intermezzo from *Cavalleria Rusticana* and the Miserere from *Il Trovatore*. This work is one number of the new "Ditson Edition," and will be ready about January first. The price is one dollar, but in advance of publication we offer it at the introductory price of forty cents, post-paid, if cash accompanies order.

CLASSIFIED SONG CATALOGS — To enable vocal teachers and singers to secure songs best adapted to their purposes, we have prepared analytic, thematic catalogs for high, medium, and low voices. The names of the composers are arranged in alphabetical order and the songs are indexed under the following classifications: First Songs, Encore Songs, Songs of Quiet Intensity, Dramatic Songs, Songs in Dance Rhythm, Songs that are not Love Songs, Songs for Men, Songs with Foreign Texts, Songs with Obbligato Parts.

We are distributing these catalogs gratis, and will send them post-paid to any address on request.

Readers of THE MUSICIAN visiting Boston are cordially invited to inspect our new eight-story building, which contains everything in music, except pianos and organs. Free daily concerts by grand opera singers are given on the celebrated Victor Talking Machines. Mail may be addressed in our care to be called for, and our position in the centre of the shopping district will serve as convenient headquarters for a day's stay in the city.

THE MUSICIAN will be sent free for a year to the most popular music teacher in any town or city as decided by vote. We invite correspondence in regard to this from persons in charge of church fairs or bazaars.

MUSIC IN THIS ISSUE

There is wide variety in the music presented to our readers this month. Very timely is the sacred song, *Bethlehem*, by Frederic Fleming Beale, which is especially suitable for the Christmas season. Both words and music present the familiar story with a touch of originality. The song is melodious, singable, and interestingly harmonized. The *Christmas Postlude in A*, by the celebrated English organist, William T. Best, will be a welcome suggestion to many a choirmaster whose festal program demands his attention. The careful editing of William C. Carl is helpful, and can be made of pedagogic value.

For the piano there is a useful teaching piece, *Little Soldier's Parade*, by Leo Oehmler. Mr. Oehmler is himself a practical teacher, and this melodious and rhythmic march, while gratifying the pupil's desire for something tuneful, serves also the teacher's purpose by embodying many points of instructive Grade II technical work. The *Grand March, No. 2* of Neils W. Gade shows the love of clear-cut form of this Mendelssohn of the North; his unforced harmonic and melodic sense. It is of moderate difficulty, and can well serve as a school march or exhibition piece.

A good dancing-waltz is somewhat of a rarity; it must be frankly melodious, firm and yet graceful in rhythm, and still sufficiently simple to be within the capability of the average pianist. The vigorous style of the Viennese dance composers, whose acknowledged king, Johann Strauss, raised the waltz to a classic, has never been excelled for practical use or inspiring effect. The set of waltzes published in this number — *In Old Vienna*, by Richard L. Weaver — is modeled upon these masterly productions, though it is by no means reminiscent; and will be found freshly melodious, spirited, and playable.

FIVE GRAND RENEWAL OFFERS

THE MUSICIAN and the *Choir and Choral Magazine* for one year for $2.00.

THE MUSICIAN for one year and *A Guide to Parsifal* by Richard Aldrich for $1.50.

THE MUSICIAN for one year and any volume of the Musicians Library in paper, for $1.75, in cloth, $2.25. See inside page of back cover.

THE MUSICIAN for one year and The First Three Grades of Studies and Pieces of Tapper's Modern Graded Course (now published) for $2.80.

THE MUSICIAN for one year and *Folk Songs and other Songs* by Jane Byrd Radcliffe-Whitehead for $1.90.

SPECIAL NOVELTY OFFER

Now is the time to send for our Novelty Offer. Teachers who are not taking advantage of it should avail themselves of this splendid chance at once. Full particulars upon request. Do not fail to write to-day.

TESTIMONIALS

I am free to say that THE MUSICIAN is my favorite among all the periodicals of this kind with which I am acquainted. The lessons in German and Italian are excellent features, and all its articles of a high grade. — ISAAC W. GULDIN.

I have just begun a subscription to THE MUSICIAN and wish to say I am much pleased with it. — LULU J. CARPENTER.

* *

I consider THE MUSICIAN the most helpful musical publication that has come to my notice. It has always been a good paper, but it has very much improved over what it was, since it "went to Boston," — environment and "Boston culture," I imagine. — LULA D. HAY.

* *

THE MUSICIAN has proven to be of inestimable value to me as a student and a teacher, and I wish to express my appreciation of it. I not only recommend but urge it upon my musical friends. — M. E. MCCLUSKY.

NEW CHRISTMAS MUSIC

SONGS

BEALE, FREDERIC FLEMING — Price
Bethlehem. High Voice in F; Low Voice in D..... .60

DRESSLER, LOUIS R.
Heavenly Babe, The. (With Violin.) High Voice in C; Low Voice in A♭..... .75

DUET

SCHNECKER, P. A.
Immanuel. Soprano and Alto, in D..... .60

ANTHEMS

MIXED VOICES

CLOUGH-LEIGHTER, H.
11,306. Light hath shined upon Us. Soprano Solo. .12

DRESSLER, LOUIS R.
11,298. Angel's Message, The. (Violin Obbligato.) Soprano Solo..... .16

MANNEY, CHARLES FONTEYN
11,300. Arise, Shine, for Thy Light is Come. Bass Solo..... .16

MARZO, EDUARDO
11,304. Brightest and Best of the Sons of the Morning. Soprano or Tenor Solo..... .16

NEIDLINGER, W. H.
11,303. Angels from the Realms of Glory. Alto Solo..... .12

OWST, W. G.
11,299. Sing, O Heavens. Soprano Solo..... .16

PARKER, HORATIO W.
11,320. It came upon the Midnight Clear. Soprano and Bass Solos..... .20

SCHNECKER, P. A.
11,305. Cradled in a Manger. Alto and Bass Solos..... .12

STORER, H. J.
11,274. Sing and rejoice, O Daughter of Zion..... .12

MEN'S VOICES

GRIGGS, WILLIAM H.
11,315. There dwelt in old Judea. (Arr. by Hans Lichter)..... .12

CAROLS

MIXED VOICES

ARNOLD, DR. SAMUEL
3,245. While Shepherds watched Their Flocks by Night..... .05

CLOUGH-LEIGHTER, H.
11,307. Herald Angels. (Voices in Unison.) Processional..... .10
11,308. In Royal David's City. (Voices in Unison)..... .10

GAUNTLETT, DR. HENRY J.
3,245. Christ is Born..... .05

LAMBORD, BENJAMIN
11,302. O Little Town of Bethlehem. (Voices in Unison)..... .08
11, 301. What Child is This? (Voices in Unison). .08

UNKNOWN
3,245. Holy Night. (Tyrolese Hymn)..... .05

CHILDREN'S SERVICE

NEVIN, GEORGE B.
That Glorious Song of Old..... .05

NEW SONGS

DRESSLER, LOUIS R.

The Heavenly Babe. Christmas song with violin obbligato. High voice in C (d to *g* or *a*). Also for low voice in A♭..... .75

A song which fluent melody and vocal phrases will make very widely acceptable, not only for use in church, but as a very effective parlor song. The refrain occurs twice, but the setting of the two stanzas is different; the accompaniment also shows much variety without losing its facile character. The violin part, which is pleasingly independent, adds greatly to the *ensemble*, though the song is quite complete without it. Words by Mary Holden.

BEALE, FREDERIC FLEMING.

Bethlehem. Christmas song. High voice in F (F to *g*). Also for low voice in D..... .60

Both the words and music of this song have a touch of originality in expression — a new way of saying the old things — which arrests the attention. The song is divided into two stanzas, each with refrain, which in the second stanza has a climactic ending added. Singers will find this a grateful song to render; it is easily made effective and stimulates the imagination. Verses by Benjamin Jefferson.

SMITH, H. WAKEFIELD.

Cupid's Cunning. High voice in G (d to *g*)..... .60

Mr. Smith is also the author of the words of this sprightly lyric, which tells how Cupid employed a little mouse to overcome the bashfulness which kept two hearts from beating as one. The song has life and animation in a pattering rhythm which allows the singer to make the words effective; moreover it is cleanly written and naturally melodious.

BROOME, EDWARD.

The Truant. High voice in E (c♯ to F♯ or g♯)..... .60

A dainty, elusive charm pervades both the words and music of this poetic little song. The title is somewhat misleading. The truant in question is a flower o' dream strayed from a child's heart which found a resting-place in "young love's eyes." The composer has treated this idea with music of delicacy and imagination. Words by Charlotte Becker.

SCOTT, CHARLES P.

With You, Dear. High voice in D (E to F♯ or *a*).. .60

This is a bright and taking waltz song, which, though brilliant in effect, is not difficult; and unlike the majority of waltz songs of the concert variety, it has no *coloratura* passages. The moderate range, the easy phrasing, the pleasing melody, all make for the song's success. Words by Minnie E. Brown.

TWO SUGGESTIONS IN THE MUSICIAN WHICH HAVE HELPED ME

ELIZABETH M. BENEDICT

The first was the one regarding *The Little Beginner's Book of Piano Music* by Miss Whitney. These are lovely little songs, with words and music so well adapted that they make an instant impression upon a child's mind. Furthermore they have a decided tendency to overcome that most troublesome difficulty experienced by beginners, — hesitating and stumbling between the measures of a piece, while the natural desire is to read the music as smoothly as one reads the words. I know of nothing better in the way of teaching pieces than these dainty little songs.

The second suggestion which I have found helpful is the one in the October number of THE MUSICIAN entitled *Chopin for Younger Students* by H. J. Storer. I have realized, always, that in teaching it is not only essential to teach a pupil to play, — he must be taught the music of the great masters. This is quite as much a part of his musical education as anything else. Yet I have often been puzzled as to the selection of the music. It is so difficult to know how to select music simple in form and technique, yet of fine quality. When one must live in the country as I do, and the opportunities for hearing good programs are very limited, it is really difficult to select for the younger scholars music of the highest order. Such articles as the one referred to above are of the greatest assistance. Would that we might have one on each of the older masters' works. I heartily thank THE MUSICIAN for these two suggestions.

NOTES

Pianist Eduard Risler will give three recitals in Munich this winter.

* *

Calvé charmed the Viennese public by a recital in that city November 16.

* *

Liszt's oratorio, *Christus*, is to be sung this month by the Munich Teachers' Society.

* *

Ferdinand Wiedey has been stage director of the Weimar Theatre for twenty-five years.

* *

Leo Stern, a well-known 'cellist and the husband of Suzanne Adams, died recently.

* *

Felix Nowowieski was the successful competitor this year for the Meyerbeer prize in Berlin.

* *

Franz Bittoug, one of the directors at the Hamburg Opera, died recently in that city in his sixty-third year.

* *

G. H. Clutsam's operetta, *Cap and Bells* (*Die Narrenkappe*) will be produced at the municipal theatre of Leipsic.

* *

Ferruccio Busoni, the pianist, will play at Berlin, this winter, his concerto for piano, orchestra, and men's chorus.

* *

Teresa Carreno and her daughter, Teresita, are giving *ensemble* piano recitals with much success in various parts of Hungary.

* *

And now they say that the Leeds and other English Festivals are mainly social functions on a large scale, something like the grand opera performances in America.

* *

Calvé seems to have made good over in Berlin as Carmen, despite the feeling here last season that she was not up to her best standard as the heroine of Bizet's masterpiece.

* *

It is not generally known by the violin profession that Arthur Hartmann, the Boston violinist, is gifted as a composer. The American public awaits his home coming, although rumor states that he is to reside in England.

* *

Myron W. Whitney, Jr., is singing this year with the Fritzi Scheff Opera Company. This brings to recollection the fact that his father was a leading member of that unrivaled American opera company a number of years ago.

* *

The Friday Morning Club of Worcester, Mass., has planned sixteen programs for the coming season. Of particular and unusual interest will be the mornings devoted to Arensky, to Chausson and d'Indy, and to Debussy. The last named's *Blessed Damosel* will be performed on March 29. Mr. Alvah Glover Salmon will give a lecture-recital dealing with Russian music on January 18.

* *

Mr. T. Carl Whitmer, of Columbia, and Mr. Horace P. Dibble, of St. Louis, were elected to the offices of president, and secretary and treasurer, respectively, of the Missouri State Music Teachers' Association, at its convention held during the summer at St. Louis. The other officers chosen at that time were: —

Chairman Program Committee, Mrs. Nellie Allen-Hessenbruch.

Chairman Auditing Committee, Mr. J. B. Rodgers

Chairman Executive Committee, Mr. W. L. Calhoun.

Chairman Local Committee, Mr. Walter F. McElroy.

Chairman Composition Committee, Mrs. Jessie L. Gaynor.

The next meeting of the association will be held at Carthage, Mo

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BETHLEHEM

(Original Key F)

BENJAMIN JEFFERSON

FREDERIC FLEMING BEALE

Andante

PIANO

p sostenuto

mf

p

A-mong the stars so ra - diant That deck the East - - ern

mf

p

mf

p

cresc.

sky, I seek, in ea - ger long - ing, A star of

p

cresc.

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THE MUSICIAN
EDITOR THOMAS TAPPER
OLIVER DITSON COMPANY
BOSTON

days gone by; And here be - side the foot - hills, That

cresc.

cresc.

break the East - ern plain, A vil - lage holds a treas - ure Of

mf

mf

hope and love and pain; A vil - lage holds a

treas - ure Of hope and love and pain. O Beth - le -

dim.

rit.

rit. molto

dim.

rit.

rit. molto

a tempo

hem, thy palm - tree Is strange-ly stirr'd to - night; May-hap it

a tempo

sees re - turn - ing, That won - drous star so bright.

ritard.

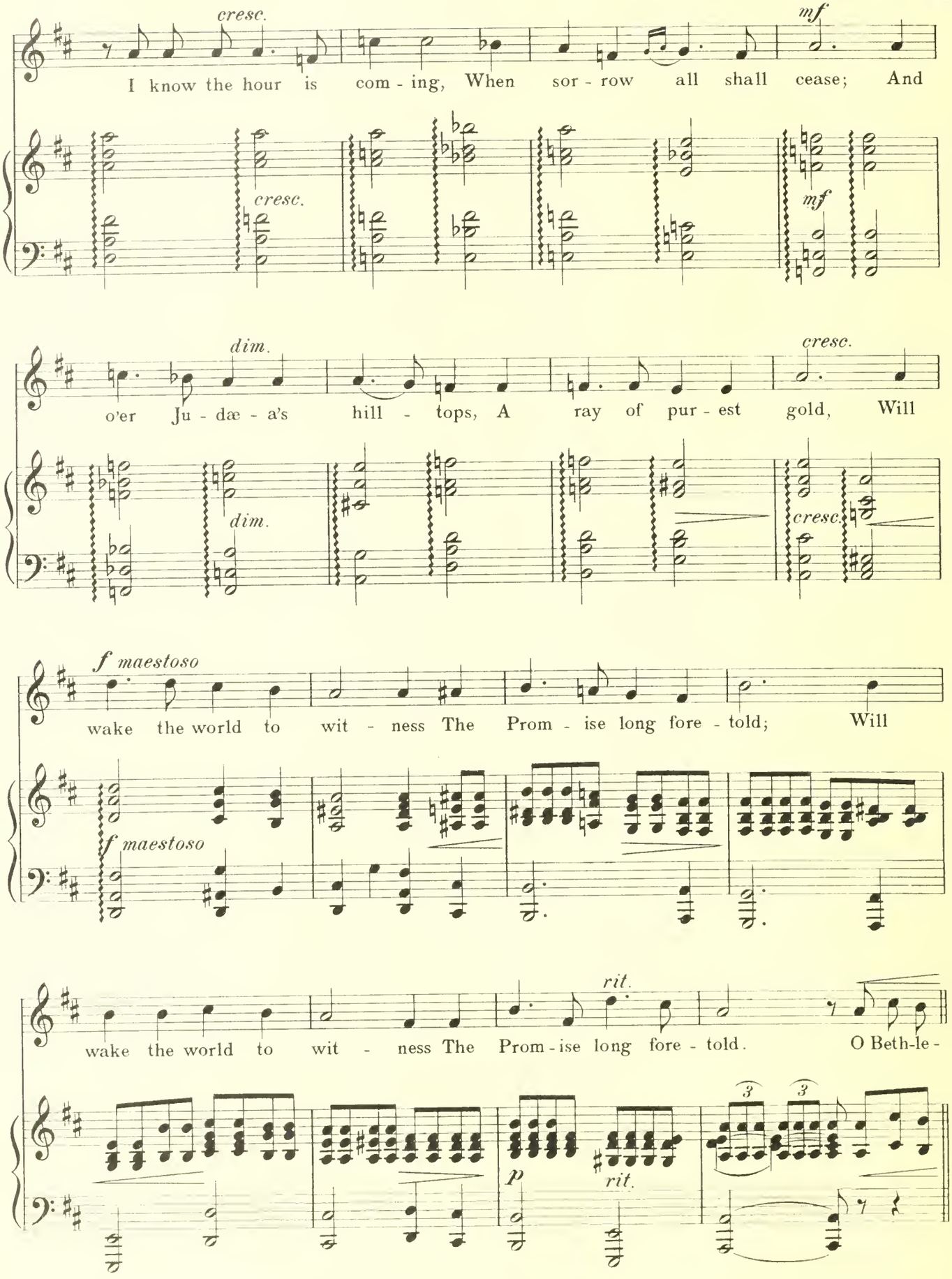
pp a tempo

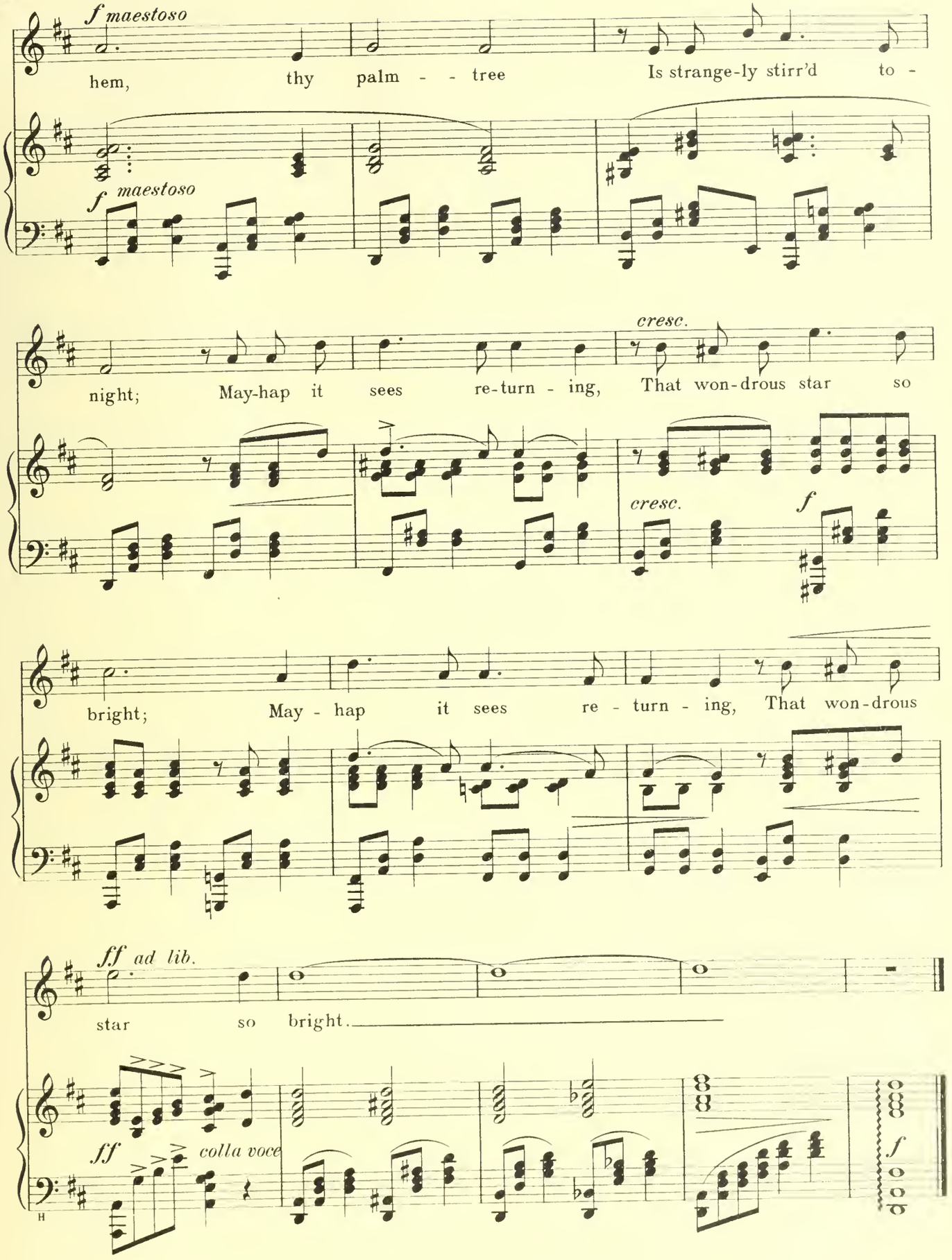
O star so fair and glow-ing, Sweet mes-sen - ger of peace,

a tempo

pp quasi arpa

delicately


cresc.
mf
I know the hour is com - ing, When sor - row all shall cease; And
cresc.
mf
dim.
cresc.
o'er Ju - dæ - a's hill - tops, A ray of pur - est gold, Will
dim.
cresc.
f maestoso
wake the world to wit - ness The Prom - ise long fore - told; Will
f maestoso
rit.
wake the world to wit - ness The Prom - ise long fore - told. O Beth-le -
p
rit.
3
3


f maestoso
hem, thy palm - - tree Is strange-ly stirr'd to -
f maestoso
night; May-hap it sees re-turn - ing, That won-drous star so
cresc.
cresc.
f
bright; May - hap it sees re - turn - ing, That won-drous
ff ad lib.
star so bright.
ff colla voce
f

Prepare { Swell: Full / Great: Full (Gt. to Sw.) / Pedal: 16′ and 8′ (Ped. to Gt.) }

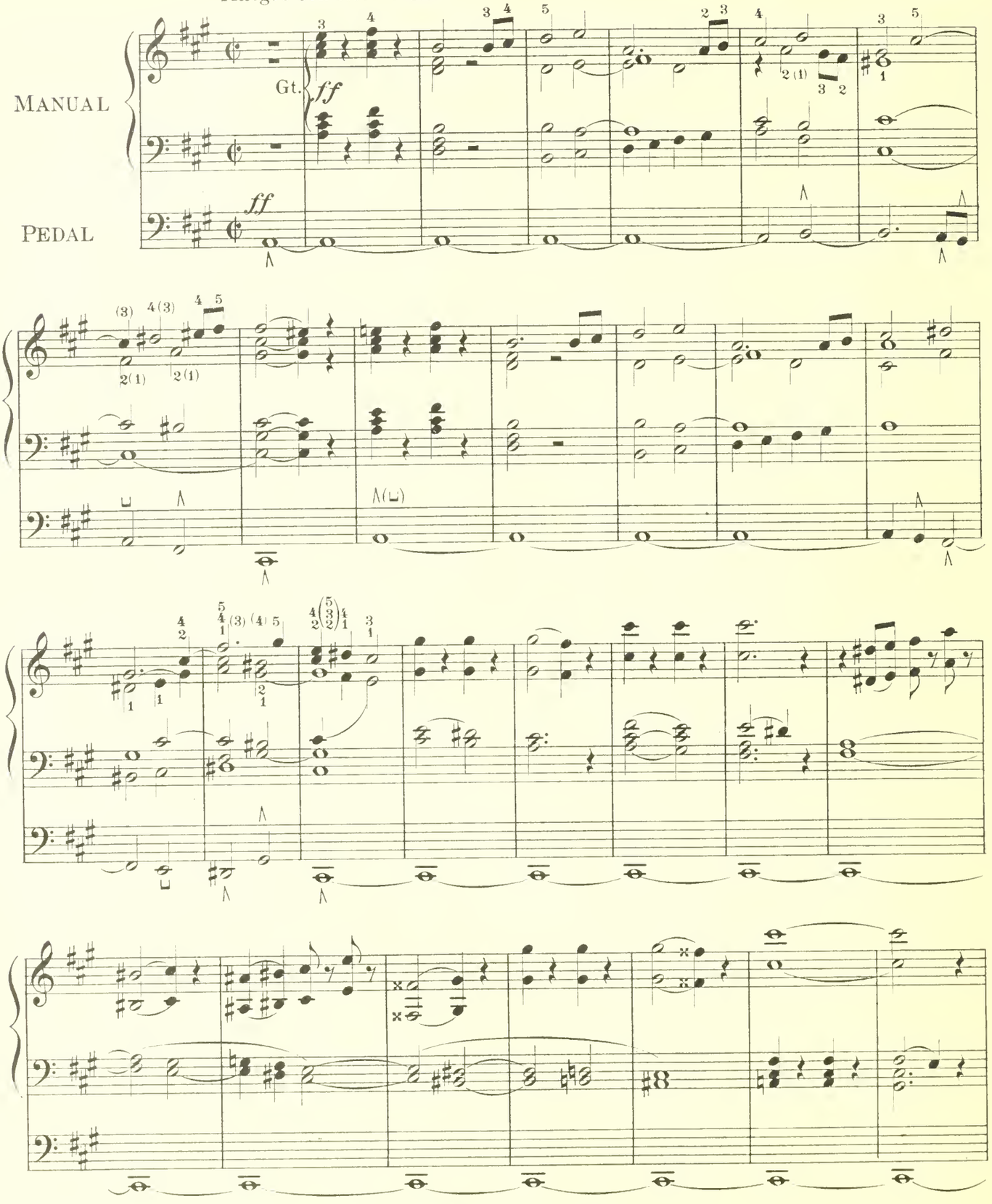
CHRISTMAS POSTLUDE

"SIT LAUS PLENA, SIT SONORA"

Edited by WILLIAM C. CARL

WILLIAM THOMAS BEST

Allegro con brio (♩=120)



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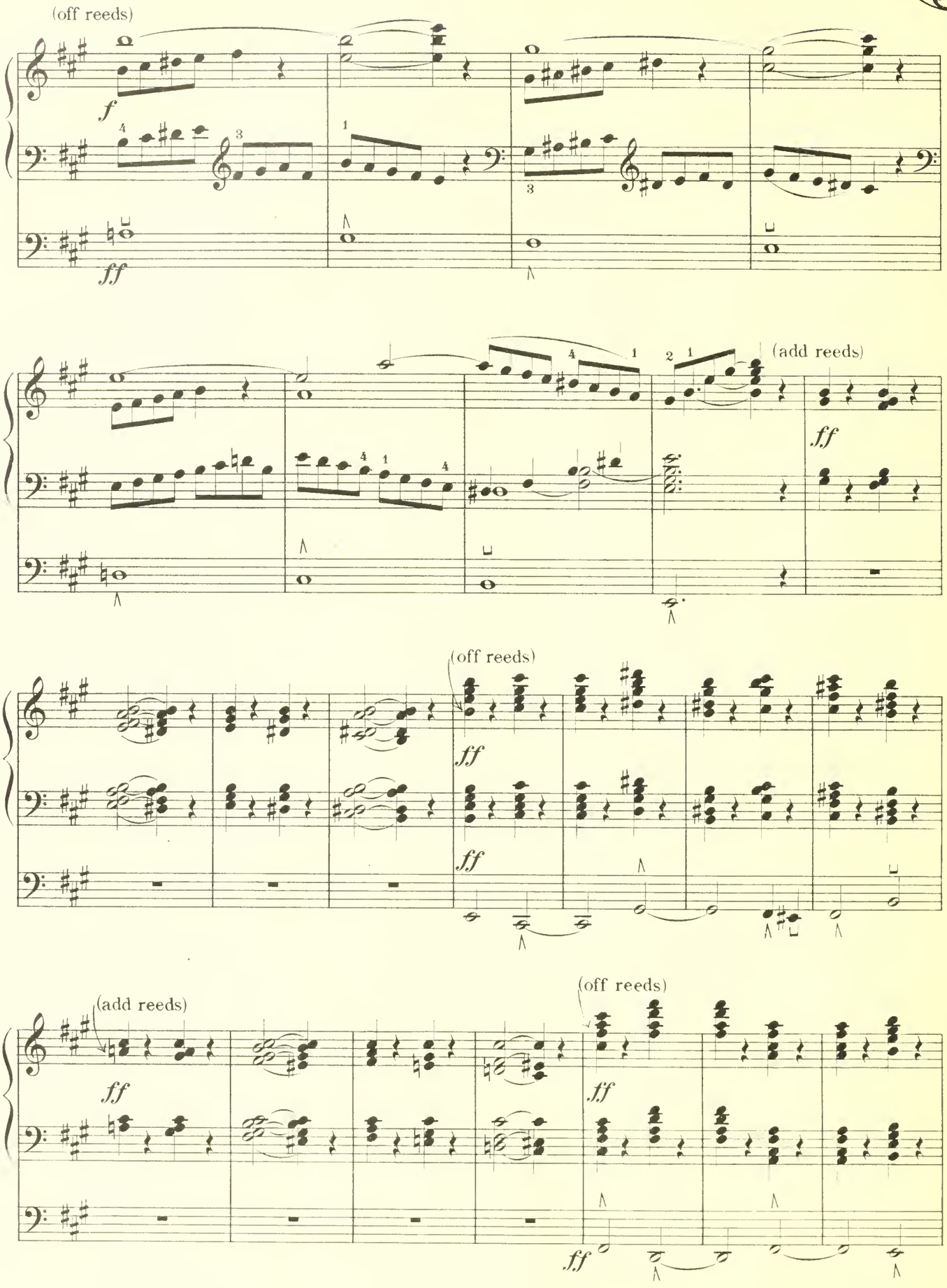
legato


(off reeds)
f
ff
(add reeds)
ff
(off reeds)
ff
ff
(add reeds)
ff
ff
(off reeds)
ff
ff

(add mixtures)

ff

(add reads)

ff

(off reads)

ff

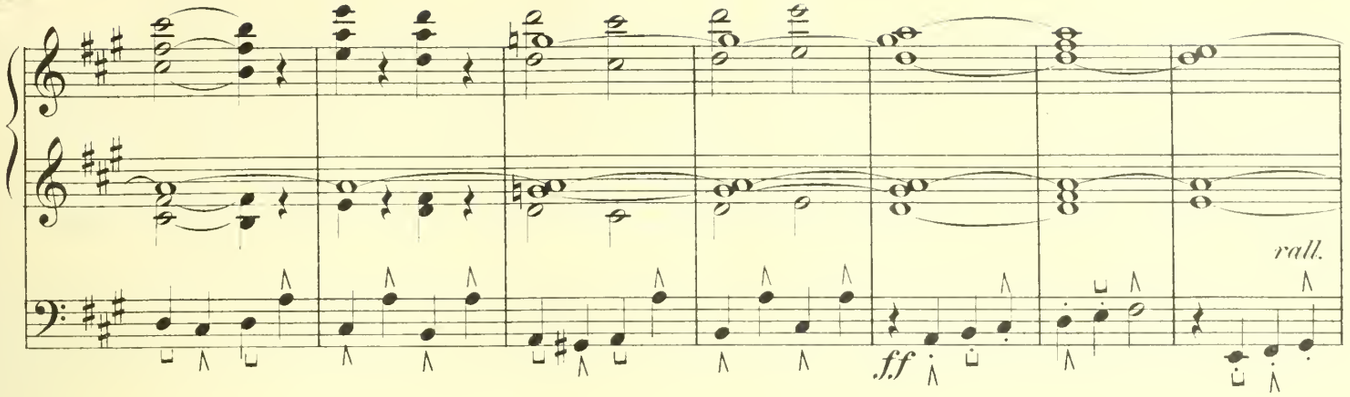
ff

(add reads)

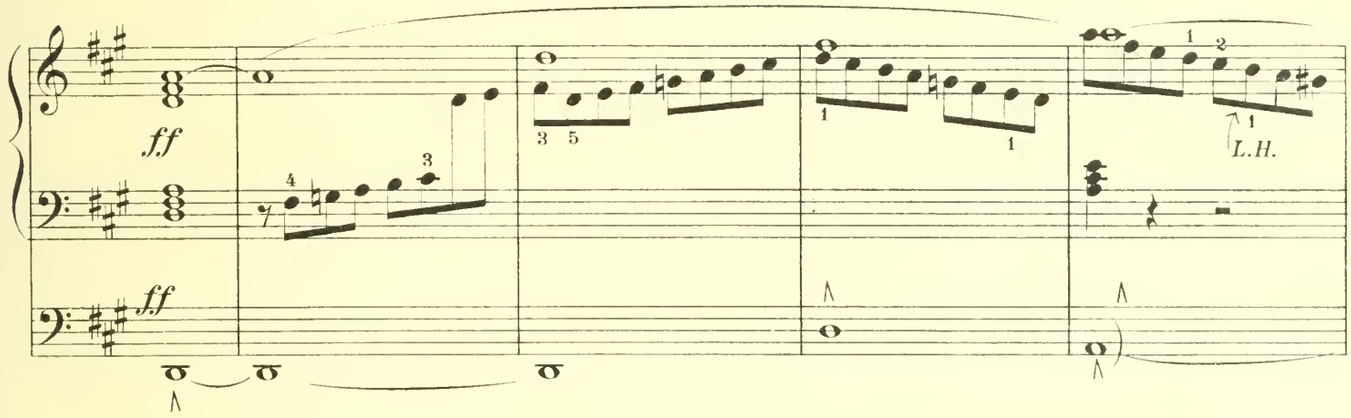
(off reads)

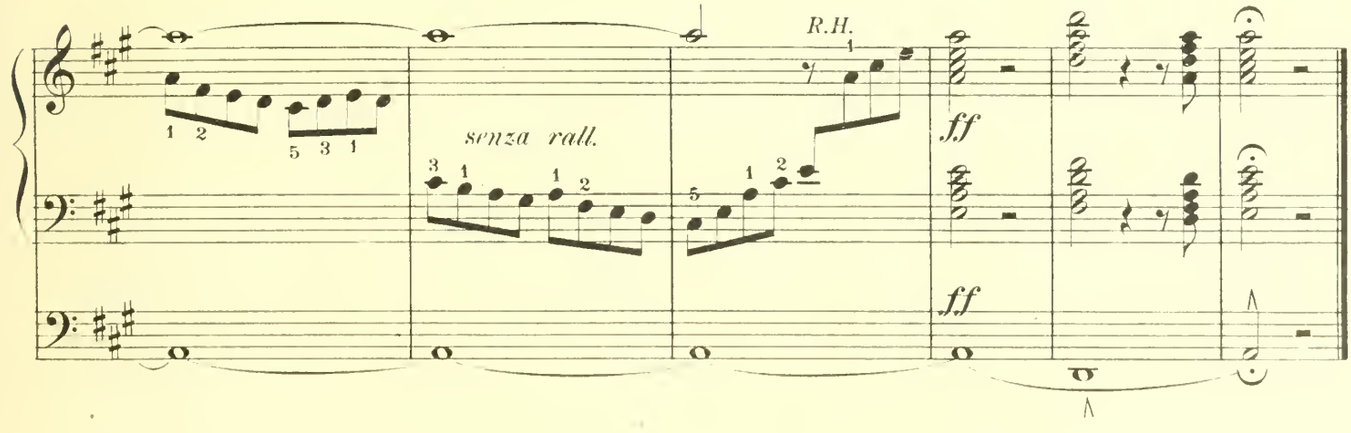
ff

Full Organ


rall.
ff

add Tuba
ff
a tempo
ff
ff


ff
ff
L.H.


R.H.
senza rall.
ff
ff

To Herbert Oehmler

LITTLE SOLDIERS PARADE

MARCH

LEO OEHMLER

Grade II

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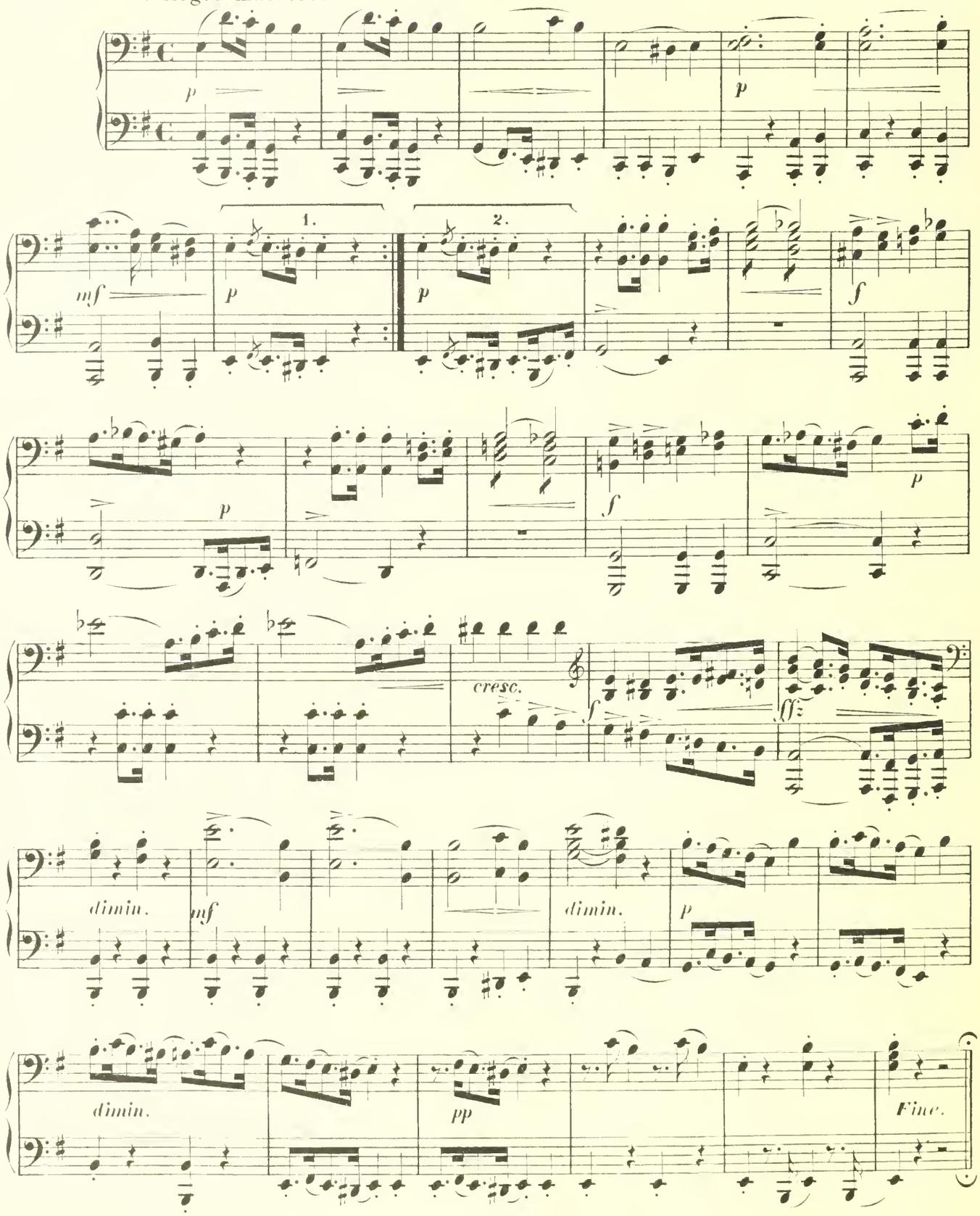
a tempo
il basso staccato
rinf.
mf
rit.
a tempo
f
Fine
TRIO
f
rinf.
a tempo
rit.
ff
f
1.
a tempo
2.
rit.
ff
mf
Dal 𝄋 al Fine

GRAND MARCH No. 2

SECONDO

NEILS W. GADE Op. 18, No. 2

Allegro maestoso

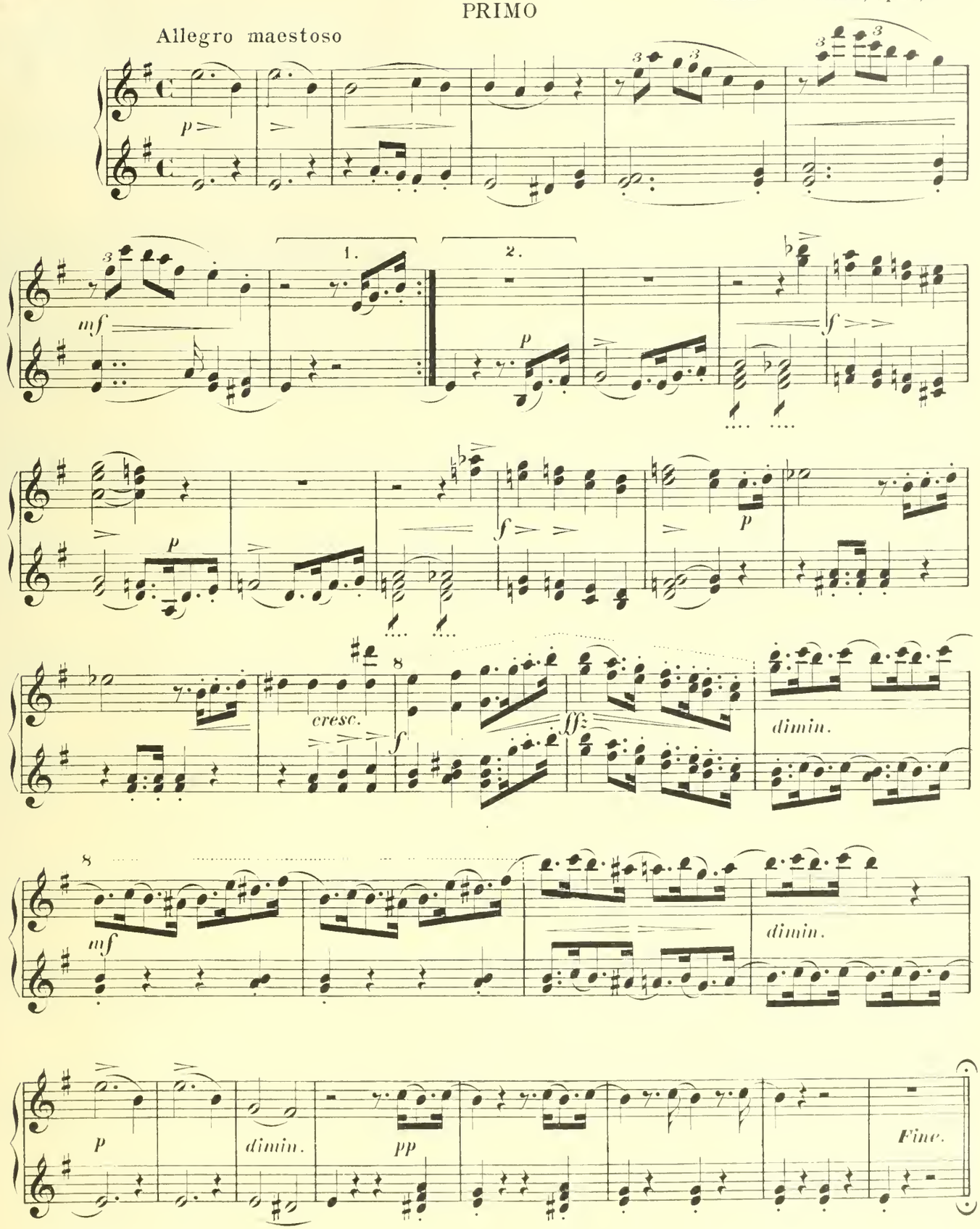


GRAND MARCH No. 2

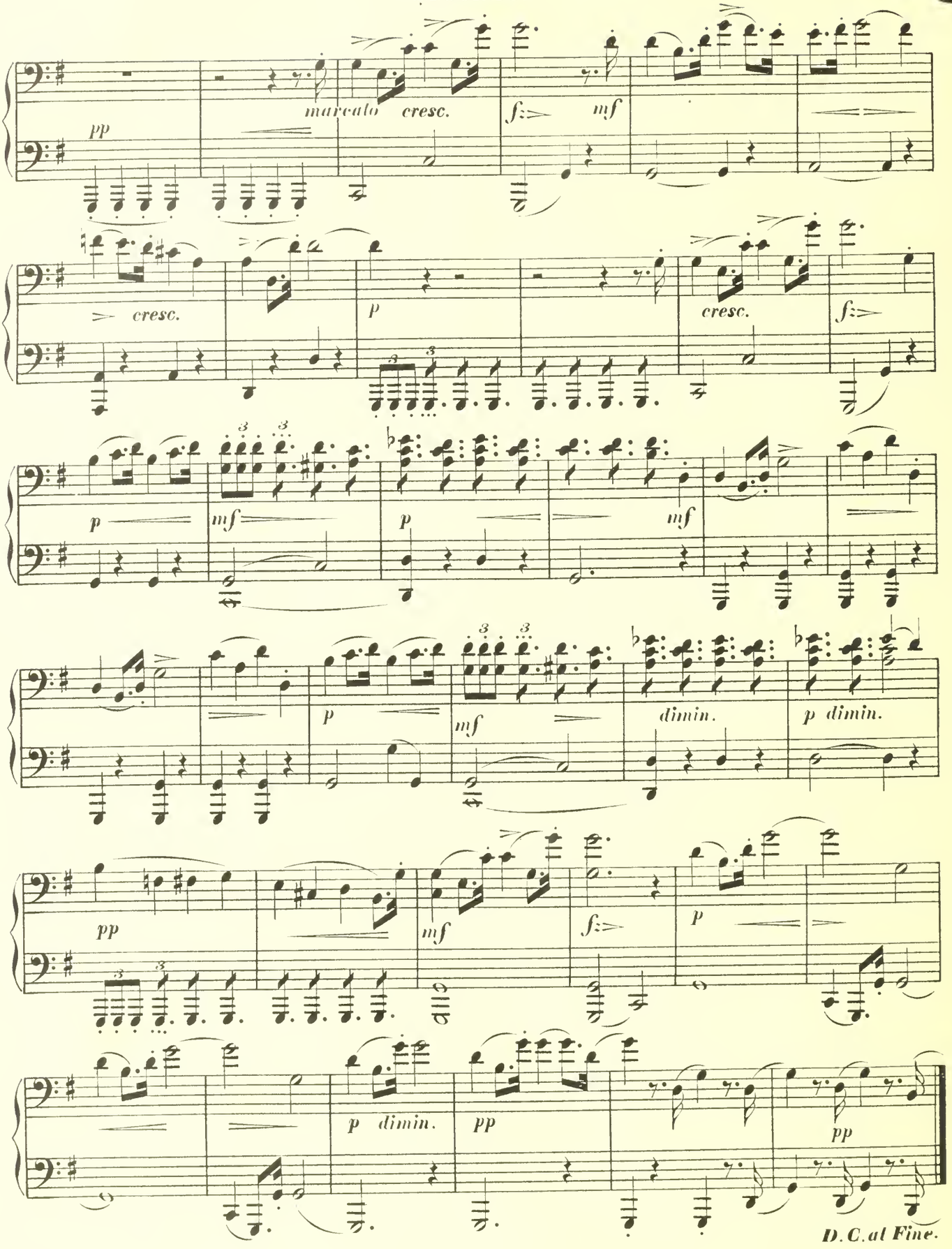
NEILS W. GADE, Op. 18, No. 2

PRIMO

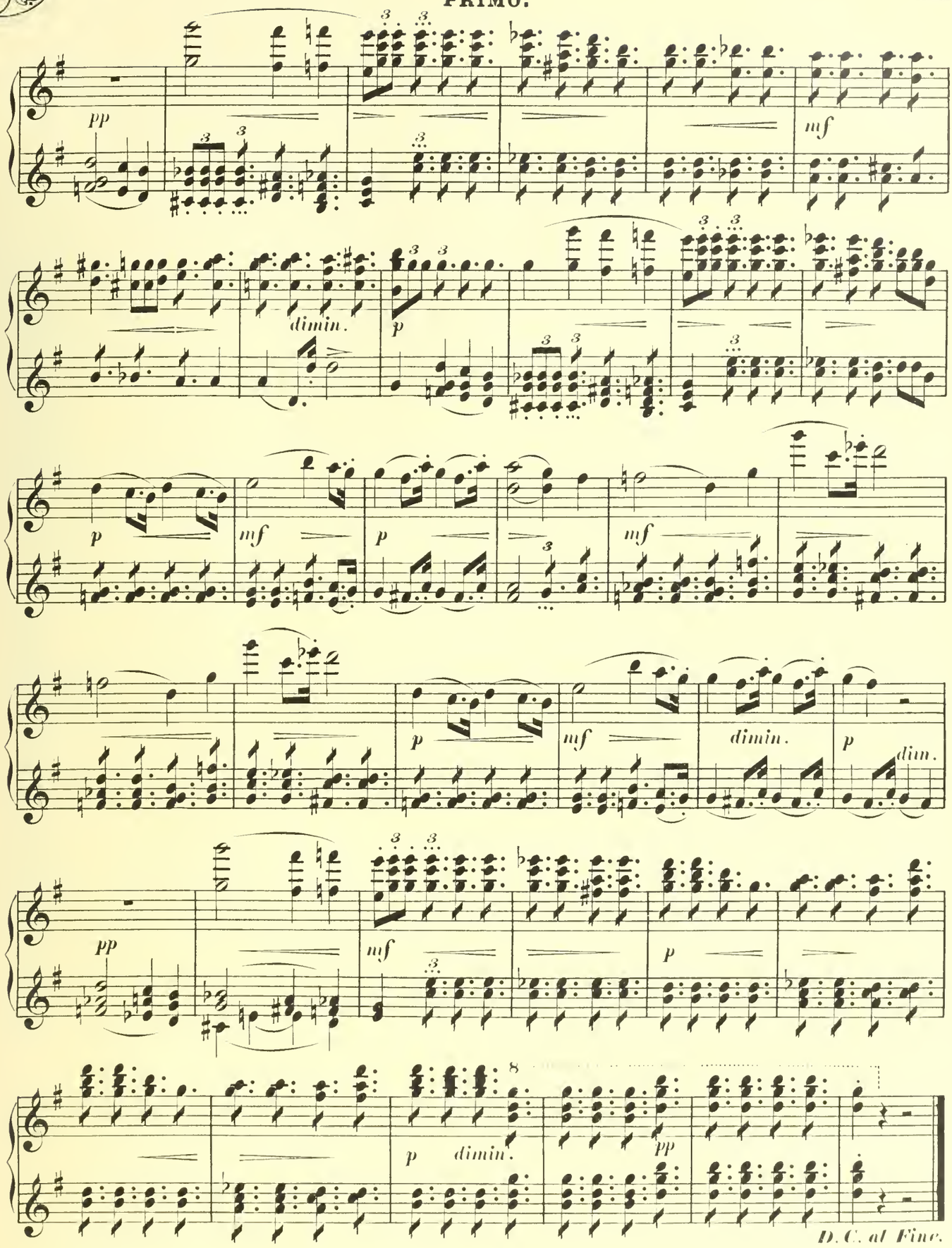
Allegro maestoso



SECONDO.


pp
marcato
cresc.
f
mf
cresc.
p
cresc.
f
p
mf
p
mf
p
mf
dimin.
p dimin.
pp
mf
f
p
p dimin.
pp
pp
D.C. al Fine.

THE MUSICIAN
EDITOR THOMAS TAPPER
OLIVER DITSON COMPANY
BOSTON



To Miss Emma Hayes Hunter

IN OLD VIENNA

WALTZES

RICHARD L. WEAVER, Op. 203

INTRODUCTION

Allegro moderato

PIANO

f marcato

Tempo di Valse

1

p

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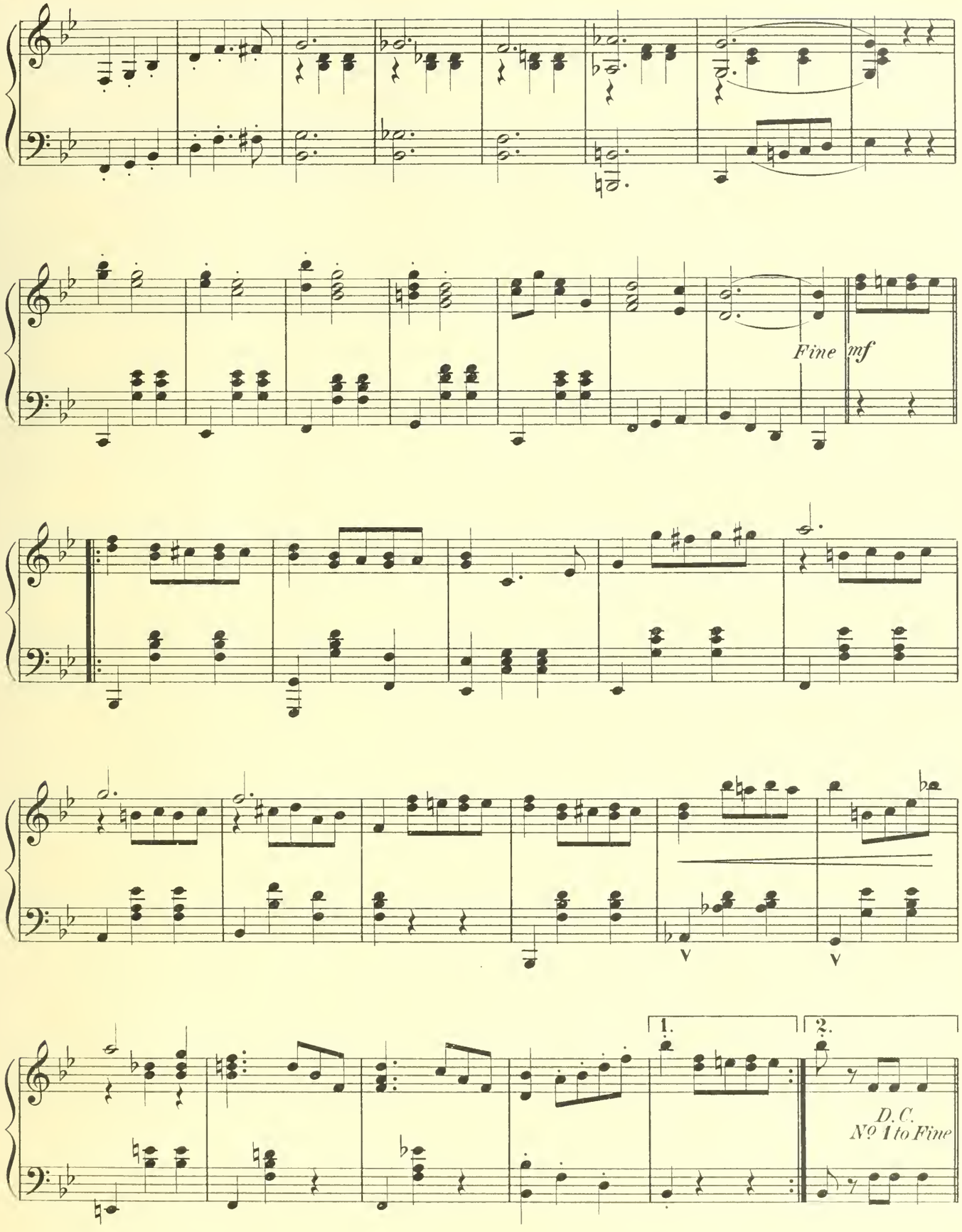
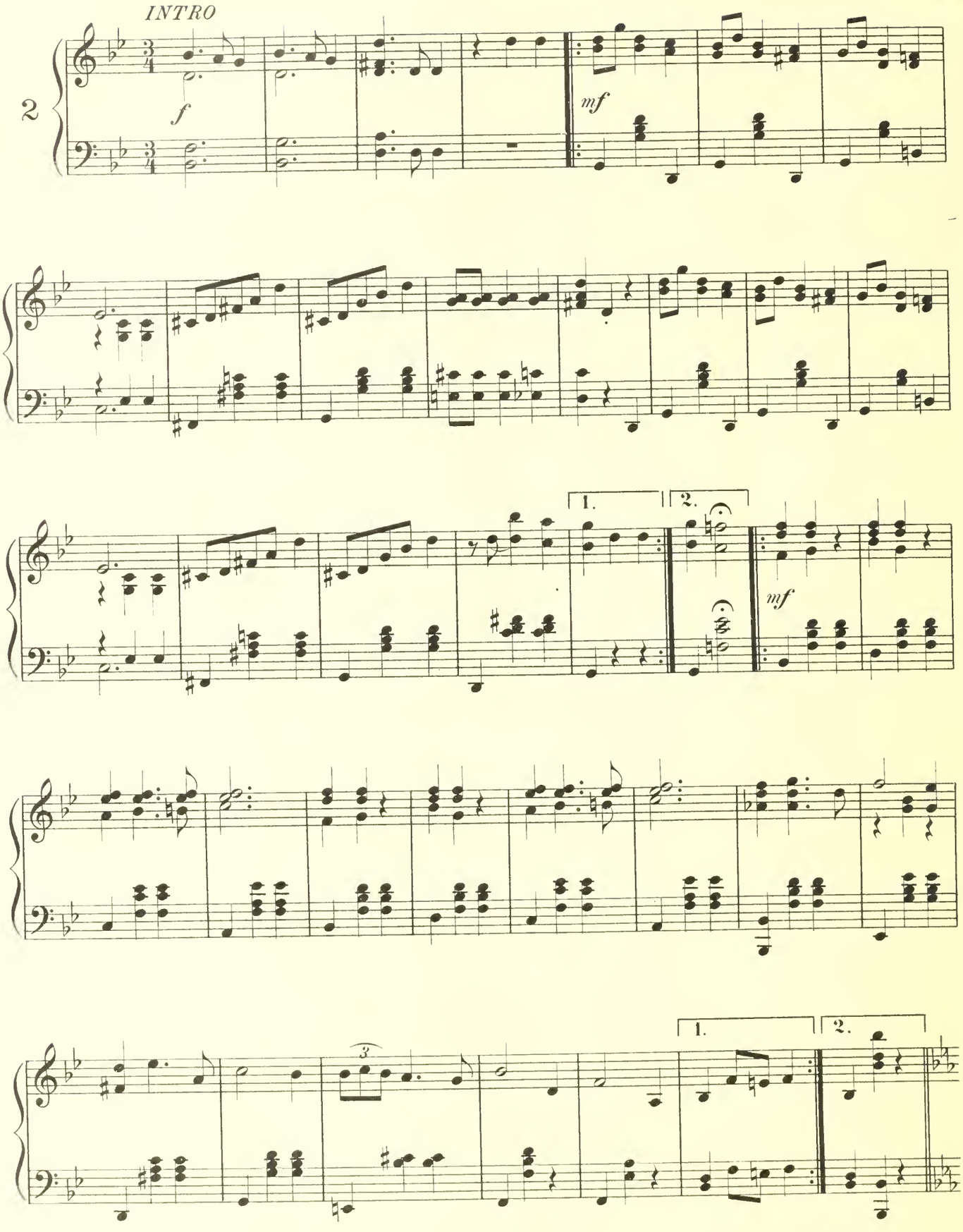
Grade III


Fine mf
1.
2.
D.C.
No 1 to Fine


INTRO
2
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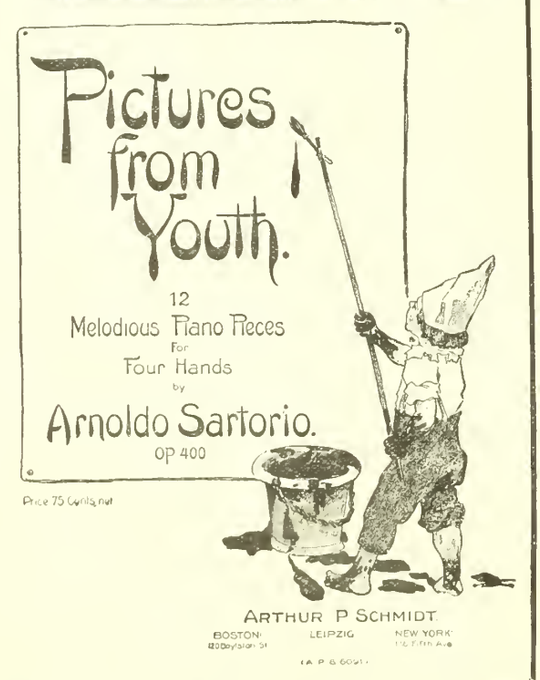

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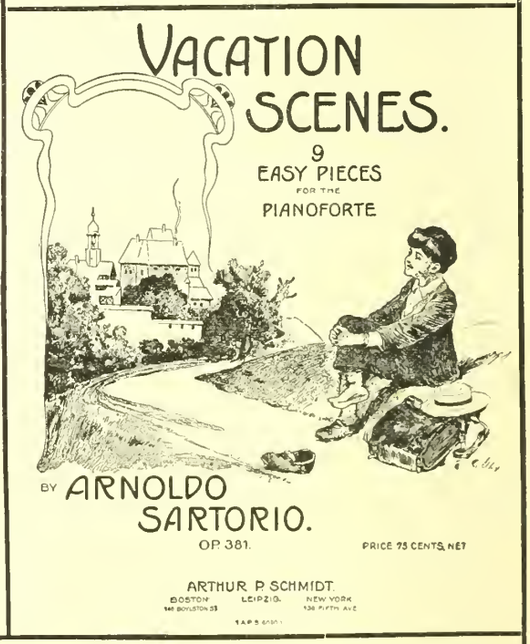

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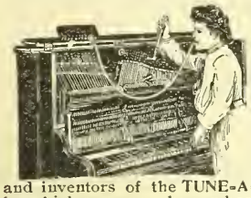

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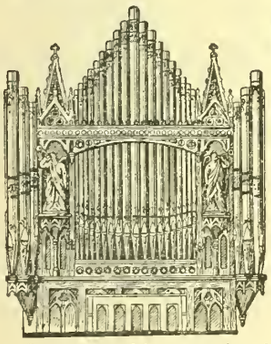

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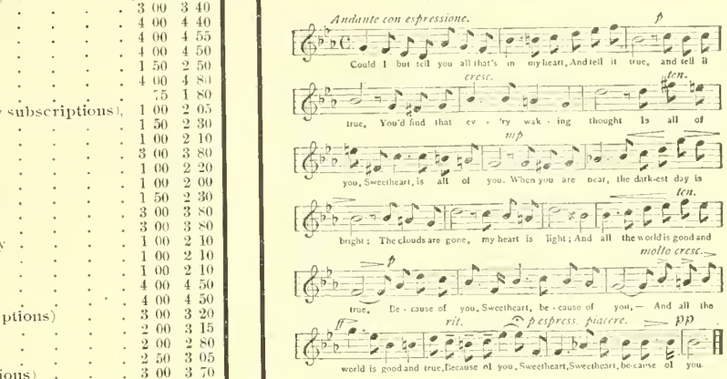
Andante con espressione.
Could I but tell you all that's in my heart, And tell it true, and tell it
cresc.
ten.
true, You'd find that ev - 'ry wak - ing thought is all of
mp
you, Sweetheart, is all of you. When you are near, the dark-est day is
ten.
bright: The clouds are gone, my heart is light; And all the world is good and
molto cresc.
true, Be - cause of you, Sweetheart, be - cause of you, — And all the
rit.
p espress. piacere.
pp
world is good and true, Because of you, Sweetheart, Sweetheart, because of you.

Could I but tell you all that's in my heart,
And tell it true, and tell it true,
You'd find that ev'ry waking thought
Is all of you, Sweetheart, is all of you.
When you are near the darkest day is bright,
The clouds are gone, my heart is light;
And all the world is good and true.
Because of you, Sweetheart, because of you,—
And all the world is good and true,
Because of you, Sweetheart,
Sweetheart, because of you.

When falls the curtain of the night, my love,
I dream of you, always of you,
I hold you fast within my arms,
So fond and true, Sweetheart, as fond and true.
In dreams, or waking, evermore the same,
Sun, moon and stars breathe forth your name;
And all the earth is fair to view,
Because of you, Sweetheart, because of you,—
And all the earth is fair to view,
Because of you, Sweetheart,
Sweetheart, because of you.

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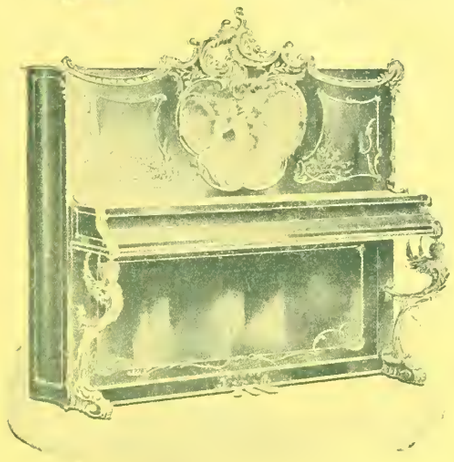

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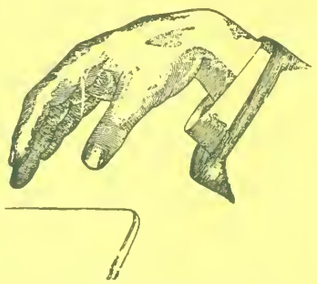

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